THE NEW GROVE

# Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

# 音乐与音乐家辞典

第二版




主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

*Baxter* to *Borosini*

GROVE
CTS | 湖南文艺出版社

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VOLUME 3

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Volume Three

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# General Abbreviations

| | |
|---|---|
| A | alto, contralto [voice] |
| a | alto [instrument] |
| AA | Associate of the Arts |
| AB | Alberta; Bachelor of Arts |
| ABC | American Broadcasting Company; Australian Broadcasting Commission |
| Abt. | Abteilung [section] |
| ACA | American Composers Alliance |
| acc. | accompaniment, accompanied by |
| accdn | accordion |
| addl | additional |
| addn(s) | addition(s) |
| ad lib | ad libitum |
| aft(s) | afterpiece(s) |
| Ag | Agnus Dei |
| AGMA | American Guild of Musical Artists |
| AIDS | Acquired Immune Deficiency Syndrome |
| AK | Alaska |
| AL | Alabama |
| all(s) | alleluia(s) |
| AM | Master of Arts |
| a.m. | ante meridiem [before noon] |
| AMC | American Music Center |
| Amer. | American |
| amp | amplified |
| AMS | American Musicological Society |
| Anh. | Anhang [appendix] |
| anon. | anonymous(ly) |
| ant(s) | antiphon(s) |
| appx(s) | appendix(es) |
| AR | Arkansas |
| arr(s). | arrangement(s), arranged by/for |
| a-s | all-sung |
| ASCAP | American Society of Composers, Authors and Publishers |
| ASOL | American Symphony Orchestra League |
| attrib(s). | attribution(s), attributed to; ascription(s), ascribed to |
| Aug | August |
| aut. | autumn |
| AZ | Arizona |
| aztl | *azione teatrale* |
| B | bass [voice], bassus |
| B | Brainard catalogue [Tartini], Benton catalogue [Pleyel] |
| b | bass [instrument] |
| *b* | born |
| BA | Bachelor of Arts |
| bal(s) | ballad opera(s) |
| bap. | baptized |
| Bar | baritone [voice] |
| bar | baritone [instrument] |
| B-Bar | bass-baritone |
| BBC | British Broadcasting Corporation |
| BC | British Columbia |
| BCE | before Common Era [BC] |
| bc | basso continuo |
| Bd. | Band [volume] |
| BEd | Bachelor of Education |
| Beds. | Bedfordshire |
| Berks. | Berkshire |
| Berwicks. | Berwickshire |
| BFA | Bachelor of Fine Arts |
| BFE | British Forum for Ethnomusicology |
| bk(s) | book(s) |
| BLitt | Bachelor of Letters/Literature |
| blq(s) | burlesque(s) |
| blt(s) | burletta(s) |
| BM | Bachelor of Music |
| BME, BMEd | Bachelor of Music Education |
| BMI | Broadcast Music Inc. |
| BMus | Bachelor of Music |
| bn | bassoon |
| BRD | Federal Republic of Germany (Bundesrepublik Deutschland [West Germany]) |
| Bros. | Brothers |
| BRTN | Belgische Radio en Televisie Nederlands |
| BS, BSc | Bachelor of Science |
| Bs | Benedictus |
| BSM | Bachelor of Sacred Music |
| Bte | Benedicite |
| Bucks. | Buckinghamshire |
| Bulg. | Bulgarian |
| bur. | buried |
| BVM | Blessed Virgin Mary |
| BWV | Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works] |
| C | contralto |
| *c* | circa [about] |
| ¢ | cent |
| CA | California |
| Cambs. | Cambridgeshire |
| Can. | Canadian |
| CanD | Cantate Domino |
| cant(s). | cantata(s) |
| cap. | capacity |
| carn. | Carnival |
| cb | contrabass [instrument] |
| CBC | Canadian Broadcasting Corporation |
| CBE | Commander of the Order of the British Empire |
| CBS | Columbia Broadcasting System |
| CBSO | City of Birmingham Symphony Orchestra |
| CD(s) | compact disc(s) |
| CE | Common Era [AD] |
| CeBeDeM | Centre Belge de Documentation Musicale |
| cel | celesta |
| CEMA | Council for the Encouragement of Music and the Arts |
| cf | confer [compare] |
| c.f. | cantus firmus |
| CFE | Composers Facsimile Edition |
| CG | Covent Garden, London |
| CH | Companion of Honour |
| chap(s). | chapter(s) |
| chbr | chamber |
| Chin. | Chinese |
| chit | chitarrone |
| choreog(s). | choreography, choreographer(s), choreographed by |
| Cie | Compagnie |
| cimb | cimbalom |
| cl | clarinet |
| clvd | clavichord |
| cm | centimetre(s); *comédie en musique* |
| cmda | *comédie mêlée d'ariettes* |

| | |
|---|---|
| CNRS | Centre National de la Recherche Scientifique |
| CO | Colorado |
| Co. | Company; County |
| Cod. | Codex |
| col(s). | column(s) |
| coll. | collected by |
| collab. | in collaboration with |
| com | *componimento* |
| comm(s) | communion(s) |
| comp(s). | composer(s), composed (by) |
| conc(s). | concerto(s) |
| cond(s). | conductor(s), conducted by |
| cont | continuo |
| contrib(s). | contribution(s) |
| Corp. | Corporation |
| c.p.s. | cycles per second |
| cptr(s) | computer(s) |
| Cr | Credo, Creed |
| CRI | Composers Recordings, Inc. |
| CSc | Candidate of Historical Sciences |
| CT | Connecticut |
| Ct | Contratenor, countertenor |
| CUNY | City University of New York |
| CVO | Commander of the Royal Victorian Order |
| Cz. | Czech |
| D | Deutsch catalogue [Schubert]; Dounias catalogue [Tartini] |
| d. | denarius, denarii [penny, pence] |
| *d* | died |
| DA | Doctor of Arts |
| Dan. | Danish |
| db | double bass |
| DBE | Dame Commander of the Order of the British Empire |
| dbn | double bassoon |
| DC | District of Columbia |
| Dc | Discantus |
| DD | Doctor of Divinity |
| DDR | German Democratic Republic (Deutsche Demokratische Republik [East Germany]) |
| DE | Delaware |
| Dec | December |
| ded(s). | dedication(s), dedicated to |
| DeM | Deus misereatur |
| Dept(s) | Department(s) |
| Derbys. | Derbyshire |
| DFA | Doctor of Fine Arts |
| dg | *dramma giocoso* |
| dir(s). | director(s), directed by |
| diss. | dissertation |
| dl | *drame lyrique* |
| DLitt | Doctor of Letters/Literature |
| DM | Doctor of Music |
| dm | *dramma per musica* |
| DMA | Doctor of Musical Arts |
| DME, DMEd | Doctor of Musical Education |
| DMus | Doctor of Music |
| DMusEd | Doctor of Music Education |
| DPhil | Doctor of Philosophy |
| Dr | Doctor |
| DSc | Doctor of Science/Historical Sciences |
| DSM | Doctor of Sacred Music |
| Dut. | Dutch |
| E. | East, Eastern |
| EBU | European Broadcasting Union |
| ed(s). | editor(s), edited (by) |
| EdD | Doctor of Education |
| edn(s) | edition(s) |
| EdS | Education Specialist |
| EEC | European Economic Community |
| e.g. | exempli gratia [for example] |
| el-ac | electro-acoustic |
| elec | electric, electronic |
| EMI | Electrical and Musical Industries |
| Eng. | English |
| eng hn | english horn |
| ENO | English National Opera |
| ens | ensemble |
| ENSA | Entertainments National Service Association |
| EP | extended-play (record) |
| esp. | especially |
| etc. | et cetera |
| EU | European Union |
| ex., exx. | example, examples |
| f, ff | following page, following pages |
| f., ff. | folio, folios |
| *f* | forte |
| fa(s) | farsa(s) |
| facs. | facsimile(s) |
| fasc(s). | fascicle(s) |
| Feb | February |
| *ff* | fortissimo |
| *fff* | fortississimo |
| fig(s). | figure(s) [illustration(s)] |
| FL | Florida |
| fl | flute |
| *fl* | floruit [he/she flourished] |
| Flem. | Flemish |
| *fp* | fortepiano [dynamic marking] |
| Fr. | French |
| frag(s). | fragment(s) |
| FRAM | Fellow of the Royal Academy of Music, London |
| FRCM | Fellow of the Royal College of Music, London |
| FRCO | Fellow of the Royal College of Organists, London |
| FRS | Fellow of the Royal Society, London |
| fs | full score |
| GA | Georgia |
| Gael. | Gaelic |
| GEDOK | Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen |
| GEMA | Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte |
| Ger. | German |
| Gk. | Greek |
| Gl | Gloria |
| Glam. | Glamorgan |
| glock | glockenspiel |
| Glos. | Gloucestershire |
| GmbH | Gesellschaft mit Beschränkter Haftung [limited-liability company] |
| grad(s) | gradual(s) |
| GSM | Guildhall School of Music, London (to 1934) |
| GSMD | Guildhall School of Music and Drama, London (1935–) |
| gui | guitar |
| H | Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach] |
| Hants. | Hampshire |
| Heb. | Hebrew |
| Herts. | Hertfordshire |
| HI | Hawaii |
| hmn | harmonium |
| HMS | His/Her Majesty's Ship |
| HMV | His Master's Voice |
| hn | horn |
| Hon. | Honorary; Honourable |
| hp | harp |
| hpd | harpsichord |
| HRH | His/Her Royal Highness |
| Hung. | Hungarian |
| Hunts. | Huntingdonshire |
| Hz | Hertz [c.p.s.] |
| IA | Iowa |
| IAML | International Association of Music Libraries |
| IAWM | International Alliance for Women in Music |
| ibid. | ibidem [in the same place] |
| ICTM | International Council for Traditional Music |
| ID | Idaho |
| i.e. | id est [that is] |
| IFMC | International Folk Music Council |
| IL | Illinois |
| ILWC | International League of Women Composers |

IMC International Music Council
IMS International Musicological Society
IN Indiana
Inc. Incorporated
inc. incomplete
incid incidental
incl. includes, including
inst(s) instrument(s), instrumental
int(s) intermezzo(s), introit(s)
IPEM Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM Institut de Recherche et Coordination Acoustique/Musique
ISAM Institute for Studies in American Music
ISCM International Society for Contemporary Music
ISDN Integrated Services Digital Network
ISM Incorporated Society of Musicians
ISME International Society for Music Education
It. Italian

Jan January
Jap. Japanese
*Jb* Jahrbuch [yearbook]
JD Doctor of Jurisprudence
Jg. Jahrgang [year of publication/volume]
jr junior
Jub Jubilate

K Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd keyboard
KBE Knight Commander of the Order of the British Empire
KCVO Knight Commander of the Royal Victorian Order
kg kilogram(s)
Kgl Königlich(e, er, es) [Royal]
kHz kilohertz [1000 c.p.s.]
km kilometre(s)
KS Kansas
KY Kentucky
Ky Kyrie

£ libra(e) [pound(s) sterling]
L. no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L Longo catalogue [A. Scarlatti]
LA Louisiana
Lanarks. Lanarkshire
Lancs. Lancashire
Lat. Latin
Leics. Leicestershire
LH left hand
lib(s) libretto(s)
Lincs. Lincolnshire
lit(s) litany (litanies)
Lith. Lithuanian
LittD Doctor of Letters/Literature
LLB Bachelor of Laws
LLD Doctor of Laws
loc. cit. loco citato [in the place cited]
LP long-playing record
LPO London Philharmonic Orchestra
LSO London Symphony Orchestra
Ltd Limited
Ltée Limitée

M, MM. Monsieur, Messieurs
m metre(s)
MA Massachusetts; Master of Arts
Mag Magnificat
MALS Master of Arts in Library Sciences
mand mandolin
mar marimba
MAT Master of Arts and Teaching
MB Bachelor of Music; Manitoba
MBE Member of the Order of the British Empire
MD Maryland
ME Maine
MEd Master of Education
mel *melodramma, mélodrame*
mels *melodramma serio*
melss *melodramma semiserio*
Met Metropolitan Opera House, New York
Mez mezzo-soprano
*mf* mezzo-forte
MFA Master of Fine Arts
MGM Metro-Goldwyn-Mayer
MHz megahertz [megacycles]
MI Michigan
mic microphone
Middx Middlesex
MIDI Musical Instrument Digital Interface
MIT Massachusetts Institute of Technology
MLitt Master of Letters/Literature
Mlle, Mlles Mademoiselle, Mesdemoiselles
MM Master of Music
M.M. Metronome Maelzel
mm millimetre(s)
MMA Master of Musical Arts
MME, MMEd Master of Music Education
Mme, Mmes Madame, Mesdames
MMT Master of Music in Teaching
MMus Master of Music
MN Minnesota
MO Missouri
mod modulator
Mon. Monmouthshire
movt(s) movement(s)
MP(s) Member(s) of Parliament
*mp* mezzo-piano
MPhil Master of Philosophy
Mr Mister
Mrs Mistress; Messieurs
MS Master of Science(s); Mississippi
MS(S) manuscript(s)
MSc Master of Science(s)
MSLS Master of Science in Library and Information Science
MSM Master of Sacred Music
MT Montana
Mt Mount
mt(s) music-theatre piece(s)
MTNA Music Teachers National Association
MusB, MusBac Bachelor of Music
muscm(s) musical comedy (comedies)
MusD, MusDoc Doctor of Music
musl(s) musical(s)
MusM Master of Music

N. North, Northern
n(n). footnote(s)
nar(s) narrator(s)
NB New Brunswick
NBC National Broadcasting Company
NC North Carolina
ND North Dakota
n.d. no date of publication
NDR Norddeutscher Rundfunk
NE Nebraska
NEA National Endowment for the Arts
NEH National Endowment for the Humanities
NET National Educational Television
NF Newfoundland and Labrador
NH New Hampshire
NHK Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ New Jersey
NM New Mexico
no(s). number(s)
Nor. Norwegian
Northants. Northamptonshire
Notts. Nottinghamshire
Nov November
n.p. no place of publication
nr near
NRK Norsk Rikskringkasting [Norwegian broadcasting system]

| | |
|---|---|
| NS | Nova Scotia |
| NSW | New South Wales |
| NT | North West Territories |
| Nunc | Nunc dimittis |
| NV | Nevada |
| NY | New York [State] |
| NZ | New Zealand |
| | |
| ob | *opera buffa*; oboe |
| obbl | obbligato |
| OBE | Officer of the Order of the British Empire |
| obl | *opéra-ballet* |
| OC | Opéra-Comique, Paris [the company] |
| oc | *opéra comique* [genre] |
| Oct | October |
| off(s) | offertory (offertories) |
| OH | Ohio |
| OK | Oklahoma |
| OM | Order of Merit |
| ON | Ontario |
| op(s) | opera(s) |
| op., opp. | opus, opera [plural of opus] |
| op. cit. | opere citato [in the work cited] |
| opt. | optional |
| OR | Oregon |
| orat(s) | oratorio(s) |
| orch | orchestra(tion), orchestral |
| orchd | orchestrated (by) |
| org | organ |
| orig. | original(ly) |
| ORTF | Office de Radiodiffusion-Télévision Française |
| os | *opera seria* |
| oss | *opera semiseria* |
| OUP | Oxford University Press |
| ov(s). | overture(s) |
| Oxon. | Oxfordshire |
| | |
| P | Pincherle catalogue [Vivaldi] |
| p. | *pars* |
| p., pp. | page, pages |
| *p* | piano [dynamic marking] |
| PA | Pennsylvania |
| p.a. | per annum [annually] |
| pan(s) | pantomime(s) |
| PBS | Public Broadcasting System |
| PC | no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933) |
| PE | Prince Edward Island |
| perc | percussion |
| perf(s). | performance(s), performed (by) |
| pf | piano [instrument] |
| pfmr(s) | performer(s) |
| PhB | Bachelor of Philosophy |
| PhD | Doctor of Philosophy |
| PhDEd | Doctor of Philosophy in Education |
| pic | piccolo |
| pl(s). | plate(s); plural |
| p.m. | post meridiem [after noon] |
| PO | Philharmonic Orchestra |
| Pol. | Polish |
| pop. | population |
| Port. | Portuguese |
| posth. | posthumous(ly) |
| POW(s) | prisoner(s) of war |
| *pp* | pianissimo |
| *ppp* | pianississimo |
| PQ | Province of Quebec |
| PR | Puerto Rico |
| pr. | printed |
| prep pf | prepared piano |
| PRO | Public Record Office, London |
| prol(s) | prologue(s) |
| PRS | Performing Right Society |
| Ps(s) | Psalm(s) |
| ps(s) | psalm(s) |
| pseud(s). | pseudonym(s) |
| pt(s) | part(s) |
| ptbk(s) | partbook(s) |
| pubd | published |
| pubn(s) | publication(s) |
| PWM | Polskie Wydawnictwo Muzyczne |
| | |
| QC | Queen's Counsel |
| qnt(s) | quintet(s) |
| qt(s) | quartet(s) |
| | |
| R | [in signature] editorial revision |
| *R* | photographic reprint [edn of score or early printed source] |
| R. | no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884) |
| R | Ryom catalogue [Vivaldi] |
| *r* | recto |
| R | response |
| RAF | Royal Air Force |
| RAI | Radio Audizioni Italiane |
| RAM | Royal Academy of Music, London |
| RCA | Radio Corporation of America |
| RCM | Royal College of Music, London |
| re(s) | response(s) [type of piece] |
| rec | recorder |
| rec. | recorded [in discographic context] |
| recit(s) | recitative(s) |
| red(s). | reduction(s), reduced for |
| reorchd | reorchestrated (by) |
| repr. | reprinted |
| resp(s) | respond(s) |
| Rev. | Reverend |
| rev(s). | revision(s); revised (by/for) |
| RH | right hand |
| RI | Rhode Island |
| RIAS | Radio im Amerikanischen Sektor |
| RIdIM | Répertoire International d'Iconographie Musicale |
| RILM | Répertoire International de Littérature Musicale |
| RIPM | Répertoire International de la Presse Musicale |
| RISM | Répertoire International des Sources Musicales |
| RKO | Radio-Keith-Orpheum |
| RMCM | Royal Manchester College of Music |
| rms | root mean square |
| RNCM | Royal Northern College of Music, Manchester |
| RO | Radio Orchestra |
| Rom. | Romanian |
| r.p.m. | revolutions per minute |
| RPO | Royal Philharmonic Orchestra |
| RSFSR | Russian Soviet Federated Socialist Republic |
| RSO | Radio Symphony Orchestra |
| RTÉ | Radio Telefís Éireann |
| RTF | Radiodiffusion-Télévision Française |
| Rt Hon. | Right Honourable |
| RTVB | Radio-Télévision Belge de la Communauté Française |
| Russ. | Russian |
| RV | Ryom catalogue [Vivaldi] |
| | |
| S | San, Santa, Santo, São [Saint]; soprano [voice] |
| *S* | sound recording |
| S. | South, Southern |
| $ | dollars |
| s | soprano [instrument] |
| s. | solidus, solidi [shilling, shillings] |
| SACEM | Société d'Auteurs, Compositeurs et Editeurs de Musique |
| San | Sanctus |
| sax | saxophone |
| SC | South Carolina |
| SD | South Dakota |
| sd | *scherzo drammatico* |
| SDR | Süddeutscher Rundfunk |
| Sept | September |
| seq(s) | sequence(s) |
| ser(s) | serenata(s) |
| ser. | series |
| Serb. | Serbian |
| *sf*, *sfz* | sforzando, sforzato |
| sing. | singular |
| SJ | Societas Jesu [Society of Jesus] |
| SK | Saskatchewan |
| SO | Symphony Orchestra |

| | |
|---|---|
| SOCAN | Society of Composers, Authors and Music Publishers of Canada |
| Sp. | Spanish |
| spkr(s) | speaker(s) |
| Spl | Singspiel |
| SPNM | Society for the Promotion of New Music |
| spr. | spring |
| sq | square |
| sr | senior |
| SS | Saints (It., Sp.); Santissima, Santissimo [Most Holy] |
| *SS* | steamship |
| SSR | Soviet Socialist Republic |
| St(s) | Saint(s)/Holy, Sankt, Sint, Szent |
| Staffs. | Staffordshire |
| STB | Bachelor of Sacred Theology |
| Ste | Sainte |
| str | string(s) |
| sum. | summer |
| SUNY | State University of New York |
| Sup | superius |
| suppl(s). | supplement(s), supplementary |
| Swed. | Swedish |
| SWF | Südwestfunk |
| sym(s). | symphony (symphonies), symphonic |
| synth | synthesizer, synthesized |
| | |
| T | tenor [voice] |
| t | tenor [instrument] |
| tc | *tragicommedia* |
| td(s) | *tonadilla*(s) |
| TeD | Te Deum |
| ThM | Master of Theology |
| timp | timpani |
| tm | *tragédie en musique* |
| TN | Tennessee |
| tpt | trumpet |
| Tr | treble [voice] |
| tr(s) | tract(s); treble [instrument] |
| trad. | traditional |
| trans. | translation, translated by |
| transcr(s). | transcription(s), transcribed by/for |
| trbn | trombone |
| TV | television |
| TWV | Menke catalogue [Telemann] |
| TX | Texas |
| | |
| U. | University |
| UCLA | University of California at Los Angeles |
| UHF | ultra-high frequency |
| UK | United Kingdom of Great Britain and Northern Ireland |
| Ukr. | Ukrainian |
| unacc. | unaccompanied |
| unattrib. | unattributed |
| UNESCO | United Nations Educational, Scientific and Cultural Organization |
| UNICEF | United Nations International Children's Emergency Fund |
| unorchd | unorchestrated |
| unperf. | unperformed |
| unpubd | unpublished |
| UP | University Press |
| US | United States [adjective] |
| USA | United States of America |
| USSR | Union of Soviet Socialist Republics |
| UT | Utah |
| | |
| v, vv | voice, voices |
| v., vv. | verse, verses |
| *v* | verso |
| *v.* | versus |
| V | versicle |
| VA | Virginia |
| va | viola |
| vc | cello |
| vcle(s) | versicle(s) |
| VEB | Volkseigener Betrieb [people's own industry] |
| Ven | Venite |
| VHF | very high frequency |
| VI | Virgin Islands |
| vib | vibraphone |
| viz | videlicet [namely] |
| vle | violone |
| vn | violin |
| vol(s). | volume(s) |
| vs | vocal score, piano-vocal score |
| VT | Vermont |
| | |
| W. | West, Western |
| WA | Washington [State] |
| Warwicks. | Warwickshire |
| WDR | Westdeutscher Rundfunk |
| WI | Wisconsin |
| Wilts. | Wiltshire |
| wint. | winter |
| WNO | Welsh National Opera |
| WOO | Werke ohne Opuszahl |
| Worcs. | Worcestershire |
| WPA | Works Progress Administration |
| WQ | Wotquenne catalogue [C.P.E. Bach] |
| WV | West Virginia |
| ww | woodwind |
| WY | Wyoming |
| | |
| xyl | xylophone |
| | |
| YMCA | Young Men's Christian Association |
| Yorks. | Yorkshire |
| YT | Yukon Territory |
| YWCA | Young Women's Christian Association |
| YYS | (Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts)) |
| | |
| Z | Zimmermann catalogue [Purcell] |
| zar(s) | zarzuela(s) |
| zargc | *zarzuela género chico* |

# Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

| Abbreviation | Reference |
|---|---|
| *19CM* | *19th Century Music* P |
| *ACAB* | *American Composers Alliance Bulletin* P |
| *AcM* | *Acta musicologica* P |
| *ADB* | *Allgemeine deutsche Biographie* (Leipzig, 1875–1912) |
| *AdlerHM* | G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*) |
| *AfM* | *African Music* P |
| AH | Analecta hymnica medii aevi E |
| *AllacciD* | L. Allacci: *Drammaturgia* D |
| *AM* | *Antiphonale monasticum pro diurnis horis* (Tournai, 1934) |
| *AmbrosGM* | A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*) |
| *AMe, AMeS* | *Algemene muziekencyclopedie* and suppl. D |
| *AMf* | *Archiv für Musikforschung* P |
| AMI | L'arte musicale in Italia E |
| AMMM | Archivium musices metropolitanum mediolanense E |
| AMP | Antiquitates musicae in Polonia E |
| *AMw* | *Archiv für Musikwissenschaft* P |
| *AMZ* | *Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P |
| *AMz* | *Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P |
| *Anderson2* | E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D |
| *AnM* | *Anuario musical* P |
| *AnMc*, AnMc | *Analecta musicologica* P |
| *AnnM* | *Annales musicologiques* P |
| *AnthonyFB* | J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997) |
| AntMI | Antiquae musicae italicae E |
| *AÖAW* | *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–) |
| *ApelG* | W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972) |
| *AR* | *Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949) |
| *AS* | W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*) |
| *AshbeeR* | A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95) |
| *AsM* | *Asian Music* P |
| *AudaM* | A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D |
| *AusDB* | *Australian Dictionary of Biography* (Melbourne, 1966–96) |
| *Baker5[–8]* | *Baker's Biographical Dictionary of Musicians* D |
| *BAMS* | *Bulletin of the American Musicological Society* P |
| *BDA* | *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93) |
| *BDECM* | A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998) |
| *BDRSC* | A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D |
| *BeckEP* | J.H. Beck: *Encyclopedia of Percussion* D |
| *BeJb* | *Beethoven-Jahrbuch* P |
| *BenoitMC* | M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971) |
| *BenzingB* | J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982) |
| *BerliozM* | H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991) |
| *BertolottiM* | A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*) |

*BicknellH* S. Bicknell: *The History of the English Organ* (Cambridge, 1996)

*BJb* *Bach-Jahrbuch* P

*BladesPI* J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)

*BlumeEK* F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/R, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)

BMB Bibliotheca musica bononiensis (Bologna, 1967–)

*BMw* *Beiträge zur Musikwissenschaft* P

*BNB* *Biographie nationale [belge]* (Brussels, 1866–1986)

*BoalchM* D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D

*BoetticherOL* W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)

*Bouwsteenen: JVNM* *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P

*BoydenH* D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)

*BPM* *Black Perspective in Music* P

*BrenetC* M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/R)

*BrenetM* M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/R)

*BrookB* B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)

*BrookSF* B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)

*BrownI* H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)

*Brown-Stratton BMB* J.D. Brown and S.S. Stratton: *British Musical Biography* D

*BSIM* *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P

*BUCEM* E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)

*BurneyFI* C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)

*BurneyGN* C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)

*BurneyH* C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/R) [p. nos. refer to this edn]

*BWQ* *Brass and Woodwind Quarterly* P

*CaffiS* F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/R); ed. E. Surian (Florence, 1987)

CaM Catalogus musicus (Kassel, 1963–)

*CampbellGC* M. Campbell: *The Great Cellists* D

*CampbellGV* M. Campbell: *The Great Violinists* D

CAO Corpus antiphonalium officii (Rome, 1963–79)

*CBY* *Current Biography Yearbook* (1955–)

CC B. Morton and P. Collins, eds.: *Contemporary Composers* D

*CeBeDeM directory* *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)

CEKM Corpus of Early Keyboard Music E

CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)

*CHM* *Collectanea historiae musicae* (1953–66)

*Choron-FayolleD* A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D

*ClinkscaleMP* M.N. Clinkscale: *Makers of the Piano* D

CM Le choeur des muses E

*CMc* *Current Musicology* P

CMI I classici musicali italiani (Milan, 1941–56)

CMM Corpus mensurabilis musicae E

*ČMm* *Časopis Moravského musea [muzea, 1977–]* P

*CMR* *Contemporary Music Review* P

*CMz* *Cercetări de muzicologie* P

*CohenE* A.I. Cohen: *International Encyclopedia of Women Composers* D

*CohenWE* Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)

*COJ* *Cambridge Opera Journal* P

*CooverMA* J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)

*CoussemakerS* C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/R, 2/1908, ed. U. Moser)

*CroceN* B. Croce: *I teatri di Napoli* (Naples, 1891/R, 5/1966)

*ČSHS* *Československy hudební slovník* D

CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)

*CSPD* *Calendar of State Papers (Domestic)* (London, 1856–1972)

Cw Das Chorwerk E

*DAB* *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)

*DAM* *Dansk aarbog for musikforskning* P

*Day-Murrie ESB* C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)

*DBF* *Dictionnaire de biographie française* (Paris, 1933–)

*DBI* *Dizionario biografico degli italiani* (Rome, 1960–)

*DBL, DBL2, DBL3* *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)

*DBNM*, DBNM *Darmstädter Beiträge zur neuen Musik* P

*DBP* E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)

DČHP Dějiny české hudby v příkladech (Prague, 1958)

DDT Denkmäler deutscher Tonkunst E

*DEMF* A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D

*DEUMM* *Dizionario enciclopedico universale della musica e dei musicisti* D

*DeutschMPN* O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)

DHM Documenta historica musicae E

*Dichter-ShapiroSM* H. Dichter and E. Shapiro: *Early American Sheet Music* D

*DJbM* *Deutsches Jahrbuch der Musikwissenschaft* P

*DlabačžKL* G.J. Dlabačž: *Allgemeines historisches Künstler-Lexikon* D

DM Documenta musicologica (Kassel, 1951–)

*DMt* *Dansk musiktidsskrift* P

DMV Drammaturgia musicale veneta (Milan, 1983–)

*DNB* *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)

*DoddI* G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)

DTB Denkmäler der Tonkunst in Bayern E

DTÖ Denkmäler der Tonkunst in Österreich E

*DugganIMI* M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)

*DVLG* *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E

ECFC The Eighteenth-Century French Cantata E

EDM Das Erbe deutscher Musik E

EECM Early English Church Music E

*EG* *Etudes grégoriennes* P

*EI* *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)

*EinsteinIM* A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/R)

*EIT* *Yezhegodnik imperatorskikh teatrov* P

*EitnerQ* R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D

*EitnerS* R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/R)

EKM Early Keyboard Music E

EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E

EM The English Madrigal School, rev. as The English Madrigalists E

*EMc* *Early Music* P

*EMC1, 2* *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

*EMDC* — A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
*EMH* — *Early Music History* P
EMN — Exempla musica neerlandica E
EMS — see EM
*EMuz* — *Encyklopedia muzyczne* D
ERO — Early Romantic Opera E
ES — English Song 1600–1675 (New York, 1986–9)
*ES* — *Enciclopedia dello spettacolo* D
ESLS — see EL
*EthM* — *Ethnomusicology* P
*EthM Newsletter* — *Ethno[-]musicology Newsletter* P
*EwenD* — D. Ewen: *American Composers: a Biographical Dictionary* D

*FAM* — *Fontes artis musicae* P
*FasquelleE* — *Encyclopédie de la musique* D
FCVR — Florilège du concert vocal de la Renaissance E
*FellererG* — K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/R)
*FellererP* — K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/R)
*FenlonMM* — I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
*FétisB, FétisBS* — F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
*FisherMP* — W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
*FiskeETM* — R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
*FlorimoN* — F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/R)
FO — French Opera in the 17th and 18th Centuries (New York, 1983–)
*FortuneISS* — N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
*Friedlaender DL* — M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/R)
*FrotscherG* — G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/R, music suppl. 1966)
*FuldWFM* — J.J. Fuld: *The Book of World-Famous Music* D
*FullerPG* — S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
*FürstenauG* — M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/R)

*GänzlBMT* — K. Gänzl: *The British Musical Theatre* (London, 1986)
*GänzlEMT* — K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
*GaspariC* — G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/R); v, ed. U. Sesini (Bologna, 1943/R)
*GerberL* — E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
*GerberNL* — E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
*GerbertS* — M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/R, 3/1931)
*GEWM* — *The Garland Encyclopedia of World Music* D
*GfMKB* — *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
*GiacomoC* — S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT — Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB — Geschichte der Musik in Beispielen E
*GMM* — *Gazzetta musicale di Milano* P
GOB — German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
*GöhlerV* — A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/R)
*GoovaertsH* — A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/R)
*GR* — *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
*Grove1[–5]* — G. Grove, ed.: *A Dictionary of Music and Musicians* D
*Grove6* — *The New Grove Dictionary of Music and Musicians* D
*GroveA* — *The New Grove Dictionary of American Music* D
*GroveI* — *The New Grove Dictionary of Musical Instruments* D
*GroveJ* — *The New Grove Dictionary of Jazz* D
*GroveJapan* — *The New Grove Dictionary of Music and Musicians*, Jap. trans. D
*GroveO* — *The New Grove Dictionary of Opera* D
*GroveW* — *The New Grove Dictionary of Women Composers* D
*GS* — W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/R)
*GSJ* — *Galpin Society Journal* P
*GSL* — K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
*GV* — R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM — Historical Anthology of Music E
*Harrison MMB* — F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
*HawkinsH* — J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
*HBSJ* — *Historical Brass Society Journal* P
*HDM* — W. Apel: *Harvard Dictionary of Music* D
*HJb* — *Händel-Jahrbuch* P
*HJbMw* — *Hamburger Jahrbuch für Musikwissenschaft* P
HM — Hortus musicus E
HMC — Historical Manuscripts Commission [Publications]
*HMT* — *Handwörterbuch der musikalischen Terminologie* D
HMw — Handbuch der Musikwissenschaft (Potsdam, 1927–34)
*HMYB* — *Hinrichsen's Musical Year Book* P
*HoneggerD* — M. Honegger: *Dictionnaire de la musique* D
*HopkinsonD* — C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
*Hopkins-RimbaultO* — E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/R)
HPM — Harvard Publications in Music E
*HR* — *Hudební revue* P
*HRo* — *Hudební rozhledy* P
*Humphries-SmithMP* — C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
*HV* — *Hudební věda* P

ICSC — The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM — Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
*IIM* — *Izvestiya na Instituta za muzika* P
IMa — Instituta et monumenta E
IMi — Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
*IMSCR* — *International Musicological Society: Congress Report* [1930–]
*IMusSCR* — *International Musical Society: Congress Report* [II–IV, 1906–11]
IO — The Italian Oratorio 1650–1800 E
IOB — Italian Opera 1640–1770, ed. H.M. Brown E
IOG — Italian Opera 1810–1840, ed. P. Gossett E
*IRASM* — *International Review of the Aesthetics and Sociology of Music* P
*IRMAS* — *International Review of Music Aesthetics and Sociology* P
IRMO — S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS — Italian Secular Song 1606–1636 (New York, 1986)
*IZ* — *Instrumentenbau-Zeitschrift* P

*JAMIS* — *Journal of the American Musical Instrument Society* P
*JAMS* — *Journal of the American Musicological Society* P
*JASA* — *Journal of the Acoustical Society of America* P
*JazzM* — *Jazz Monthly* P
*JBIOS* — *Journal of the British Institute of Organ Studies* P

*JbLH* — *Jahrbuch für Liturgik und Hymnologie* P
*JbMP* — *Jahrbuch der Musikbibliothek Peters* P
*JbO* — *Jahrbuch für Opernforschung* P
*JbSIM* — *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
*JEFDSS* — *Journal of the English Folk Dance and Song Society* P
*JFSS* — *Journal of the Folk-Song Society* P
*JIFMC* — *Journal of the International Folk Music Council* P
*JJ* — *Jazz Journal* P
*JJI* — *Jazz Journal International* P
*JJS* — *Journal of Jazz Studies* P
*JLSA* — *Journal of the Lute Society of America* P
*JM* — *Journal of Musicology* P
*JMR* — *Journal of Musicological Research* P
*JMT* — *Journal of Music Theory* P
*JoãoIL* — [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
*Johansson FMP* — C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
*JohanssonH* — C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
*JR* — *Jazz Review* P
*JRBM* — *Journal of Renaissance and Baroque Music* P
*JRMA* — *Journal of the Royal Musical Association* P
*JRME* — *Journal of Research in Music Education* P
*JT* — *Jazz Times* P
*JVdGSA* — *Journal of the Viola da Gamba Society of America* P
*JVNM* — see *Bouwsteenen: JVNM*

*KdG* — *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
*KermanEM* — J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
*KidsonBMP* — F. Kidson: *British Music Publishers, Printers and Engravers* D
*KingMP* — A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
*KJb* — *Kirchenmusikalisches Jahrbuch* P
*KM* — *Kwartalnik muzyczny* P
*KöchelKHM* — L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
*KretzschmarG* — H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
*KrummelEMP* — D.W. Krummel: *English Music Printing* (London, 1975)

*LaborD* — *Diccionario de la música Labor* D
*La BordeE* — J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
*LabordeMP* — L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
*LafontaineKM* — H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
*La Laurencie EF* — L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
*LAMR* — *Latin American Music Review* P
*LaMusicaD* — *La musica: dizionario* D
*LaMusicaE* — *La musica: enciclopedia storica* D
*LangwillI7* — see *Waterhouse-LangwillI*
*LedeburTLB* — C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
*Le HurayMR* — P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
*LipowskyBL* — F.J. Lipowsky: *Baierisches Musik-Lexikon* D
*LM* — *Lucrări de muzicologie* P
*Lockwood MRF* — L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
*LoewenbergA* — A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS — The London Pianoforte School 1766–1860 E
*LS* — *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
*LSJ* — *Lute Society Journal* P
*LU* — *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
*Lütgendorff GL* — W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
*LZMÖ* — *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

*MA* — *Musical Antiquary* P
MAB — Musica antiqua bohemica E
*MAk* — *Muzïkal'naya akademiya* P
MAM — Musik alter Meister E
MAMS — Monumenta artis musicae Sloveniae E
*MAn* — *Music Analysis* P
MAP — Musica antiqua polonica E
MAS — Musical Antiquarian Society [Publications] E
*Mattheson GEP* — J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB — Musica britannica E
MC — Musica da camera E
*McCarthyJR* — A. McCarthy: *Jazz on Record* (London, 1968)
*MCL* — H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
*MD* — *Musica disciplina* P
*ME* — *Muzïkal'naya entsiklopediya* D
MEM — Mestres de l'Escolanía de Montserrat E
*MersenneHU* — M. Mersenne: *Harmonie universelle* D
*MeyerECM* — E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
*MeyerMS* — E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF — Music in Facsimile (New York, 1983–91)
*Mf* — *Die Musikforschung* P
*MG* — *Musik und Gesellschaft* P
*MGG1, 2* — *Die Musik in Geschichte und Gegenwart* D
MGH — Monumenta Germaniae historica
MH — Música hispana E
*MischiatiI* — O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
*MISM* — *Mitteilungen der Internationalen Stiftung Mozarteum* P
*MJb* — *Mozart-Jahrbuch* [Salzburg, 1950–] P
*ML* — *Music & Letters* P
MLE — Music for London Entertainment 1660–1800 E
MLMI — Monumenta lyrica medii aevi italica E
*MM* — *Modern Music* P
*MMA* — *Miscellanea musicologica* [Australia] P
MMB — Monumenta musicae byzantinae E
MMBel — Monumenta musicae belgicae E
*MMC* — *Miscellanea musicologica* [Czechoslovakia] P
MME — Monumentos de la música española E
MMFTR — Monuments de la musique française au temps de la Renaissance E
*MMg* — *Monatshefte für Musikgeschichte* P
MMI — Monumenti di musica italiana E
MMMA — Monumenta monodica medii aevi E
MMN — Monumenta musica neerlandica E
MMP — Monumenta musicae in Polonia E
*MMR* — *Monthly Musical Record* P
MMRF — Les maîtres musiciens de la Renaissance française E
MMS — Monumenta musicae svecicae E
MNAN — Music of the New American Nation E
*MO* — *Musical Opinion* P
*MooserA* — R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
*MoserGV* — A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
*MQ* — *Musical Quarterly* P
*MR* — *Music Review* P
MRM — Monuments of Renaissance Music E
MRS — Musiche rinascimentali siciliane E
*MS* — *Muzïkal'nïy sovremennik* P
MSD — Musicological Studies and Documents E
*MT* — *Musical Times* P
*MusAm* — *Musical America* P
MVH — Musica viva historica E
MVSSP — Musiche vocali e strumentali sacre e profane E
Mw — Das Musikwerk E
*MZ* — *Muzikološki zbornik* P

*NA* — *Note d'archivio per la storia musicale* P
*NBeJb* — *Neues Beethoven-Jahrbuch* P
*NBL* — *Norsk biografisk leksikon* (Oslo, 1923–83)
*NDB* — *Neue deutsche Biographie* (Berlin, 1953–)

*Neighbour-TysonPN* O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
*NericiS* L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/*R*)
*NewcombMF* A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
*NewmanSBE* W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
*NewmanSCE* W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
*NewmanSSB* W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
*NicollH* A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM Nagels Musik-Archiv E
*NMÅ* *Norsk musikkgranskning årbok* P
*NNBW* *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
*NÖB* *Neue österreichische Biographie* (Vienna, 1923–35)
*NOHM*, NOHM *The New Oxford History of Music* (Oxford, 1954–90)
*NRMI* *Nuova rivista musicale italiana* P
*NZM* *Neue Zeitschrift für Musik* P

*OHM*, OHM *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
*OM* *Opus musicum* P
*ÖMz* *Österreichische Musikzeitschrift* P
*ON* *Opera News* P
*OQ* *Opera Quarterly* P
*OW* *Opernwelt* P

PalMus Paléographie musicale E
*PAMS* *Papers of the American Musicological Society* P
PÄMw Publikation älterer praktischer und theoretischer Musikwerke E
*PazdírekH* B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC Publicaciones del departamento de música E
*PEM* C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
*PG* *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM see PÄMw
*PierreH* C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
*PirrottaDO* N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
*PitoniN* G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
*PL* *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM Portugaliae musica E
*PMA* *Proceedings of the Musical Association* P
PMFC Polyphonic Music of the Fourteenth Century E
*PMM* *Plainsong and Medieval Music* P
*PNM* *Perspectives of New Music* P
*PraetoriusSM* M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
*PraetoriusTI* M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
*PRM* *Polski rocznik muzykologiczny* P
*PRMA* *Proceedings of the Royal Musical Association* P
*Przywecka-SameckaDM* M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
*PSB* *Polskich słownik biograficzny* (Kraków, 1935)
PSFM Publications [Société française de musicologie] E

*Quaderni della RaM* *Quaderni della Rassegna musicale* P

*Rad JAZU* *Rad Jugoslavenske akademije znanosti i umjetnosti* P
*RaM* *Rassegna musicale* P
*RBM* *Revue belge de musicologie* P
*RdM* *Revue de musicologie* P
*RdMc* *Revista de musicología* P
*ReeseMMA* G. Reese: *Music in the Middle Ages* (New York, 1940)
*ReeseMR* G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
*RefardtHBM* E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
*ReM* *Revue musicale* P
RFS Romantic French Song 1830–1870 E
*RGMP* *Revue et gazette musicale de Paris* P
*RHCM* *Revue d'histoire et de critique musicales* P
*RicciTB* C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*)
*RicordiE* C. Sartori and R. Allorto: *Enciclopedia della musica* D
*RiemannG* H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
*RiemannL11, 12* *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
*RIM* *Rivista italiana di musicologia* P
*RIMS* *Rivista internazionale di musica sacra* P
*RM* *Ruch muzyczny* P
*RMARC* R.M.A. [*Royal Musical Association*] *Research Chronicle* P
*RMC* *Revista musical chilena* P
RMF Renaissance Music in Facsimile (New York, 1986–8)
*RMFC* *Recherches sur la musique française classique* P
*RMG* *Russkaya muzïkal'naya gazeta* P
*RMI* *Rivista musicale italiana* P
RMS Renaissance Manuscript Studies (Stuttgart, 1975–)
*RN* *Renaissance News* P
*RosaM* C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM Recent Researches in American Music E
RRMBE Recent Researches in the Music of the Baroque Era E
RRMCE Recent Researches in the Music of the Classical Era E
RRMMA Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR Recent Researches in the Music of the Renaissance E

*SachsH* C. Sachs: *The History of Musical Instruments* (New York, 1940)
*SainsburyD* J.H. Sainsbury: *A Dictionary of Musicians* D
*SartoriB* C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
*SartoriD* C. Sartori: *Dizionario degli editori musicali italiani* D
*SartoriL* C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
*SBL* *Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC The Sixteenth-Century Chanson E
*ScheringGIK* A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
*ScheringGO* A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
*SchillingE* G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
*SČHK* *Slovník české hudební kultury* (Prague, 1997)
*SchmidlD*, *SchmidlDS* C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
*SchmitzG* E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
*SchullerEJ* G. Schuller: *Early Jazz* (New York, 1968/*R*)
*SchullerSE* G. Schuller: *The Swing Era* (New York, 1989)
*SchwarzGM* B. Schwarz: *Great Masters of the Violin* D
SCISM Seventeenth-Century Italian Sacred Music E
SCKM Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA Smith College Music Archives E
SCMad Sixteenth-Century Madrigal E

SCMot Sixteenth-Century Motet E

*SeegerL* H. Seeger: *Musiklexikon* D

SEM Series of Early Music [University of California] E

*SennMT* W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)

*SH* *Slovenská hudba* P

*SIMG* *Sammelbände der Internationalen Musik-Gesellschaft* P

*SKM* *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)

*SM* see *SMH*

*SMA* *Studies in Music* [Australia] P

*SMC* *Studies in Music from the University of Western Ontario* [Canada] P

SMd Schweizerische Musikdenkmäler E

*SMH* *Studia musicologica Academiae scientiarum hungaricae* P

*SmitherHO* H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)

*SML* *Schweizer Musikerlexikon* D

SMM Summa musicae medii aevi E

*SMN* *Studia musicologica norvegica* P

*SMP* *Słownik muzyków polskich* D

SMSC Solo Motets from the Seventeenth Century (New York, 1987–8)

*SMw* *Studien zur Musikwissenschaft* P

*SMz* *Schweizerische Musikzeitung/Revue musicale suisse* P

SOB Süddeutsche Orgelmeister des Barock E

*SOI* L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)

*SolertiMBD* A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)

*SouthernB* E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D

*SovM* *Sovetskaya muzïka* P

*SpataroC* B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)

*SPFFBU* *Sborník prací filosofické* [*filozofické*] *fakulty brněnské university* [*univerzity*] P

*SpinkES* I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)

*StevensonRB* R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)

*Stevenson SCM* R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)

*StevensonSM* R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)

*StiegerO* F. Stieger: *Opernlexikon* D

*STMf* *Svensk tidskrift för musikforskning* P

*StrohmM* R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)

*StrohmR* R. Strohm: *The Rise of European Music* (Cambridge, 1993)

*StrunkSR1, 2* O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)

*SubiráHME* J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM Tudor Church Music E

TCMS Three Centuries of Music in Score (New York, 1988–90)

*Thompson1 [–11]* O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D

TM Thesauri musici E

*TSM* *Tesoro sacro musical* P

*TVNM* *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM Uitgave van oudere Noord-Nederlandsche Meesterwerken E

*Vander Straeten MPB* E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D

*VannesD* R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D

*VannesE* R. Vannes: *Essai d'un dictionnaire universel des luthiers* D

*VintonD* J. Vinton: *Dictionary of Contemporary Music* D

*VirdungMG* S. Virdung: *Musica getutscht* (Basle, 1511/*R*)

*VMw* *Vierteljahrsschrift für Musikwissenschaft* P

*VogelB* E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

*WalterG* F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)

*WaltherML* J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D

*Waterhouse-LangwillI* W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D

WDMP Wydawnictwo dawnej muzyki polskiej E

WE The Wellesley Edition E

WECIS Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)

*Weinmann WM* A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)

*WilliamsNH* P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)

*WinterfeldEK* C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)

*WolfeMEP* R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)

*WolfH* J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)

*WurzbachL* C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

*YIAMR* *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P

*YIFMC* *Yearbook of the International Folk Music Council* P

*YoungHI* P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]

*YTM* *Yearbook for Traditional Music* P

*ZahnM* J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)

*ZDADL* *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)

*ZfM* *Zeitschrift für Musik* P

ŹHMP Źródła do historii muzyki polskiej E

*ZI* *Zeitschrift für Instrumentenbau* P

*ZIMG* *Zeitschrift der Internationalen Musik-Gesellschaft* P

*ZL* *Zenei lexikon* D

*ZMw* *Zeitschrift für Musikwissenschaft* P

*ZT* *Zenetudományi tanulmányok* P

# Discographical Abbreviations

| | |
|---|---|
| 20C | 20th Century |
| 20CF | 20th Century-Fox |
| AAFS | Archive of American Folksong (Library of Congress) |
| A&M Hor. | A&M Horizon |
| ABC-Para. | ABC-Paramount |
| AH | Artists House |
| AIMP | Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo |
| Ala. | Aladdin |
| AM | American Music |
| Amer. | America |
| AN | Arista Novus |
| Ant. | Antilles |
| Ari. | Arista |
| Asy. | Asylum |
| Atl. | Atlantic |
| Aut. | Autograph |
| Bak. | Bakton |
| Ban. | Banner |
| Bay. | Baystate |
| BB | Black and Blue |
| Bb | Bluebird |
| Beth. | Bethlehem |
| BH | Bee Hive |
| BL | Black Lion |
| BN | Blue Note |
| Bruns. | Brunswick |
| BS | Black Saint |
| BStar | Blue Star |
| Cad. | Cadence |
| Can. | Canyon |
| Cand. | Candid |
| Cap. | Capitol |
| Car. | Caroline |
| Cas. | Casablanca |
| Cat. | Catalyst |
| Cen. | Century |
| Chi. | Chiaroscuro |
| Cir. | Circle |
| CJ | Classic Jazz |
| Cob. | Cobblestone |
| Col. | Columbia |
| Com. | Commodore |
| Conc. | Concord |
| Cont. | Contemporary |
| Contl | Continental |
| Cot. | Cotillion |
| CP | Charlie Parker |
| CW | Creative World |
| Del. | Delmark |
| DG | Deutsche Grammophon |
| Dis. | Discovery |
| Dra. | Dragon |
| EB | Electric Bird |
| Elec. | Electrola |
| Elek. | Elektra |
| Elek. Mus. | Elektra Musician |
| EmA | EmArcy |
| ES | Elite Special |
| Eso. | Esoteric |
| Ev. | Everest |
| EW | East Wind |
| Ewd | Eastworld |
| FaD | Famous Door |
| Fan. | Fantasy |
| FD | Flying Dutchman |
| FDisk | Flying Disk |
| Fel. | Felsted |
| Fon. | Fontana |
| Fre. | Freedom |
| FW | Folkways |
| Gal. | Galaxy |
| Gen. | Gennett |
| GM | Groove Merchant |
| Gram. | Gramavision |
| GTJ | Good Time Jazz |
| HA | Hat Art |
| Hal. | Halcyon |
| Har. | Harmony |
| Harl. | Harlequin |
| HH | Hat Hut |
| Hick. | Hickory |
| HM | Harmonia Mundi |
| Hor. | Horizon |
| Hyp. | Hyperion |
| IC | Inner City |
| IH | Indian House |
| ImA | Improvising Artists |
| Imp. | Impulse! |
| Imper. | Imperial |
| IndN | India Navigation |
| Isl. | Island |
| JAM | Jazz America Marketing |
| Jlgy | Jazzology |
| Jlnd | Jazzland |
| Jub. | Jubilee |
| Jwl | Jewell |
| Jzt. | Jazztone |
| Key. | Keynote |
| Kt. | Keytone |
| Lib. | Liberty |
| Lml. | Limelight |
| Lon. | London |
| Mdsv. | Moodsville |
| Mer. | Mercury |
| Met. | Metronome |
| Metro. | Metrojazz |
| MJR | Master Jazz Recordings |
| Mlst. | Milestone |
| Mlt. | Melotone |
| Moers | Moers Music |
| MonE | Monmouth-Evergreen |
| Mstr. | Mainstream |
| Musi. | Musicraft |

| | |
|---|---|
| Nat. | National |
| NewJ | New Jazz |
| Norg. | Norgran |
| NW | New World |
| OK | Okeh |
| OL | Oiseau-Lyre |
| Omni. | Omnisound |
| PAct | Pathé Actuelle |
| PAlt | Palo Alto |
| Para. | Paramount |
| Parl. | Parlophone |
| Per. | Perfect |
| Phi. | Philips |
| Phon. | Phontastic |
| PJ | Pacific Jazz |
| PL | Pablo Live |
| Pol. | Polydor |
| Prog. | Progressive |
| Prst. | Prestige |
| PT | Pablo Today |
| PW | Paddle Wheel |
| Qual. | Qualiton |
| Reg. | Regent |
| Rep. | Reprise |
| Rev. | Revelation |
| Riv. | Riverside |
| Roul. | Roulette |
| RR | Red Records |
| RT | Real Time |
| Sack. | Sackville |
| Sat. | Saturn |
| SE | Strata-East |
| Sig. | Signature |
| Slnd | Southland |
| SN | Soul Note |
| SolS | Solid State |
| Son. | Sonora |
| Spot. | Spotlite |
| Ste. | Steeplechase |
| Sto. | Storyville |
| Sup. | Supraphon |
| Tak. | Takoma |
| Tan. | Tangent |
| TE | Toshiba Express |
| Tei. | Teichiku |
| Tel. | Telefunken |
| The. | Theresa |
| Tim. | Timeless |
| TL | Time-Life |
| Tran. | Transition |
| UA | United Artists |
| Upt. | Uptown |
| Van. | Vanguard |
| Var. | Variety |
| Vars. | Varsity |
| Vic. | Victor |
| VJ | Vee-Jay |
| Voc. | Vocalion |
| WB | Warner Bros. |
| WP | World Pacific |
| Xan. | Xanadu |

# Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

*A*: AUSTRIA

| Siglum | Library |
|---|---|
| *A* | Admont, Benediktinerstift, Archiv und Bibliothek |
| *DO* | Dorfbeuren, Pfarramt |
| *Ed* | Eisenstadt, Domarchiv, Musikarchiv |
| *Ee* | ——, Esterházy-Archiv |
| *Eh* | ——, Haydn-Museum |
| *Ek* | ——, Stadtpfarrkirche |
| *El* | ——, Burgenländisches Landesmuseum |
| *ETgoëss* | Ebenthal (nr Klagenfurt), Goëss private collection |
| *F* | Fiecht, St Georgenberg, Benediktinerstift, Bibliothek |
| *FB* | Fischbach (Oststeiermark), Pfarrkirche |
| *FK* | Feldkirch, Domarchiv |
| *Gd* | Graz, Diözesanarchiv |
| *Gk* | ——, Universität für Musik und Darstellende Kunst |
| *Gl* | ——, Steiermärkische Landesbibliothek am Joanneum |
| *Gmi* | ——, Institut für Musikwissenschaft |
| *Gu* | ——, Universitätsbibliothek |
| *GÖ* | Göttweig, Benediktinerstift, Musikarchiv |
| *GÜ* | Güssing, Franziskaner Kloster |
| *H* | Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv |
| *HE* | Heiligenkreuz, Zisterzienserkloster |
| *Ik* | Innsbruck, Tiroler Landeskonservatorium |
| *Imf* | ——, Tiroler Landesmuseum Ferdinandeum |
| *Imi* | ——, Musikwissenschaftliches Institut der Universität |
| *Iu* | ——, Universitätsbibliothek |
| *Kk* | Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek |
| *Kla* | ——, Landesarchiv |
| *Kse* | ——, Schlossbibliothek Ebental |
| *KN* | Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek |
| *KR* | Kremsmünster, Benediktinerstift, Musikarchiv |
| *L* | Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek |
| *LA* | Lambach, Benediktinerstift |
| *LIm* | Linz, Oberösterreichisches Landesmuseum |
| *LIs* | ——, Bundesstaatliche Studienbibliothek |
| *M* | Melk, Benediktiner-Superiorat Mariazell |
| *MB* | Michaelbeuern, Benediktinerabtei |
| *MS* | Mattsee, Stiftsarchiv |
| *MT* | Maria Taferl (Niederösterreich), Pfarre |
| *MZ* | Mariazell, Benediktiner-Priorat, Bibliothek und Archiv |
| *N* | Neuburg, Pfarrarchiv |
| *R* | Rein, Zisterzienserstift |
| *RB* | Reichersberg, Stift |
| *Sca* | Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek |
| *Sd* | ——, Dom, Konsistorialarchiv, Dommusikarchiv |
| *Sk* | ——, Kapitelbibliothek |
| *Sl* | ——, Landesarchiv |
| *Sm* | ——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana |
| *Smi* | ——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek |
| *Sn* | ——, Nonnberg (Benediktiner-Frauenstift), Bibliothek |
| *Sp* | ——, Bibliothek des Priesterseminars |
| *Ssp* | ——, Erzabtei St Peter, Musikarchiv |
| *Sst* | ——, Bundesstaatliche Studienbibliothek [in *Su*] |
| *Su* | ——, Universitätsbibliothek |
| *SB* | Schlierbach, Stift |
| *SCH* | Schlägl, Prämonstratenser-Stift, Bibliothek |
| *SE* | Seckau, Benediktinerabtei |
| *SEI* | Seitenstetten, Benediktinerstift, Musikarchiv |
| *SF* | St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv |
| *SL* | St Lambrecht, Benediktiner-Abtei, Bibliothek |
| *SPL* | St Paul, Benediktinerstift St Paul im Lavanttal |
| *ST* | Stams, Zisterzienserstift, Musikarchiv |
| *STEp* | Steyr, Stadtpfarre |
| *TU* | Tulln, Pfarrkirche St Stephan |
| *VOR* | Vorau, Stift |
| *Wa* | Vienna, St Augustin, Musikarchiv |
| *Waf* | ——, Pfarrarchiv Altlerchenfeld |
| *Wdo* | ——, Zentralarchiv des Deutschen Orden |
| *Wdtö* | ——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich |
| *Wgm* | ——, Gesellschaft der Musikfreunde |
| *Wh* | ——, Pfarrarchiv Hernals |
| *Whh* | ——, Haus-, Hof- und Staatsarchiv |
| *Whk* | ——, Hofburgkapelle [in *Wn*] |
| *Wk* | ——, St Karl Borromäus |
| *Wkm* | ——, Kunsthistorisches Museum |
| *Wlic* | ——, Pfarrkirche Wien-Lichtental |
| *Wm* | ——, Minoritenkonvent |
| *Wmi* | ——, Institut für Musikwissenschaft der Universität |
| *Wn* | ——, Österreichische Nationalbibliothek, Musiksammlung |
| *Wp* | ——, Musikarchiv, Piaristenkirche Maria Treu |
| *Ws* | ——, Schottenabtei, Musikarchiv |
| *Wsa* | ——, Stadtarchiv |
| *Wsfl* | ——, Schottenfeld, Pfarrarchiv St Laurenz |

*Wsp* ——, St Peter, Musikarchiv
*Wst* ——, Stadt- und Landesbibliothek, Musiksammlung
*Wu* ——, Universitätsbibliothek
*Wwessely* ——, Othmar Wessely, private collection
*WAIp* Waidhofen (Ybbs), Stadtpfarre
*WIL* Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
*Z* Zwettl, Zisterzienserstift, Stiftsbibliothek

*AUS*: AUSTRALIA

*CAnl* Canberra, National Library of Australia
*Msl* Melbourne, State Library of Victoria
*Pml* Perth, Central Music Library
*PVgm* Parkville, Grainger Museum, University of Melbourne
*Sb* Sydney, Symphony Australia National Music Library
*Scm* ——, New South Wales State Conservatorium of Music
*Sfl* ——, University of Sydney, Fisher Library
*Smc* ——, Australia Music Centre Ltd, Library
*Sml* ——, Music Branch Library, University of Sydney
*Sp* ——, Public Library
*Ssl* ——, State Library of New South Wales, Mitchell Library

*B*: BELGIUM

*Aa* Antwerp, Stadsarchief
*Aac* ——, Archief en Museum voor het Vlaamse Culturleven
*Ac* ——, Koninklijk Vlaams Muziekconservatorium
*Ak* ——, Onze-Lieve-Vrouw-Kathedraal, Archief
*Amp* ——, Museum Plantin-Moretus
*As* ——, Stadsbibliotheek
*Asj* ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
*Ba* Brussels, Archives de la Ville
*Bc* ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
*Bcdm* ——, Centre Belge de Documentation Musicale [CeBeDeM]
*Bg* ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
*Bmichotte* ——, Michotte private collection [in *Bc*]
*Br* ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
*Brtb* ——, Radiodiffusion-Télévision Belge
*Bsp* ——, Société Philharmonique
*BRc* Bruges, Stedelijk Muziekconservatorium, Bibliotheek
*BRs* ——, Stadsbibliotheek
*D* Diest, St Sulpitiuskerk
*Gc* Ghent, Koninklijk Muziekconservatorium, Bibliotheek
*Gcd* ——, Culturele Dienst Province Oost-Vlaanderen
*Geb* ——, St Baafsarchief
*Gu* ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
*La* Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
*Lc* ——, Conservatoire Royal de Musique, Bibliothèque
*Lg* ——, Musée Grétry
*Lu* ——, Université de Liège, Bibliothèque
*LVu* Leuven, Katholieke Universiteit van Leuven
*MA* Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
*MEa* Mechelen, Archief en Stadsbibliotheek
*Tc* Tournai, Chapitre de la Cathédrale, Archives
*Tv* ——, Bibliothèque de la Ville

*BR*: BRAZIL

*Rem* Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
*Rn* ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

*BY*: BELARUS

*MI* Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

*C*: CUBA

*HABn* Havana, Biblioteca Nacional José Martí

*CDN*: CANADA

*Cu* Calgary, University of Calgary, Library
*E* Edmonton (AB), University of Alberta
*HNu* Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
*Lu* London (ON), University of Western Ontario, Music Library
*Mc* Montreal, Conservatoire de Musique, Centre de Documentation
*Mcm* ——, Centre de Musique Canadienne
*Mm* ——, McGill University, Faculty and Conservatorium of Music Library
*Mn* ——, Bibliothèque Nationale
*On* Ottawa, National Library of Canada, Music Division
*Qmu* Quebec, Monastère des Ursulines, Archives
*Qsl* ——, Musée de l'Amérique Françcaise
*Qul* ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
*Tcm* Toronto, Canadian Music Centre
*Tu* ——, University of Toronto, Faculty of Music Library
*Vcm* Vancouver, Canadian Music Centre
*VIu* Victoria, University of Victoria

*CH*: SWITZERLAND

*A* Aarau, Aargauische Kantonsbibliothek
*Bab* Basle, Archiv der Evangelischen Brüdersozietät
*Bps* ——, Paul Sacher Stiftung, Bibliothek
*Bu* ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
*BEb* Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
*BEl* ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
*BEsu* ——, Stadt- und Universitätsbibliothek
*BM* Beromünster, Musikbibliothek des Stifts
*BU* Burgdorf, Stadtbibliothek
*CObodmer* Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
*D* Disentis, Stift, Musikbibliothek
*E* Einsiedeln, Benedikterkloster, Musikbibliothek
*EN* Engelberg, Kloster, Musikbibliothek
*Fcu* Fribourg, Bibliothèque Cantonale et Universitaire
*FF* Frauenfeld, Thurgauische Kantonsbibliothek
*Gc* Geneva, Conservatoire de Musique, Bibliothèque
*Gpu* ——, Bibliothèque Publique et Universitaire
*Lmg* Lucerne, Allgemeine Musikalische Gesellschaft
*Lz* ——, Zentralbibliothek
*LAac* Lausanne, Archives Cantonales Vaudoises
*LAcu* ——, Bibliothèque Cantonale et Universitaire
*LU* Lugano, Biblioteca Cantonale
*MSbk* Mariastein, Benediktinerkloster
*MÜ* Müstair, Frauenkloster St Johann
*N* Neuchâtel, Bibliothèque Publique et Universitaire
*OB* Oberbüren, Kloster Glattburg
*P* Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
*R* Rheinfelden, Christkatholisches Pfarramt
*S* Sion, Bibliothèque Cantonale du Valais
*SAf* Sarnen, Benediktinerinnen-Abtei St Andreas
*SAM* Samedan, Biblioteca Fundaziun Planta
*SGd* St Gallen, Domchorarchiv
*SGs* ——, Stiftsbibliothek, Handschriftenabteilung
*SGv* ——, Kantonsbibliothek (Vadiana)
*SH* Schaffhausen, Stadtbibliothek
*SO* Solothurn, Zentralbibliothek, Musiksammlung
*SObo* ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
*W* Winterthur, Stadtbibliothek
*Zi* Zürich, Israelitische Kultusgemeinde
*Zma* ——, Schweizerisches Musik-Archiv [in *Nf*]
*Zz* ——, Zentralbibliothek
*ZGm* Zug, Pfarrarchiv St Michael

CO: COLOMBIA

*B* Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

*Bam* Brno, Archiv města Brna
*Bb* ——, Klášter Milosrdnych Bratří [in *Bm*]
*Bm* ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
*Bsa* ——, Státní Oblastní Archiv
*Bu* ——, Moravská Zemeská Knihovna, Hudební Oddělení
*BER* Beroun, Statní Okresní Archiv
*BROb* Broumov, Knihovna Benediktinů [in *HK*]
*CH* Cheb, Okresní Archiv
*CHRm* Chrudim, Okresní Muzeum
*D* Dačice, Knihovna Františkánů [in *Bu*]
*H* Hronov, Muzeum
*HK* Hradec Králové, Státní Vědecká Knihovna
*HKm* ——, Muzeum Východních Čech
*HR* Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
*JIa* Jindřichův Hradec, Státní Oblastní Archív Třeboňi
*K* Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
*KA* Kadaň, Děkansky Kostel
*KL* Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
*KR* Kroměříž, Knihovna Arcibiskupského Zámku
*KRa* ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
*KRA* Králíky, Kostel Sv. Michala [in *UO*]
*KU* Kutná Hora, Okresní Muzeum [in *Pnm*]
*LIa* Česká Lípa, Okresní Archív
*LIT* Litoměřice, Státní Oblastní Archiv
*LO* Loukov, Farní Kostel
*LUa* Louny, Okresní Archív
*ME* Mělník, Okresní Muzeum [on loan to *Pnm*]
*MH* Mnichovo Hradiště, Vlastivědné Muzeum
*MHa* ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
*MT* Moravská Třebová, Knihovna Františkánů [in *Bu*]
*NR* Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
*OLa* Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
*OP* Opava, Slezské Muzeum
*OS* Ostrava, Česky Rozhlas, Hudební Archiv
*OSE* Osek, Knihovna Cisterciáků [in *Pnm*]
*Pa* Prague, Státní Ústřední Archiv
*Pak* ——, Pražská Metropolitní Kapitula
*Pdobrovského* ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
*Pk* ——, Konservatoř, Archiv a Knihovna
*Pn* ——, Knihovna Národního Muzea
*Pnd* ——, Národní Divadlo, Hudební Archiv
*Pnm* ——, Národní Muzeum
*Pr* ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
*Ps* ——, Památník Národního Písemnictví, Knihovna
*Psj* ——, Kostel Sv. Jakuba, Farní Rad
*Pst* ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
*Pu* ——, Národní Knihovna, Hudenbí Oddělení
*Puk* ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
*PLa* Plzeň, Městský Archiv
*PLm* ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
*POa* Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
*POm* ——, Muzeum
*R* Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
*RO* Rokycany, Okresní Muzeum
*ROk* ——, Děkansky Úřad, Kostel
*SE* Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
*SO* Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
*TC* Třebíč, Městsky Archiv
*TU* Turnov, Muzeum, Hudební Sbírka [in *SE*]
*VB* Vyšší Brod, Knihovna Cisterciáckého Kláštera
*Z* Žatec, Muzeum
*ZI* Žitenice, Státní Oblastní Archiv v Litoměřicích
*ZL* Zlonice, Památník Antonína Dvořáka

*D*: GERMANY

*Aa* Augsburg, Kantoreiarchiv St Annen
*Aab* ——, Archiv des Bistums Augsburg
*Af* ——, Fuggersche Domänenkanzlei, Bibliothek
*Ahk* ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
*As* ——, Staats- und Stadtbibliothek
*Asa* ——, Stadtarchiv
*Au* ——, Universität Augsburg, Universitätsbibliothek
*AAm* Aachen, Domarchiv (Stiftsarchiv)
*AAst* ——, Öffentliche Bibliothek, Musikbibliothek
*AB* Amorbach, Fürstlich Leiningische Bibliothek
*ABG* Annaberg-Buchholz, Kirchenbibliothek St Annen
*ABGa* ——, Kantoreiarchiv St Annen
*AG* Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
*AIC* Aichach, Stadtpfarrkirche [on loan to *FS*]
*ALa* Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
*AM* Amberg, Staatliche Bibliothek
*AN* Ansbach, Staatliche Bibliothek
*ANsv* ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
*AÖhk* Altötting, Kapuziner-Kloster St Konrad, Bibliothek
*ARk* Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
*ARsk* ——, Stadt- und Kreisbibliothek
*ASh* Aschaffenburg, Schloss Johannisburg, Hofbibliothek
*ASsb* ——, Schloss Johannisburg, Stiftsbibliothek
*Ba* Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
*Bda* ——, Akademie der Künste, Stiftung Archiv
*Bdhm* ——, Hochschule für Musik Hanns Eisler
*Bga* ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
*Bgk* ——, Bibliothek zum Grauen Kloster [in *Bs*]
*Bhbk* ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
*Bhm* ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
*Bim* ——, Staatliches Institut für Musikforschung, Bibliothek
*Bk* ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
*Bkk* ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
*Br* ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
*Bs* ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
*Bsb* ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
*Bsommer* ——, Sommer private collection
*Bsp* ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
*Bst* ——, Stadtbücherei Wilmersdorf, Hauptstelle
*BAa* Bamberg, Staatsarchiv
*BAs* ——, Staatsbibliothek
*BAL* Ballenstedt, Stadtbibliothek
*BAR* Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
*BAUd* Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
*BAUk* Bautzen, Stadtbibliothek
*BAUm* ——, Stadtmuseum
*BB* Benediktbeuern, Pfarrkirche, Bibliothek
*BDk* Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
*BDH* Bad Homburg vor der Höhe, Stadtbibliothek
*BDS* Bad Schwalbach, Evangelisches Pfarrarchiv
*BE* Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

*BEU* Beuron, Bibliothek der Benediktiner-Erzabtei
*BFb* Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
*BG* Beuerberg, Stiftskirche
*BGD* Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
*BH* Bayreuth, Stadtbücherei
*BIB* Bibra, Pfarrarchiv
*BIT* Bitterfeld, Kreis-Museum
*BKÖs* Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
*BMs* Bremen, Staats- und Universitätsbibliothek
*BNba* Bonn, Beethoven-Haus, Beethoven-Archiv
*BNms* ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
*BNsa* ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
*BNu* ——, Universitäts- und Landesbibliothek
*BO* Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
*BOCHmi* Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
*BS* Brunswick, Stadtarchiv und Stadtbibliothek
*BUCH* Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
*Cl* Coburg, Landesbibliothek, Musiksammlung
*Cs* ——, Staatsarchiv
*Cv* ——, Kunstsammlung der Veste Coburg, Bibliothek
*CEbm* Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
*CR* Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
*CZ* Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
*CZu* ——, Technische Universität, Universitätsbibliothek
*Dhm* Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
*Dl* ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
*Dla* ——, Sächsisches Hauptstaatsarchiv
*Dmb* ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
*Ds* ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
*DB* Dettelbach, Franziskanerkloster, Bibliothek
*DEl* Dessau, Anhaltische Landesbücherei
*DEsa* ——, Stadtarchiv
*DGs* Duisburg, Stadtbibliothek, Musikbibliothek
*DI* Dillingen an der Donau, Kreis- und Studienbibliothek
*DL* Delitzsch, Museum, Bibliothek
*DM* Dortmund, Stadt- und Landesbibliothek, Musikabteilung
*DO* Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
*DS* Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
*DSim* ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
*DSsa* Darmstadt, Hessisches Staatsarchiv
*DT* Detmold, Lippische Landesbibliothek, Musikabteilung
*DTF* Dietfurt, Franziskanerkloster [in *Ma*]
*DÜha* ——, Nordrhein-Westfälisches Hauptstaatsarchiv
*DÜk* Düsseldorf, Goethe-Museum, Bibliothek
*DÜl* ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
*DWc* Donauwörth, Cassianeum
*Ed* Eichstätt, Dom [in *Eu*]
*Es* ——, Staats- und Seminarbibliothek [in *Eu*]
*Eu* ——, Katholische Universität, Universitätsbibliothek
*Ew* ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
*EB* Ebrach, Katholisches Pfarramt, Bibliothek
*EC* Eckartsberga, Pfarrarchiv
*EF* Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
*EIa* Eisenach, Stadtarchiv, Bibliothek
*EIb* ——, Bachmuseum
*EN* Engelberg, Franziskanerkloster, Bibliothek
*ERu* Erlangen, Universitätsbibliothek
*ERP* Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
*EW* Ellwangen (Jagst), Stiftskirche
*F* Frankfurt, Stadt- und Universitätsbibliothek
*Ff* ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
*Frl* ——, Musikverlag Robert Lienau
*Fsa* ——, Stadtarchiv
*FBa* Freiberg (Lower Saxony), Stadtarchiv
*FBo* ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
*FLa* Flensburg, Stadtarchiv
*FLs* Flensburg, Landeszentralbibliothek Schleswig-Holstein
*FRu* Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
*FRva* ——, Deutsches Volksliedarchiv
*FRIts* Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
*FS* Freising, Erzbistum München und Freising, Dombibliothek
*FUl* Fulda, Hessische Landesbibliothek
*FÜS* Füssen, Katholisches Stadtpfarramt St Mang
*FW* Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
*Ga* Göttingen, Staatliches Archivlager
*Gb* ——, Johann-Sebastian-Bach-Institut
*Gms* ——, Musikwissenschaftliches Seminar der Georg-August-Universität
*Gs* ——, Niedersächsische Staats- und Universitätsbibliothek
*GBR* Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
*GD* Goch-Gaesdonck, Collegium Augustinianum
*GI* Giessen, Justus-Liebig-Universität, Bibliothek
*GLAU* Glauchau, St Georgen, Musikarchiv
*GM* Grimma, Göschenhaus-Seume-Gedenkstätte
*GMl* ——, Landesschule [in *Dl*]
*GOa* Gotha, Augustinerkirche, Notenbibliothek
*GOl* ——, Forschungs- und Landesbibliothek, Musiksammlung
*GÖs* Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
*GOL* Goldbach (nr Gotha), Pfarrbibliothek
*GRu* Greifswald, Universitätsbibliothek
*GRH* Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
*GÜ* Güstrow, Museum der Stadt
*GZsa* Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
*Ha* Hamburg, Staatsarchiv
*Hkm* ——, Kunstgewerbemuseum, Bibliothek
*Hmb* ——, Öffentlichen Bücherhallen, Musikbücherei
*Hs* ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
*HAf* Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
*HAh* ——, Händel-Haus
*HAmi* ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
*HAmk* ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
*HAu* ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
*HAR* Hartha (Kurort), Kantoreiarchiv
*HB* Heilbronn, Stadtarchiv
*HEms* Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
*HEu* ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
*HER* Herrnhut, Evangelische Brüder-Unität, Archiv
*HGm* Havelberg, Prignitz-Museum, Bibliothek
*HL* Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

*HOE* Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
*HR* Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
*HRD* Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
*HSj* Helmstedt, Ehemalige Universitätsbibliothek
*HSk* ——, Kantorat St Stephani [in *W*]
*HVkm* Hanover, Bibliothek des Kestner-Museums
*HVl* ——, Niedersächsische Landesbibliothek
*HVs* ——, Stadtbibliothek, Musikbibliothek
*HVsa* ——, Staatsarchiv
*IN* Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
*ISL* Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
*Jmb* Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
*Jmi* Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
*Ju* ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
*JE* Jever, Marien-Gymnasium, Bibliothek
*Kdma* Kassel, Deutsches Musikgeschichtliches Archiv
*Kl* ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
*Km* ——, Musikakademie, Bibliothek
*Ksp* ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
*KA* Karlsruhe, Badische Landesbibliothek
*KAsp* ——, Pfarramt St Peter
*KAu* ——, Universitätsbibliothek
*KBs* Koblenz, Stadtbibliothek
*KFp* Kaufbeuren, Protestantisches Kirchenarchiv
*KIl* Kiel, Schleswig-Holsteinische Landesbibliothek
*KIu* ——, Universitätsbibliothek
*KMs* Kamenz, Stadtarchiv
*KNa* Cologne, Historisches Archiv der Stadt
*KNd* ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
*KNh* ——, Staatliche Hochschule für Musik, Bibliothek
*KNmi* ——, Musikwissenschaftliches Institut der Universität
*KNu* ——, Universitäts- und Stadtbibliothek
*KPs* Kempten, Stadtbücherei
*KPsl* ——, Stadtpfarrkirche St Lorenz, Musikarchiv
*KR* Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
*KZa* Konstanz, Stadtarchiv
*Lm* Lüneburg, Michaelisschule
*Lr* ——, Ratsbücherei, Musikabteilung
*LA* Landshut, Historischer Verein für Niederbayern, Bibliothek
*LB* Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
*LEb* Leipzig, Bach-Archiv
*LEbh* ——, Breitkopf & Härtel, Verlagsarchiv
*LEdb* ——, Deutsche Bücherei, Musikaliensammlung
*LEm* ——, Leipziger Städtische Bibliotheken, Musikbibliothek
*LEmi* ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
*LEsm* ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
*LEst* ——, Stadtbibliothek [in *LEu* and *LEm*]
*LEt* ——, Thomanerchor, Bibliothek [in *LEb*]
*LEu* ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
*LFN* Laufen, Stiftsarchiv
*LI* Lindau, Stadtbibliothek
*LIM* Limbach am Main, Pfarrkirche Maria Limbach
*LST* Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
*LÜh* Lübeck, Bibliothek der Hansestadt, Musikabteilung
*LUC* Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
*Ma* Munich, Franziskanerkloster St Anna, Bibliothek
*Mb* ——, Benediktinerabtei St Bonifaz, Bibliothek
*Mbm* ——, Bibliothek des Metropolitankapitels
*Mbn* ——, Bayerisches Nationalmuseum, Bibliothek
*Mbs* ——, Bayerische Staatsbibliothek
*Mf* ——, Frauenkirche [on loan to *FS*]
*Mh* ——, Staatliche Hochschule für Musik, Bibliothek
*Mhsa* ——, Bayerisches Hauptstaatsarchiv
*Mk* ——, Theatinerkirche St Kajetan
*Mm* ——, Bibliothek St Michael
*Mo* ——, Opernarchiv
*Msa* ——, Staatsarchiv
*Mth* ——, Theatermuseum der Clara-Ziegler-Stiftung
*Mu* ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
*MAl* Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
*MAs* ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
*ME* Meissen, Stadt- und Kreisbibliothek
*MEIk* Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
*MEIl* ——, Thüringisches Staatsarchiv
*MEIr* ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
*MERa* Merseburg, Domstift, Stiftsarchiv
*MG* Marburg, Westdeutsche Bibliothek [in *Bsb*]
*MGmi* ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
*MGs* ——, Staatsarchiv und Archivschule
*MGu* ——, Philipps-Universität, Universitätsbibliothek
*MGB* Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
*MH* Mannheim, Wissenschaftliche Stadtbibliothek
*MHrm* ——, Städtisches Reiss-Museum
*MHst* ——, Stadtbücherei, Musikbücherei
*MLHb* Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
*MLHm* ——, Marienkirche
*MLHr* ——, Stadtarchiv
*MMm* Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
*MR* Marienberg, Kirchenbibliothek
*MT* Metten, Abtei, Bibliothek
*MÜd* Münster, Bischöfliches Diözesanarchiv
*MÜp* ——, Bischöflishes Priesterseminar, Bibliothek
*MÜs* ——, Santini-Bibliothek [in *MÜp*]
*MÜu* ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
*MÜG* Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
*MY* Mylau, Kirchenbibliothek
*MZmi* Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
*MZp* ——, Bischöfliches Priesterseminar, Bibliothek
*MZs* ——, Stadtbibliothek
*MZsch* ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
*MZu* ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
*Ngm* Nuremberg, Germanisches National-Museum, Bibliothek
*Nla* ——, Bibliothek beim Landeskirchlichen Archiv
*Nst* ——, Bibliothek Egidienplatz
*NA* Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
*NAUs* Naumburg, Stadtarchiv
*NAUw* ——, St Wenzel, Bibliothek
*NEhz* Neuenstein, Hohenlohe-Zentralarchiv
*NH* Neresheim, Bibliothek der Benediktinerabtei
*NL* Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
*NLk* ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
*NM* Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

| | |
|---|---|
| *NNFw* | Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung |
| *NO* | Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek |
| *NS* | Neustadt an der Aisch, Evangelische Kirchenbibliothek |
| *NT* | Neumarkt-St Veit, Pfarrkirche |
| *NTRE* | Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv |
| *OB* | Ottobeuren, Benediktinerabtei |
| *OBS* | Gessertshausen-Oberschönenfeld, Abtei |
| *OF* | Offenbach am Main, Verlagsarchiv André |
| *OLH* | Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv |
| *ORB* | Oranienbaum, Landesarchiv |
| *Pg* | Passau, Gymnasialbibliothek |
| *Po* | ——, Bistum, Archiv |
| *PA* | Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*] |
| *PE* | Perleberg, Pfarrbibliothek |
| *PI* | Pirna, Stadtarchiv |
| *PL* | Plauen, Stadtkirche St Johannis, Pfarrarchiv |
| *PO* | Pommersfelden, Graf von Schönbornsche Schlossbibliothek |
| *POL* | Polling, Katholisches Pfarramt |
| *POTh* | Potsdam, Fachhochschule Potsdam, Hochschulbibliothek |
| *Rp* | Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek |
| *Rs* | ——, Staatliche Bibliothek |
| *Rtt* | ——, Fürst Thurn und Taxis Hofbibliothek |
| *Ru* | ——, Universität Regensburg, Universitätsbibliothek |
| *RAd* | Ratzeburg, Domarchiv |
| *RB* | Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek |
| *RH* | Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*] |
| *ROmi* | Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften |
| *ROs* | ——, Stadtbibliothek, Musikabteilung |
| *ROu* | ——, Universität, Universitätsbibliothek |
| *RT* | Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums |
| *RUh* | Rudolstadt, Hofkapellarchiv [in *RUl*] |
| *RUl* | ——, Thüringisches Staatsarchiv |
| *Sl* | Stuttgart, Württembergische Landesbibliothek |
| *SBj* | Straubing, Kirchenbibliothek St Jakob [in *Rp*] |
| *SCHOT* | Schotten, Liebfrauenkirche |
| *SHk* | Sondershausen, Stadtkirche/Superintendentur, Bibliothek |
| *SHm* | ——, Schlossmuseum |
| *SHs* | ——, Schlossmuseum, Bibliothek [in *SHm*] |
| *SI* | Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek |
| *SNed* | Schmalkalden, Evangelisches Dekanat, Bibliothek |
| *SPlb* | Speyer, Pfälzische Landesbibliothek, Musikabteilung |
| *STBp* | Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv |
| *STOm* | Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv |
| *SUH* | Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung |
| *SÜN* | Sünching, Schloss |
| *SWl* | Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung |
| *SWs* | ——, Stadtbibliothek, Musikabteilung [in *SWl*] |
| *SWth* | ——, Mecklenburgisches Staatstheater, Bibliothek |
| *Tl* | Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*] |
| *Tmi* | ——, Bibliothek des Musikwissenschaftlichen Institut |
| *Tu* | ——, Eberhard-Karls-Universität, Universitätsbibliothek |
| *TEG* | Tegernsee, Pfarrkirche |
| *TEGha* | ——, Herzogliches Archiv |
| *TEI* | Teisendorf, Katholisches Pfarramt, Pfarrbibliothek |
| *TIT* | Tittmoning, Pfarrkirche [in *Fs*] |
| *TO* | Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei |
| *TRb* | Trier, Bistumarchiv |
| *TRs* | ——, Stadtbibliothek |
| *TZ* | Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*] |
| *Us* | Ulm, Stadtbibliothek |
| *Usch* | ——, Von Schermar'sche Familienstiftung, Bibliothek |
| *UDa* | Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*] |
| *URS* | Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen |
| *W* | Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung |
| *Wa* | ——, Niedersächsisches Staatsarchiv |
| *WA* | Waldheim, Stadtkirche St Nikolai, Bibliothek |
| *WAB* | Waldenburg, St Bartholomäus, Kantoreiarchiv |
| *WD* | Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid |
| *WERhb* | Wernigerode, Harzmuseum, Harzbücherei |
| *WEY* | Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*] |
| *WF* | Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*] |
| *WFe* | ——, Ephoralbibliothek |
| *WFmk* | ——, Marienkirche, Pfarrarchiv [in *HAmk*] |
| *WGl* | Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum |
| *WGH* | Waigolshausen, Katholische Pfarrei [on loan to *WÜd*] |
| *WH* | Bad Windsheim, Stadtbibliothek |
| *WII* | Wiesbaden, Hessische Landesbibliothek |
| *WINtj* | Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*] |
| *WO* | Worms, Stadtbibliothek und Öffentliche Büchereien |
| *WRdn* | Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv |
| *WRgm* | ——, Goethe-National-Museum (Goethes Wohnhaus) |
| *WRgs* | ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv |
| *WRh* | ——, Hochschule für Musik Franz Liszt |
| *WRiv* | ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung |
| *WRl* | ——, Thüringisches Hauptstaatsarchiv Weimar |
| *WRtl* | ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*] |
| *WRz* | ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek |
| *WS* | Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*] |
| *WÜd* | Würzburg, Diözesanarchiv |
| *WÜst* | ——, Staatsarchiv |
| *WÜu* | ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek |
| *Z* | Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek |
| *Zsa* | ——, Stadtarchiv |
| *Zsch* | ——, Robert-Schumann-Haus |
| *ZE* | Zerbst, Stadtarchiv |
| *ZEo* | ——, Gymnasium Francisceum, Bibliothek |
| *ZGh* | Zörbig, Heimatmuseum |
| *ZI* | Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*] |
| *ZL* | Zeil, Fürstlich Waldburg-Zeil'sches Archiv |
| *ZZs* | Zeitz, Stiftsbibliothek |

### *DK*: DENMARK

| | |
|---|---|
| *A* | Århus, Statsbiblioteket |
| *Ch* | Christiansfeld, Brødremenigheden (Herrnhutgemeinde) |
| *Kar* | Copenhagen, Det Arnamagnaeanske Institut |
| *Kc* | ——, Carl Claudius Musikhistoriske Samling [in *Km*] |
| *Kk* | ——, Kongelige Bibliotek |
| *Kmk* | ——, Kongelige Danske Musikkonservatorium |
| *Ku* | ——, Det Kongelige Bibliotek Fiolstraede |
| *Kv* | ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek |
| *Ol* | Odense, Landsarkivet for Fyen |

| | |
|---|---|
| *Ou* | ——, Universitetsbibliotek, Musikafdelingen |
| *Sa* | Sorø, Sorø Akademi, Biblioteket |
| *Tv* | Tåsinge, Valdemars Slot |

*E*: SPAIN

| | |
|---|---|
| *Ac* | Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio |
| *Asa* | ——, Monasterio de S Ana |
| *AL* | Alquézar, Colegiata |
| *ALB* | Albarracín, Catedral, Archivo |
| *AR* | Aránzazu, Archivo Musical del Monasterio de Aránzazu |
| *AS* | Astorga, Catedral |
| *Bac* | Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó |
| *Bbc* | ——, Biblioteca de Catalunya, Seccíon de Música |
| *Bc* | ——, S.E. Catedra Basiclica, Arixiu |
| *Bcd* | ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers' |
| *Bih* | ——, Arixiu Históric de la Ciutat |
| *Bim* | ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca |
| *Bit* | ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió |
| *Boc* | ——, Orfeó Catalá, Biblioteca |
| *Bu* | ——, Universitat Autónoma |
| *BA* | Badajoz, Catedral, Archivo Capitular |
| *BUa* | Burgos, Catedral, Archivo |
| *BUlh* | ——, Cistercian Monasterio de Las Huelgas |
| *C* | Córdoba, S Iglesia Catedral, Archivo de Música |
| *CA* | Calahorra, Catedral |
| *CAL* | Calatayud, Colegiata de S María |
| *CU* | Cuenca, Catedral, Archivo Capitular |
| *CUi* | ——, Instituto de Música Religiosa |
| *CZ* | Cádiz, Archivo Capitular |
| *E* | San Lorenzo de El Escorial, Monasterio, Real Biblioteca |
| *G* | Gerona, Catedral, Archivo/Arxiu Capitular |
| *Gp* | ——, Biblioteca Pública |
| *GRc* | Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*] |
| *GRcr* | ——, Capilla Real, Archivo de Música |
| *GRmf* | ——, Archivo Manuel de Falla |
| *GU* | Guadalupe, Real Monasterio de S María, Archivo de Música |
| *H* | Huesca, Catedral |
| *J* | Jaca, Catedral, Archivo Musical |
| *JA* | Jaén, Catedral, Archivo Capitular |
| *JEc* | Jerez de la Frontera, Colegiata |
| *L* | León, Catedral, Archivo Histórico |
| *Lc* | ——, Real Basilica de S Isidoro |
| *LEc* | Lérida, Catedral |
| *LPA* | Las Palmas de Gran Canaria, Catedral de Canarias |
| *Mah* | Madrid, Archivo Histórico Nacional |
| *Mba* | ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando |
| *Mc* | ——, Real Conservatorio Superior de Música, Biblioteca |
| *Mca* | ——, Casa de Alba |
| *Mcns* | ——, Congregación de Nuestra Señora |
| *Md* | ——, Centro de Documentación Musical del Ministerio de Cultura |
| *Mdr* | ——, Convento de las Descalzas Reales |
| *Mm* | ——, Biblioteca Histórica Municipal |
| *Mmc* | ——, Casa Ducal de Medinaceli, Biblioteca |
| *Mn* | ——, Biblioteca Nacional |
| *Mp* | ——, Patrimonio Nacional |
| *Msa* | ——, Sociedad General de Autores y Editores |
| *MA* | Málaga, Catedral, Archivo Capitular |
| *MO* | Montserrat, Abadía |
| *MON* | Mondoñedo, Catedral, Archivo |
| *OL* | Olot, Biblioteca Popular |
| *ORI* | Orihuela, Catedral, Archivo |
| *OV* | Oviedo, Catedral Metropolitana, Archivo |
| *P* | Plasencia, Catedral, Archivo de Música |
| *PAc* | Palma de Mallorca, Catedral, Archivo |
| *PAp* | ——, Biblioteca Provincial |
| *PAL* | Palencia, Catedral de S Antolín, Archivo de Música |
| *PAMc* | Pamplona, Catedral, Archivo |
| *PAS* | Pastrana, Museo Parroquial |
| *RO* | Roncesvalles, Monasterio S María, Biblioteca |
| *Sc* | Seville, Institución Colombina |
| *SA* | Salamanca, Catedral, Archivo Catedralicio |
| *SAc* | ——, Conservatorio Superior de Música de Salamanca, Biblioteca |
| *SAu* | ——, Biblioteca Universitaria |
| *SAN* | Santander, Biblioteca de la Universidad Menéndez, Sección de Música |
| *SC* | Santiago de Compostela, Catedral Metropolitana |
| *SCu* | ——, Biblioteca de la Universidad |
| *SD* | Santo Domingo de la Calzada, Catedral Archivo |
| *SE* | Segovia, Catedral, Archivo Capitular |
| *SEG* | Segorbe, Archivo de la Catedral |
| *SI* | Silos, Abadía de S Domingo, Archivo |
| *SU* | Seo de Urgel, Catedral |
| *Tc* | Toledo, Catedral, Archivo y Biblioteca Capítulares |
| *Tp* | ——, Biblioteca Pública Provincial y Museo de la S Cruz |
| *TAc* | Tarragona, Catedral |
| *TE* | Teruel, Catedral, Archivo Capitular |
| *TO* | Tortosa, Catedral |
| *TUY* | Tuy, Catedral |
| *TZ* | Tarazona, Catedral, Archivo Capitular |
| *V* | Valladolid, Catedral Metropolitana, Archivo de Música |
| *Vp* | ——, Parroquia de Santiago |
| *VAa* | Valencia, Archivo Municipal |
| *VAc* | ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música |
| *VAcp* | ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca |
| *VAu* | ——, Biblioteca Universitaria |
| *VI* | Vich, Museu Episcopal |
| *Zac* | Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales |
| *Zcc* | ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca |
| *Zs* | ——, La Seo, Biblioteca Capitular [in *Zac*] |
| *Zvp* | ——, Iglesia Metropolitana [in *Zac*] |
| *ZAc* | Zamora, Catedral |

*ET*: EGYPT

| | |
|---|---|
| *Cn* | Cairo, National Library (Dar al-Kutub) |
| *MSsc* | Mount Sinai, St Catherine's Monastery |

*EV*: ESTONIA

| | |
|---|---|
| *TALg* | Tallinn, National Library of Estonia |

*F*: FRANCE

| | |
|---|---|
| *A* | Avignon, Médiathèque Ceccano |
| *Ac* | ——, Bibliothèque du Conservatoire |
| *AB* | Abbeville, Bibliothèque Nationale |
| *AG* | Agen, Archives Départementales de Lot-et-Garonne |
| *AI* | Albi, Bibliothèque Municipale |
| *AIXc* | Aix-en-Provence, Bibliothèque du Conservatoire |
| *AIXm* | ——, Bibliothèque Méjanes |
| *AIXmc* | ——, Bibliothèque de la Maîtrise de la Cathédrale |
| *AL* | Alençon, Bibliothèque Municipale |
| *AM* | Amiens, Bibliothèque Municipale |
| *AN* | Angers, Bibliothèque Municipale |
| *APT* | Apt, Basilique Ste Anne |
| *AS* | Arras, Médiathèque Municipale |
| *ASOlang* | Asnières-sur-Oise, Collection François Lang |
| *AUT* | Autun, Bibliothèque Municipale |
| *AVR* | Avranches, Bibliothèque Nationale |
| *B* | Besançon, Bibliothèque Municipale |
| *Ba* | ——, Bibliothèque de l'Archevêché |
| *BE* | Beauvais, Bibliothèque Municipale |
| *BG* | Bourg-en-Bresse, Bibliothèque Municipale |
| *BO* | Bordeaux, Bibliothèque Municipale |
| *BS* | Bourges, Bibliothèque Municipale |
| *C* | Carpentras, Bibliothèque Municipale (Inguimbertine) |

*CA* Cambrai, Médiathèque Municipale
*CAc* ——, Cathédrale
*CC* Carcassonne, Bibliothèque Municipale
*CF* Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
*CH* Chantilly, Musée Condé
*CHd* ——, Musée Dobrie
*CHRm* Chartres, Bibliothèque Municipale
*CLO* Clermont-de-l'Oise, Bibliothèque
*CO* Colmar, Bibliothèque de la Ville
*COM* Compiègne, Bibliothèque Municipale
*CSM* Châlons-en-Champagne, Bibliothèque Municipale
*Dc* Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
*Dm* ——, Bibliothèque Municipale
*DI* Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
*DO* Dôle, Bibliothèque Municipale
*DOU* Douai, Bibliothèque Nationale
*E* Epinal, Bibliothèque Nationale
*EMc* Embrun, Trésor de la Cathédrale
*EV* Evreux, Bibliothèque Municipale
*F* Foix, Bibliothèque Municipale
*G* Grenoble, Bibliothèque Municipale
*Lad* Lille, Archives Départementales du Nord
*Lc* ——, Bibliothèque du Conservatoire
*Lm* ——, Bibliothèque Municipale Jean Levy
*LA* Laon, Bibliothèque Municipale
*LG* Limoges, Bibliothèque Francophone Municipale
*LH* Le Havre, Bibliothèque Municipale
*LM* Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
*LYc* Lyons, Conservatoire National de Musique
*LYm* ——, Bibliothèque Municipale
*Mc* Marseilles, Conservatoire de Musique et de Déclamation
*MD* Montbéliard, Bibliothèque Municipale
*ME* Metz, Médiathèque
*MH* Mulhouse, Bibliothèque Municipale
*ML* Moulins, Bibliothèque Municipale
*MO* Montpellier, Bibliothèque de l'Université
*MOf* ——, Bibliothèque Inter-Universitaire, Section Médecine
*MON* Montauban, Bibliothèque Municipale Antonin Perbosc
*Nm* Nantes, Bibliothèque Municipale, Médiathèque
*NAc* Nancy, Bibliothèque du Conservatoire
*O* Orléans, Médiathèque
*Pa* Paris, Bibliothèque de l'Arsenal
*Pan* ——, Archives Nationales
*Pc* ——, Conservatoire [in *Pn*]
*Pcf* ——, Bibliothèque de la Comédie Française
*Pcnrs* ——, Centre National de la Recherche Scientifique, Bibliothèque
*Pd* ——, Centre de Documentation de la Musique Contemporaire
*Pe* ——, Schola Cantorum
*Peb* ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
*Pgm* ——, Gustav Mahler, Bibliothèque Musicale
*Phanson* ——, Collection Hanson
*Pi* ——, Bibliothèque de l'Institut de France
*Pim* ——, Bibliothèque Pierre Aubry
*Pm* ——, Bibliothèque Mazarine
*Pmeyer* ——, André Meyer, private collection
*Pn* ——, Bibliothèque Nationale de France
*Po* ——, Bibliothèque-Musée de l'Opéra
*Ppincherle* ——, Marc Pincherle, private collection
*Ppo* ——, Bibliothèque Polonaise de Paris
*Prothschild* ——, Germaine, Baronne Edouard de Rothschild, private collection
*Prt* ——, Radio France, Documentation Musicale
*Ps* ——, Bibliothèque de la Sorbonne
*Psal* ——, Editions Salabert
*Pse* ——, Société des Auteurs, Compositeurs et Editeurs de Musique
*Psg* ——, Bibliothèque Ste-Geneviève
*Pshp* ——, Société d'Histoire du Protestantisme Français, Bibliothèque
*Pthibault* ——, Geneviève Thibault, private collection [in *Pn*]
*R* Rouen, Bibliothèque Municipale
*Rc* ——, Bibliothèque du Conservatoire
*RS* Reims, Bibliothèque Municipale
*RSc* ——, Maîtrise de la Cathédrale
*Sc* Strasbourg, Bibliothèque du Conservatoire
*Sgs* ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
*Sim* ——, Université des Sciences Humaines, Institut de Musicologie
*Sm* ——, Bibliothèque Municipale
*Sn* ——, Bibliothèque Nationale et Universitaire
*Ssp* ——, Bibliothèque du Séminaire Protestant
*SDI* St Dié, Bibliothèque Municipale
*SEm* Sens, Bibliothèque Municipale
*SERc* Serrant, Château
*SO* Solesmes, Abbaye de St-Pierre
*SOM* St Omer, Bibliothèque Municipale
*SQ* St Quentin, Bibliothèque Municipale
*T* Troyes, Bibliothèque Municipale
*TLm* Toulouse, Bibliothèque Municipale
*TOm* Tours, Bibliothèque Municipale
*V* Versailles, Bibliothèque
*VA* Vannes, Bibliothèque Municipale
*VAL* Valenciennes, Bibliothèque Municipale
*VN* Verdun, Bibliothèque Municipale

### *FIN*: FINLAND

*A* Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
*Hy* Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
*Hyf* ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

### *GB*: GREAT BRITAIN

*A* Aberdeen, University, Queen Mother Library
*AB* Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
*ABu* ——, University College of Wales
*ALb* Aldeburgh, Britten-Pears Library
*AM* Ampleforth, Abbey and College Library, St Lawrence Abbey
*AR* Arundel Castle, Archive
*Bp* Birmingham, Public Libraries
*Bu* ——, Birmingham University
*BA* Bath, Municipal Library
*BEcr* Bedford, Bedfordshire County Record Office
*BEL* Belton (Lincs.), Belton House
*BENcoke* Bentley (Hants.), Gerald Coke, private collection
*BEV* Beverley, East Yorkshire County Record Office
*BO* Bournemouth, Central Library
*BRp* Bristol, Central Library
*BRu* ——, University of Bristol Library
*Ccc* Cambridge, Corpus Christi College, Parker Library
*Ccl* ——, Central Library
*Cclc* ——, Clare College Archives
*Ce* ——, Emmanuel College
*Cfm* ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
*Cgc* ——, Gonville and Caius College
*Cjc* ——, St John's College
*Ckc* ——, King's College, Rowe Music Library
*Cmc* ——, Magdalene College, Pepys Library
*Cp* ——, Peterhouse College Library
*Cpc* ——, Pembroke College Library
*Cpl* ——, Pendlebury Library of Music
*Cssc* ——, Sidney Sussex College
*Ctc* ——, Trinity College, Library
*Cu* ——, University Library
*CA* Canterbury, Cathedral Library
*CDp* Cardiff, Public Libraries, Central Library
*CDu* ——, University of Wales/Prifysgol Cymru
*CF* Chelmsford, Essex County Record Office
*CH* Chichester, Diocesan Record Office
*CHc* ——, Cathedral
*CL* Carlisle, Cathedral Library
*DRc* Durham, Cathedral Church, Dean and Chapter Library

*DRu* ——, University Library
*DU* Dundee, Central Library
*En* Edinburgh, National Library of Scotland, Music Dept
*Ep* ——, City Libraries, Music Library
*Er* ——, Reid Music Library of the University of Edinburgh
*Es* ——, Signet Library
*Eu* ——, University Library, Main Library
*EL* Ely, Cathedral Library [in *Cu*]
*EXcl* Exeter, Cathedral Library
*Ge* Glasgow, Euing Music Library
*Gm* ——, Mitchell Library, Arts Dept
*Gsma* ——, Scottish Music Archive
*Gu* ——, University Library
*GL* Gloucester, Cathedral Library
*GLr* ——, Record Office
*H* Hereford, Cathedral Library
*HAdolmetsch* Haslemere, Carl Dolmetsch, private collection
*HFr* Hertford, Hertfordshire Record Office
*Ir* Ipswich, Suffolk Record Office
*KNt* Knutsford, Tatton Park (National Trust)
*Lam* London, Royal Academy of Music, Library
*Lbbc* ——, British Broadcasting Corporation, Music Library
*Lbc* ——, British Council Music Library
*Lbl* ——, British Library
*Lcm* ——, Royal College of Music, Library
*Lcml* ——, Central Music Library
*Lco* ——, Royal College of Organists
*Lcs* ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
*Ldc* ——, Dulwich College Library
*Lfm* ——, Faber Music
*Lgc* ——, Guildhall Library
*Lk* ——, King's Music Library [in *Lbl*]
*Lkc* ——, King's College Library
*Llp* ——, Lambeth Palace Library
*Lmic* ——, British Music Information Centre
*Lmt* ——, Minet Library
*Lpro* ——, Public Record Office
*Lrcp* ——, Royal College of Physicians
*Lsp* ——, St Paul's Cathedral Library
*Lspencer* ——, Woodford Green: Robert Spencer, private collection
*Lst* ——, Savoy Theatre Collection
*Lu* ——, University of London Library, Music Collection
*Lue* ——, Universal Edition
*Lv* ——, Victoria and Albert Museum, Theatre Museum
*Lwa* ——, Westminster Abbey Library
*Lwcm* ——, Westminster Central Music Library
*LA* Lancaster, District Central Library
*LEbc* Leeds, University of Leeds, Brotherton Library
*LEc* ——, Leeds Central Library, Music and Audio Dept
*LF* Lichfield, Cathedral Library
*LI* Lincoln, Cathedral Library
*LVp* Liverpool, Libraries and Information Services, Humanities Reference Library
*LVu* ——, University, Music Department
*Mch* Manchester, Chetham's Library
*Mp* ——, Central Library, Henry Watson Music Library
*Mr* ——, John Rylands Library, Deansgate
*MA* Maidstone, Kent County Record Office
*NH* Northampton, Record Office
*NO* Nottingham, University of Nottingham, Department of Music
*NTp* Newcastle upon Tyne, Public Libraries
*NW* Norwich, Central Library
*NWhamond* ——, Anthony Hamond, private collection
*NWr* ——, Record Office
*Oas* Oxford, All Souls College Library
*Ob* ——, Bodleian Library
*Oc* ——, Coke Collection
*Occc* ——, Corpus Christi College Library
*Och* ——, Christ Church Library
*Ojc* ——, St John's College Library
*Olc* ——, Lincoln College Library
*Omc* ——, Magdalen College Library
*Onc* ——, New College Library
*Ouf* ——, Faculty of Music Library
*Owc* ——, Worcester College
*P* Perth, Sandeman Public Library
*PB* Peterborough, Cathedral Library
*PM* Parkminster, St Hugh's Charterhouse
*R* Reading, University, Music Library
*SA* St Andrews, University of St Andrews Library
*SB* Salisbury, Cathedral Library
*SC* Sutton Coldfield, Oscott College, Old Library
*SH* Sherborne, Sherborne School Library
*SHR* Shrewsbury, Salop Record Office
*SHRs* ——, Library of Shrewsbury School
*SOp* Southampton, Public Library
*SRfa* Studley Royal, Fountains Abbey [in *LEc*]
*STb* Stratford-on-Avon, Shakespeare's Birthplace Trust Library
*STm* ——, Shakespeare Memorial Library
*T* Tenbury Wells, St Michael's College Library [in *Ob*]
*W* Wells, Cathedral Library
*WA* Whalley, Stonyhurst College Library
*WB* Wimborne, Minster Chain Library
*WC* Winchester, Chapter Library
*WCc* ——, Winchester College, Warden and Fellows' Library
*WCr* ——, Hampshire Record Office
*WMl* Warminster, Longleat House Old Library
*WO* Worcester, Cathedral Library
*WOr* ——, Record Office
*WRch* Windsor, St George's Chapel Library
*WRec* ——, Eton College, College Library
*Y* York, Minster Library
*Ybi* ——, Borthwick Institute of Historical Research

*GCA*: GUATEMALA

*Gc* Guatemala City, Cathedral, Archivo Capitular

*GR*: GREECE

*Aels* Athens, Ethniki Lyriki Skini
*Akounadis* ——, Panayis Kounadis, private collection
*Aleotsakos* ——, George Leotsakos, private collection
*Am* ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
*An* ——, Ethnikē Bibliotēkē tēs Hellados
*AOd* Mt Athos, Mone Dionysiou
*AOdo* ——, Mone Dohiariou
*AOh* ——, Mone Hilandariou
*AOi* ——, Mone ton Iveron
*AOk* ——, Mone Koutloumousi
*AOml* ——, Mone Megistis Lávras
*AOpk* ——, Mone Pantokrátoros
*AOva* ——, Vatopedi Monastery
*P* Patmos
*THpi* Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

*H*: HUNGARY

*Ba* Budapest, Magyar Tudományos Akadémia Könytára
*Bami* ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
*Bb* ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
*Bl* ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
*Bn* ——, Országos Széchényi Könyvtár
*Bo* ——, Állami Operaház
*Br* ——, Ráday Gyűjtemény
*Bs* ——, Központi Szemináriumi Könyvtár
*Bu* ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
*BA* Bártfá, St Aegidius [in *Bn*]
*Efko* Esztergom, Főszékesegyházi Kottatár
*Efkö* ——, Főszékesegyházi Könyvtár
*Gc* Győr, Püspöki Papnevelő Intézet Könyvtára
*Gk* ——, Káptalan Magánlevéltár Kottatára
*GYm* Gyula, Múzeum

*K* Kalocsa, Érseki Könyvtár
*KE* Keszthely, Helikon Kastélymúzeum, Könyvtár
*P* Pécs, Székesegyházi Kottatár
*PH* Pannonhalma, Főapátság, Könyvtár
*Se* Sopron, Evangélikus Egyházközség Könyvtára
*SFm* Székesfehérvár, István Király Múzeum
*VEs* Veszprém, Székesegyházi Kottatár

*HR*: CROATIA

*Dsmb* Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
*KIf* Kloštar Ivanić, Franjevački Samostan
*OMf* Omiš, Franjevački Samostan
*R* Rab, Župna Crkva
*Sk* Split, Glazbeni Arhiv Katedrale Sv. Dujma
*SMm* Samobor, Samoborski Muzej
*Vu* Varaždin, Uršulinski Samostan
*Zaa* Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
*Zh* ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
*Zha* ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
*Zhk* ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
*Zs* ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
*Zu* ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
*ZAzk* Zadar, Znanstvena Knjižnica

*I*: ITALY

*Ac* Assisi, Biblioteca Comunale [in *Af*]
*Ad* ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
*Af* ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
*ALTsm* Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
*AN* Ancona, Biblioteca Comunale Luciano Benincasa
*AO* Aosta, Seminario Maggiore
*AOc* ——, Cattedrale, Biblioteca Capitolare
*AP* Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
*APa* ——, Archivio di Stato
*AT* Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
*Baf* Bologna, Accademia Filarmonica, Archivio
*Bam* ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
*Bas* ——, Archivio di Stato, Biblioteca
*Bc* ——, Civico Museo Bibliografico Musicale
*Bca* ——, Biblioteca Comunale dell'Archiginnasio
*Bl* ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
*Bof* ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
*Bpm* ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
*Bsf* ——, Convento di S Francesco, Biblioteca
*Bsm* ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
*Bsp* ——, Basilica di S Petronio, Archivio Musicale
*Bu* ——, Biblioteca Universitaria, sezione Musicale
*BAca* Bari, Biblioteca Capitolare
*BAcp* ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
*BAn* ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
*BAR* Barletta, Biblioteca Comunale Sabino Loffredo
*BDG* Bassano del Grappa, Biblioteca Archivio Museo (Biblioteca Civica)
*BE* Belluno, Biblioteche Lolliniana e Gregoriana
*BGc* Bergamo, Biblioteca Civica Angelo Mai
*BGi* ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
*BI* Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
*BRc* Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
*BRd* ——, Archivio e Biblioteca Capitolari
*BRq* ——, Biblioteca Civica Queriniana
*BRs* ——, Seminario Vescovile Diocasano, Archivio Musicale
*BRsmg* ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
*BV* Benevento, Biblioteca Capitolare
*BZa* Bolzano, Archivio di Stato, Biblioteca
*BZf* ——, Convento dei Minori Francescani, Biblioteca
*BZtoggenburg* ——, Count Toggenburg, private collection
*CAcon* Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
*CARc* Castell'Arquato, Archivio Capitolare (Parrocchiale)
*CARcc* ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
*CAS* Cascia, Monastero di S Rita, Archivio
*CATa* Catania, Archivio di Stato
*CATc* ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
*CATm* ——, Museo Civico Belliniano, Biblioteca
*CATus* ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
*CC* Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
*CCc* ——, Biblioteca Comunale Giosuè Carducci
*CCsg* ——, Biblioteca Stori Guerri e Archivi Storico
*CDO* Codogno, Biblioteca Civica Luigi Ricca
*CEc* Cesena, Biblioteca Comunale Malatestiana
*CF* Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
*CFm* ——, Museo Archeologico Nazionale, Biblioteca
*CFVd* Castelfranco Veneto, Duomo, Archivio
*CHc* Chioggia, Biblioteca Comunale Cristoforo Sabbadino
*CHf* ——, Archivio dei Padri Filippini [in *CHc*]
*CHTd* Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
*CMac* Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
*CMbc* ——, Biblioteca Civica Giovanni Canna
*CMs* ——, Seminario Vescovile, Biblioteca
*COc* Como, Biblioteca Comunale
*COd* ——, Duomo, Archivio Musicale
*CORc* Correggio, Biblioteca Comunale
*CRas* Cremona, Archivio di Stato
*CRd* ——, Biblioteca Capitolare [in *CRsd*]
*CRg* ——, Biblioteca Statale
*CRsd* ——, Archivio Storico Diocesano
*CRE* Crema, Biblioteca Comunale
*CT* Cortona, Biblioteca Comunale e dell'Accademia Etrusca
*DO* Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
*E* Enna, Biblioteca e Discoteca Comunale
*Fa* Florence, Ss Annunziata, Archivio
*Fas* ——, Archivio di Stato, Biblioteca
*Fbecherini* ——, Becherini private collection
*Fc* ——, Conservatorio Statale di Musica Luigi Cherubini
*Fd* ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
*Ffabbri* ——, Mario Fabbri, private collection
*Fl* ——, Biblioteca Medicea Laurenziana
*Fm* ——, Biblioteca Marucelliana
*Fn* ——, Biblioteca Nazionale Centrale, Dipartimento Musica
*Folschki* ——, Olschki private collection
*Fr* ——, Biblioteca Riccardiana
*Fs* ——, Seminario Arcivescovile Maggiore, Biblioteca
*Fsa* ——, Biblioteca Domenicana di S Maria Novella
*Fsl* ——, Parrocchia di S Lorenzo, Biblioteca
*Fsm* ——, Convento di S Marco, Biblioteca
*FA* Fabriano, Biblioteca Comunale
*FAd* ——, Duomo (S Venanzio), Biblioteca Capitolare
*FAN* Fano, Biblioteca Comunale Federiciana
*FBR* Fossombrone, Biblioteca Civica Passionei
*FEc* Ferrara, Biblioteca Comunale Ariostea
*FEd* ——, Duomo, Archivio Capitolare
*FELc* Feltre, Museo Civico, Biblioteca

*FEM* Finale Emilia, Biblioteca Comunale
*FERaa* Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
*FERas* ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
*FERc* ——, Biblioteca Comunale
*FERd* ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
*FERvitali* ——, Gualberto Vitali-Rosati, private collection
*FOc* Forlì, Biblioteca Comunale Aurelio Saffi
*FOLc* Foligno, Biblioteca Comunale
*FOLd* ——, Duomo, Archivio
*FRa* Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
*FZac* Faenza, Basilica Cattedrale, Archivio Capitolare
*FZc* ——, Biblioteca Comunale Manfrediana, Raccolte Musicali
*Gc* Genoa, Biblioteca Civica Berio
*Gim* ——, Civico Istituto Mazziniano, Biblioteca
*Gl* ——, Conservatorio di Musica Nicolò Paganini, Biblioteca
*Gremondini* ——, P.C. Remondini, private collection
*Gsl* ——, S Lorenzo (Duomo), Archivio Capitolare
*Gu* ——, Biblioteca Universitaria
*GO* Gorizia, Seminario Teologico Centrale, Biblioteca
*GR* Grottaferrata, Biblioteca del Monumento Nazionale
*GUBd* Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
*I* Imola, Biblioteca Comunale
*IBborromeo* Isola Bella, Borromeo private collection
*IE* Iesi, Biblioteca Comunale
*IV* Ivrea, Cattedrale, Biblioteca Capitolare
*La* Lucca, Archivio di Stato
*Las* ——, Biblioteca-Archivio Storico Comunale
*Lc* ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
*Lg* ——, Biblioteca Statale
*Li* ——, Istituto Musicale L. Boccherini, Biblioteca
*Ls* ——, Seminario Arcivescovile, Biblioteca
*LA* L'Aquila, Biblioteca Provinciale Salvatore Tommasi
*LANc* Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
*LT* Loreto, Santuario della S Casa, Archivio Storico
*LU* Lugo, Biblioteca Comunale Fabrizio Trisi
*LUi* ——, Istituto Musicale Pareggiato G.L. Malerbi
*Ma* Milan, Biblioteca Ambrosiana
*Malfieri* ——, Familglia Trècani degli Alfieri, private collection
*Mas* ——, Archivio di Stato
*Mb* ——, Biblioteca Nazionale Braidense
*Mc* ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
*Mcap* ——, Archivio Capitolare di S Ambrogio, Biblioteca
*Mcom* ——, Biblioteca Comunale Sormani
*Md* ——, Capitolo Metropolitano, Biblioteca e Archivio
*Mgallini* ——, Natale Gallini, private collection
*Mr* ——, Biblioteca della Casa Ricordi
*Ms* ——, Biblioteca Teatrale Livia Simoni
*Msartori* ——, Claudio Sartori, private collection [in *Mc*]
*Msc* ——, Chiesa di S Maria presso S Celso, Archivio
*Mt* ——, Biblioteca Trivulziana e Archivio Storico Civico
*Mu* ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
*Muc* ——, Università Cattolica del Sacro Cuore, Biblioteca
*MAa* Mantua, Archivio di Stato
*MAad* ——, Archivio Storico Diocesano
*MAav* ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
*MAc* ——, Biblioteca Comunale
*MAC* Macerata, Biblioteca Comunale Mozzi-Borgetti
*MC* Montecassino, Monumento Nazionale di Montecassino, Biblioteca
*MDAegidi* Montefiore dell'Aso, Francesco Egidi, private collection
*ME* Messina, Biblioteca Regionale Universitaria
*MEs* ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
*MOd* Modena, Duomo, Biblioteca e Archivio Capitolare
*MOe* ——, Biblioteca Estense e Universitaria
*MOs* ——, Archivio di Stato [in *MOe*]
*MTc* Montecatini Terme, Biblioteca Comunale
*MTventuri* ——, Antonio Venturi, private collection [in *MTc*]
*MZ* Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
*Na* Naples, Archivio di Stato
*Nc* ——, Conservatorio di Musica S Pietro a Majella, Biblioteca
*Nf* ——, Biblioteca Oratoriana dei Gerolamini (Filippini)
*Ng* ——, Monastero di S Gregorio Armeno, Archivio
*Nlp* ——, Biblioteca Lucchesi Palli [in *Nn*]
*Nn* ——, Biblioteca Nazionale Vittorio Emanuele III
*NON* Nonantola, Seminario Abbaziale, Biblioteca
*NOVd* Novara, S Maria (Duomo), Biblioteca Capitolare
*NOVg* ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
*NOVi* ——, Istituto Civico Musicale Brera, Biblioteca
*NT* Noto, Biblioteca Comunale Principe di Villadorata
*Od* Orvieto, Opera del Duomo, Biblioteca
*OFma* Offida, Parrocchia di Maria Ss Assunta, Archivio
*OS* Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
*Pas* Padua, Archivio di Stato
*Pc* ——, Duomo, Biblioteca Capitolare, Curia Vescovile
*Pca* ——, Basilica del Santo, Biblioteca Antoniana
*Pci* ——, Biblioteca Civica
*Pl* ——, Conservatorio Cesare Pollini
*Ps* ——, Seminario Vescovile, Biblioteca
*Pu* ——, Biblioteca Universitaria
*PAac* Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
*PAas* ——, Archivio di Stato
*PAc* ——, Biblioteca Palatina, sezione Musicale
*PAcom* ——, Biblioteca Comunale
*PAp* ——, Biblioteca Nazionale Palatina
*PAt* ——, Archivio Storico del Teatro Regio [in *PAcom*]
*PAVc* Pavia, Chiesa di S Maria del Carmine, Archivio
*PAVs* ——, Seminario Vescovile, Biblioteca
*PAVu* ——, Biblioteca Universitaria
*PCc* Piacenza, Biblioteca Comunale Passerini Landi
*PCcon* ——, Conservatorio di Musica G. Nicolini, Biblioteca
*PCd* ——, Duomo, Biblioteca e Archivio Capitolare
*PCsa* ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
*PEas* Perugia, Archivio di Stato
*PEc* ——, Biblioteca Comunale Augusta
*PEd* ——, Biblioteca Domincini
*PEl* ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
*PEsf* ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
*PEsl* ——, Duomo (S Lorenzo), Archivio
*PEsp* ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
*PEA* Pescia, Biblioteca Comunale Carlo Magnani
*PESc* Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
*PESd* ——, Duomo, Archivio Capitolare [in *PESdi*]
*PESdi* ——, Biblioteca Diocesana
*PESo* ——, Ente Olivieri, Biblioteca e Musei Oliveriana
*PESr* ——, Fondazione G. Rossini, Biblioteca
*PIa* Pisa, Archivio di Stato
*PIp* ——, Opera della Primaziale Pisana, Archivio Musicale
*PIraffaelli* ——, Raffaelli private collection
*PIst* ——, Chiesa dei Cavalieri di S Stefano, Archivio
*PIt* ——, Teatro Verdi
*PIu* ——, Biblioteca Universitaria
*PLa* Palermo, Archivio di Stato
*PLcom* ——, Biblioteca Comunale
*PLcon* ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

*PLi* ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
*PLn* ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
*PLpagano* ——, Roberto Pagano, private collection
*PO* Potenza, Biblioteca Provinciale
*PR* Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
*PS* Pistoia, Basilica di S Zeno, Archivio Capitolare
*PSc* ——, Biblioteca Comunale Forteguerriana
*PSrospigliosi* ——, Rospigliosi private collection
*Ra* Rome, Biblioteca Angelica
*Raf* ——, Accademia Filarmonica Romana
*Ras* ——, Archivio di Stato, Biblioteca
*Rbompiani* ——, Bompiani private collection
*Rc* ——, Biblioteca Casanatense, sezione Musica
*Rcg* ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
*Rchg* ——, Chiesa del Gesù, Archivio
*Rcsg* ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
*Rdp* ——, Archivio Doria Pamphili
*Rf* ——, Congregazione dell'Oratorio S Filippo Neri
*Ria* ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
*Ribimus* ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
*Rig* ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
*Rims* ——, Pontificio Istituto di Musica Sacra, Biblioteca
*Rli* ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
*Rlib* ——, Basilica Liberiana, Archivio
*Rmalvezzi* ——, Lionello Malvezzi, private collection
*Rmassimo* ——, Massimo princes, private collection
*Rn* ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
*Rp* ——, Biblioteca Pasqualini [in *Rsc*]
*Rps* ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
*Rrai* ——, RAI-Radiotelevisione Italiana, Archivio Musica
*Rrostirolla* ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
*Rsc* ——, Conservatorio di Musica S Cecilia
*Rscg* ——, Abbazia di S Croce in Gerusalemme, Biblioteca
*Rsg* ——, Basilica di S Giovanni in Laterano, Archivio Musicale
*Rslf* ——, Chiesa di S Luigi dei Francesi, Archivio
*Rsm* ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
*Rsmm* ——, S Maria di Monserrato, Archivio
*Rsmt* ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
*Rsp* ——, Chiesa di S Spirito in Sassia, Archivio
*Rss* ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
*Ru* ——, Biblioteca Universitaria Alessandrina
*Rv* ——, Biblioteca Vallicelliana
*Rvat* ——, Biblioteca Apostolica Vaticana
*Rvic* ——, Vicariato, Archivio
*RA* Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
*RAc* ——, Biblioteca Comunale Classense
*RAs* ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
*REm* Reggio nell'Emilia, Biblioteca Panizzi
*REsp* ——, Basilica di S Prospero, Archivio Capitolare
*RI* Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
*RIM* Rimini, Biblioteca Civica Gambalunga
*RPTd* Ripatransone, Duomo, Archivio
*RVE* Rovereto, Biblioteca Civica Girolamo Tartarotti
*RVI* Rovigo, Accademia dei Concordi, Biblioteca
*Sac* Siena, Accademia Musicale Chigiana, Biblioteca
*Sas* ——, Archivio di Stato
*Sc* ——, Biblioteca Comunale degli Intronati
*Sco* ——, Convento dell'Osservanza, Biblioteca
*Sd* ——, Opera del Duomo, Archivio Musicale
*Smo* Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
*SA* Savona, Biblioteca Civica Anton Giulio Barrili
*SAa* ——, Seminario Vescovile, Biblioteca
*SE* Senigallia, Biblioteca Comunale Antonelliana
*SO* Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
*SPc* Spoleto, Biblioteca Comunale Giosuè Carducci
*SPd* ——, Biblioteca Capitolare (Duomo di S Lorenzo)
*SPE* Spello, Collegiata di S Maria Maggiore, Archivio
*SPEbc* ——, Biblioteca Comunale Giacomo Prampolini
*ST* Stresa, Biblioteca Rosminiana
*STE* Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
*Ta* Turin, Archivio di Stato
*Tci* ——, Civica Biblioteca Musicale Andrea della Corte
*Tco* ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
*Td* ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
*Tf* ——, Accademia Filarmonica, Archivio
*Tfanan* ——, Giorgio Fanan, private collection
*Tn* ——, Biblioteca Nazionale Universitaria, sezione Musicale
*Tr* ——, Biblioteca Reale
*Trt* ——, RAI – Radiotelevisione Italiana, Biblioteca
*TAc* Taranto, Biblioteca Civica Pietro Acclavio
*TE* Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
*TEd* ——, Duomo, Archivio Capitolare
*TLp* Torre del Lago Puccini, Museo di Casa Puccini
*TOL* Tolentino, Biblioteca Comunale Filelfica
*TRa* Trent, Archivio di Stato
*TRbc* ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
*TRc* ——, Biblioteca Comunale
*TRcap* ——, Biblioteca Capitolare con Annesso Archivio
*TRfeininger* ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
*TRmd* ——, Museo Diocesano, Biblioteca
*TRmp* ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
*TRmr* ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
*TRE* Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
*TRP* Trapani, Biblioteca Fardelliana
*TSci* Trieste, Biblioteca Comunale Attilio Hortis
*TScon* ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
*TSmt* ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
*TVco* Treviso, Biblioteca Comunale
*TVd* ——, Biblioteca Capitolare della Cattedrale
*Us* Urbino, Cappella del Ss Sacramento (Duomo), Archivio
*UD* Udine, Duomo, Archivio Capitolare [in *UDs*]
*UDa* ——, Archivio di Stato
*UDc* ——, Biblioteca Comunale Vincenzo Joppi
*UDs* ——, Seminario Arcivescovile, Biblioteca
*URBcap* Urbania, Biblioteca Capitolare [in *URBdi*]
*URBdi* ——, Biblioteca Diocesana
*Vas* Venice, Archivio di Stato
*Vc* ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
*Vcg* ——, Casa di Goldoni, Biblioteca
*Vgc* ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
*Vlevi* ——, Fondazione Ugo e Olga Levi, Biblioteca
*Vmarcello* ——, Andrighetti Marcello, private collection
*Vmc* ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
*Vnm* ——, Biblioteca Nazionale Marciana
*Vqs* ——, Fondazione Querini-Stampalia, Biblioteca
*Vs* ——, Seminario Patriarcale, Archivio
*Vsf* ——, Biblioteca S Francesco della Vigna

*Vsm* ——, Procuratoria di S Marco [in *Vlevi*]
*Vsmc* ——, S Maria della Consolazione detta Della Fava
*Vt* ——, Teatro La Fenice, Archivio Storico-Musicale
*VCd* Vercelli, Biblioteca Capitolare
*VEaf* Verona, Accademia Filarmonica, Biblioteca e Archivio
*VEas* ——, Archivio di Stato
*VEc* ——, Biblioteca Civica
*VEcap* ——, Biblioteca Capitolare
*VEss* ——, Chiesa di S Stefano, Archivio
*VIb* Vicenza, Biblioteca Civica Bertoliana
*VId* ——, Biblioteca Capitolare
*VIs* ——, Seminario Vescovile, Biblioteca
*VIGsa* Vigévano, Biblioteca del Capitolo della Cattedrale
*VRNs* Chiusi della Verna, Santuario della Verna, Biblioteca

*IL*: ISRAEL

*J* Jerusalem, Jewish National and University Library, Music Dept
*Jgp* ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
*Jp* ——, Patriarchal Library
*Ta* Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
*Tmi* ——, Israel Music Institute

*IRL*: IRELAND

*C* Cork, Boole Library, University College
*Da* Dublin, Royal Irish Academy Library
*Dam* ——, Royal Irish Academy of Music, Monteagle Library
*Dc* ——, Contemporary Music Centre
*Dcb* ——, Chester Beatty Library
*Dcc* ——, Christ Church Cathedral, Library
*Dm* ——, Archbishop Marsh's Library
*Dmh* ——, Mercer's Hospital [in *Dtc*]
*Dn* ——, National Library of Ireland
*Dpc* ——, St Patrick's Cathedral
*Dtc* ——, Trinity College Library, University of Dublin

*J*: JAPAN

*Tma* Tokyo, Musashino Ongaku Daigaku, Ioshokan
*Tn* ——, Nanki Ongaku Bunko

*LT*: LITHUANIA

*V* Vilnius, Lietuvos Muzikos Akademijos Biblioteka
*Va* ——, Lietuvos Moksly Akademijos Biblioteka

*LV*: LATVIA

*J* Jelgava, Muzei
*R* Riga, Latvijas Mūzikas Akademijas Biblioteka

*M*: MALTA

*Vnl* Valletta, National Library

*MD*: MOLDOVA

*KI* Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

*MEX*: MEXICO

*Mc* Mexico City, Catedral Metropolitana, Archivo Musical
*Pc* Puebla, Catedral Metropolitana, Archivo del Cabildo

*N*: NORWAY

*Bo* Bergen, Offentlige Bibliotek, Griegsamlingen
*Ou* Oslo, Universitetsbiblioteket
*Oum* ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
*T* Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

*NL*: THE NETHERLANDS

*At* Amsterdam, Toonkunst-Bibliotheek
*Au* ——, Universiteitsbibliotheek
*DEta* Delden, Huisarchief Twickel
*DHa* The Hague, Koninklijk Huisarchief
*DHgm* ——, Haags Gemeentemuseum, Muziekafdeling
*DHk* ——, Koninklijke Bibliotheek
*E* Enkhuizen, Archief Collegium Musicum
*L* Leiden, Gemeentearchief
*Lml* ——, Museum Lakenhal
*Lt* ——, Bibliotheca Thysiana [in *Lu*]
*Lu* ——, Rijksuniversiteit, Bibliotheek
*LE* Leeuwarden, Provinciale Bibliotheek van Friesland
*R* Rotterdam, Gemeentebibliotheek
*SH* 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
*Uim* Utrecht, Letterenbibliotheek, Universiteit
*Uu* ——, Universiteit Utrecht, Universiteitsbibliotheek

*NZ*: NEW ZEALAND

*Aua* Auckland, University of Auckland, Archive of Maori and Pacific Music
*Wt* Wellington, Alexander Turnbull Library

*P*: PORTUGAL

*AR* Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
*BRp* Braga, Arquivo Distrital
*BRs* ——, Arquivo da Sé
*Cmn* Coimbra, Museu Nacional de Machado de Castro
*Cs* ——, Arquivo da Sé Nova
*Cug* ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
*Cul* ——, Faculdade de Letras da Universidade
*Em* Elvas, Biblioteca Municipal
*EVc* Évora, Arquivo da Sé, Museu Regional
*EVp* ——, Biblioteca Pública e Arquivo Distrital
*F* Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
*G* Guimarães, Arquivo Municipal Alfredo Pimenta
*La* Lisbon, Biblioteca da Ajuda
*Lac* ——, Academia das Ciências, Biblioteca
*Lant* ——, Arquivo Nacional da Torre do Tombo
*Lc* ——, Biblioteca do Conservatório Nacional
*Lcg* ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
*Lf* ——, Fabrica da Sé Patriarcal
*Ln* ——, Biblioteca Nacional, Centro de Estudos Musicológicos
*Lt* ——, Teatro Nacional de S Carlos
*LA* Lamego, Arquivo da Sé
*Mp* Mafra, Palácio Nacional, Biblioteca
*Pm* Porto, Biblioteca Pública Municipal
*Va* Viseu, Arquivo Distrital
*Vs* ——, Arquivo da Sé
*VV* Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

*PL*: POLAND

*B* Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
*BA* Barczewo, Kościóła Parafialny, Archiwum
*CZ* Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
*GD* Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
*GDp* ——, Wojewódzka Biblioteka Publiczna
*GNd* Gniezno, Archiwum Archidiecezjalne
*GR* Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
*Kc* Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
*Kcz* ——, Muzeum Narodowe, Biblioteka Czapskich
*Kd* ——, Biblioteka Studium OO. Dominikanów
*Kj* ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
*Kk* ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
*Kn* ——, Muzeum Narodowe
*Kp* ——, Biblioteka Polskiej Akademii Nauk
*Kpa* ——, Archiwum Państwowe
*Kz* ——, Biblioteka Czartoryskich
*KA* Katowice, Biblioteka Sląska

*KO* Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
*KRZ* Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
*KRZk* ——, Klasztor Ss Benedyktynek
*Lw* Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
*LA* Łańcut, Biblioteka-Muzeum Zamku
*LEtpn* Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
*LZu* Łódź, Biblioteka Uniwersytecka
*MO* Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
*OB* Obra, Klasztor OO. Cystersów
*Pa* Poznań, Archiwum Archidiecezjalna
*Pm* ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
*Pr* ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
*Pu* ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
*PE* Pelplin, Wyższe Seminarium Duchowne, Biblioteka
*R* Raków, Kościół Parafialny, Archiwum
*SA* Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
*SZ* Szalowa, Archiwum Parafialne
*Tm* Toruń, Ksiąznica Miejska im. M. Kopernika
*Tu* ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
*Wm* Warsaw, Muzeum Narodowe, Biblioteka
*Wn* ——, Biblioteka Narodowa
*Wtm* ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
*Wu* ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
*WL* Wilanów, Biblioteka [in *Wn* and *Wm*]
*WRk* Wrocław, Biblioteka Kapitulna
*WRu* ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
*WRzno* ——, Zakład Narodowy im. Ossolińskich, Biblioteka

*RO*: ROMANIA

*Ba* Bucharest, Academiei Române, Biblioteca
*BRm* Braşov, Biblioteca Judeteana
*Cu* Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
*J* Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
*Sa* Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
*Sb* ——, Muzeul Naţional Bruckenthal, Biblioteca

*RUS*: RUSSIAN FEDERATION

*KA* Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
*KAg* ——, Gosudarstvennaya Biblioteka
*KAu* ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
*Mcl* Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturi i Iskusstva (RGALI)
*Mcm* ——, Gosudarstvenniy Tsentral'niy Muzey Musikal'noy Kul'turi imeni M.I. Glinki
*Mim* ——, Gosudarstvenniy Istoricheskiy Muzey
*Mk* ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
*Mm* ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
*Mrg* ——, Rossiyskaya Gosudarstvennaya Biblioteka
*Mt* ——, Gosudarstvenniy Tsentral'niy Teatral'niy Musey im. A. Bakhrushina
*SPan* St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
*SPia* ——, Gosudarstvenniy Tsentral'niy Istoricheskiy Arkhiv
*SPil* ——, Biblioteka Instituta Russkoy Literaturi Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
*SPit* ——, Rossiyskiy Institut Istorii Iskusstv
*SPk* ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
*SPph* ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
*SPsc* ——, Rossiyskaya Natsional'naya Biblioteka
*SPtob* ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral'naya Muzikal'naya Biblioteka

*S*: SWEDEN

*A* Arvika, Ingesunds Musikhögskola
*B* Bålsta, Skoklosters Slott
*Gu* Göteborg, Universitetsbiblioteket
*Hfryklund* Helsingborg, Daniel Fryklund, private collection [in *Skma*]
*HÄ* Härnösand, Länsmuseet-Murberget
*HÖ* Höör, Biblioteket
*J* Jönköping, Per Brahegymnasiet
*K* Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
*Klm* ——, Länsmuseet
*L* Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
*LB* Leufsta Bruk, De Geer private collection [in *Uu*]
*LI* Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
*N* Norrköping, Stadsbiblioteket
*Sdt* Stockholm, Drottningholms Teatermuseum
*Sfo* ——, Frimurare Orden, Biblioteket
*Sic* ——, Svensk Musik
*Sk* ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
*Skma* ——, Statens Musikbibliothek
*Sm* ——, Musikmuseet, Arkiv
*Smf* ——, Stiftelsen Musikkulturens Främjande
*Sn* ——, Nordiska Museet, Arkivet
*Ssr* ——, Sveriges Radio Förvaltning, Musikbiblioteket
*St* ——, Kung. Teatern [in *Skma*]
*Sva* ——, Svenskt Visarkiv
*STr* Strängnäs, Roggebiblioteket
*Uu* Uppsala, Universitetsbiblioteket
*V* Västerås, Stadsbibliotek, Stiftsavdelningen
*VIl* Visby, Landsarkivet
*VX* Växjö, Landsbiblioteket

*SI*: SLOVENIA

*Lf* Ljubljana, Frančiškanski Samostan, Knjižnica
*Ln* ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
*Lna* ——, Nadškofijski Arhiv
*Lng* ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
*Lnr* ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
*Ls* ——, Katedral, Glazbeni Arhiv
*Nf* Novo Mesto, Frančiškanski Samostan, Knjižnica
*Nk* ——, Kolegiatni Kapitelj, Knjižnica
*Pk* Ptuj, Knjižnica Ivana Potrča

*SK*: SLOVAKIA

*BRa* Bratislava, Štátny Oblastny Archív
*BRhs* ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
*BRm* ——, Archív Mesta Bratislavy
*BRmp* ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
*BRnm* ——, Slovenské Národné Múzeum, Hudobné Múzeum
*BRsa* ——, Slovenský Národný Archív
*BRsav* ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
*BRu* ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobńy Kabinet
*BSk* Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
*J* Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
*KRE* Kremnica, Štátny Okresny Archív Žiar nad Hronom
*Le* Levoča, Evanjelická a.v. Cirkevná Knižnica
*Mms* Martin, Matica Slovenská
*Mnm* ——, Slovenské Národné Múzeum, Archív

*MO* Modra, Štátny Okresny Archív Pezinok
*NM* Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
*TN* Trenčín, Štátny Okresny Archív
*TR* Trnava, Štátny Okresny Archív

*TR*: TURKEY

*Ino* Istanbul, Nuruosmania Kütüphanesi
*Itks* ——, Topkapi Sarayi Müzesi
*Iü* ——, Üniversite Kütüphanesi

*UA*: UKRAINE

*Kan* Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
*Km* ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
*LV* L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

*US*: UNITED STATES OF AMERICA

*AAu* Ann Arbor, University of Michigan, Music Library
*AB* Albany (NY), New York State Library
*AKu* Akron (OH), University of Akron, Bierce Library
*ATet* Atlanta (GA), Emory University, Pitts Theology Library
*ATu* ——, Emory University Library
*ATS* Athens (GA), University of Georgia Libraries
*AU* Aurora (NY), Wells College Library
*AUS* Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
*AUSm* ——, University of Texas at Austin, Fine Arts Library
*Ba* Boston, Athenaeum Library
*Bc* ——, New England Conservatory of Music, Harriet M. Spaulding Library
*Bfa* ——, Museum of Fine Arts
*Bgm* ——, Isabella Stewart Gardner Museum, Library
*Bh* ——, Harvard Musical Association, Library
*Bhs* ——, Massachusetts Historical Society Library
*Bp* ——, Public Library, Music Department
*Bu* ——, Boston University, Mugar Memorial Library, Department of Special Collections
*BAep* Baltimore, Enoch Pratt Free Library
*BAhs* ——, Maryland Historical Society Library
*BApi* ——, Arthur Friedheim Library, Johns Hopkins University
*BAu* ——, Johns Hopkins University Libraries
*BAue* ——, Milton S. Eisenhower Library, Johns Hopkins University
*BAw* ——, Walters Art Gallery Library
*BAR* Baraboo (WI), Circus World Museum Library
*BEm* Berkeley, University of California at Berkeley, Music Library
*BER* Berea (OH), Riemenschneider Bach Institute Library
*BETm* Bethlehem (PA), Moravian Archives
*BL* Bloomington (IN), Indiana University Library
*BLl* ——, Indiana University, Lilly Library
*BLu* ——, Indiana University, Cook Music Library
*BO* Boulder (CO), University of Colorado at Boulder, Music Library
*BU* Buffalo (NY), Buffalo and Erie County Public Library
*Cn* Chicago, Newberry Library
*Cp* ——, Chicago Public Library, Music Information Center
*Cu* ——, University, Joseph Regenstein Library, Music Collection
*Cum* ——, University of Chicago, Music Collection
*CA* Cambridge (MA), Harvard University, Harvard College Library
*CAe* ——, Harvard University, Eda Kuhn Loeb Music Library
*CAh* ——, Harvard University, Houghton Library
*CAt* ——, Harvard University Library, Theatre Collection
*CAward* ——, John Milton Ward, private collection [on loan to *CA*]
*CF* Cedar Falls (IA), University of Northern Iowa, Library
*CHua* Charlottesville (VA), University of Virginia, Alderman Library
*CHum* ——, University of Virginia, Music Library
*CHAhs* Charleston (SC), The South Carolina Historical Society
*CHH* Chapel Hill (NC), University of North Carolina at Chapel Hill
*CIhc* Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
*CIp* ——, Public Library
*CIu* ——, University of Cincinnati College – Conservatory of Music, Music Library
*CLp* Cleveland, Public Library, Fine Arts Department
*CLwr* ——, Western Reserve University, Freiberger Library and Music House Library
*CLAc* Claremont (CA), Claremont College Libraries
*COhs* Columbus (OH), Ohio Historical Society Library
*COu* ——, Ohio State University, Music Library
*CP* College Park (MD), University of Maryland, McKeldin Library
*CR* Cedar Rapids (IA), Iowa Masonic Library
*Dp* Detroit, Public Library, Main Library, Music and Performing Arts Department
*DAu* Dallas, Southern Methodist University, Music Library
*DAVu* Davis (CA), University of California at Davis, Peter J. Shields Library
*DMu* Durham (NC), Duke University Libraries
*DN* Denton (TX), University of North Texas, Music Library
*DO* Dover (NH), Public Library
*E* Evanston (IL), Garrett Biblical Institute
*Eu* ——, Northwestern University
*EDu* Edwardsville (IL), Southern Illinois University
*EU* Eugene (OR), University of Oregon
*FAy* Farmington (CT), Yale University, Lewis Walpole Library
*FW* Fort Worth (TX), Southwestern Baptist Theological Seminary
*G* Gainesville (FL), University of Florida Library, Music Library
*GB* Gettysburg (PA), Lutheran Theological Seminary
*GR* Granville (OH), Denison University Library
*GRB* Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
*Hhc* Hartford (CT), Hartt College of Music Library, The University of Hartford
*Hm* ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
*Hs* ——, Connecticut State Library
*Hw* ——, Trinity College, Watkinson Library
*HA* Hanover (NH), Dartmouth College, Baker Library
*HG* Harrisburg (PA), Pennsylvania State Library
*HO* Hopkinton (NH), New Hampshire Antiquarian Society
*I* Ithaca (NY), Cornell University
*IDt* Independence (MO), Harry S. Truman Library
*IO* Iowa City (IA), University of Iowa, Rita Benton Music Library
*K* Kent (OH), Kent State University, Music Library
*KC* Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
*KCm* ——, Kansas City Museum, Library and Archives
*KN* Knoxville (TN), University of Tennessee, Knoxville, Music Library
*Lu* Lawrence (KS), University of Kansas Libraries
*LAcs* Los Angeles, California State University, John F. Kennedy Memorial Library
*LApiatigorsky* ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
*LAs* ——, The Arnold Schoenberg Institute Archives
*LAuc* ——, University of California at Los Angeles, William Andrews Clark Memorial Library
*LAum* ——, University of California at Los Angeles, Music Library

*LAur* ——, University of California at Los Angeles, Special Collections Dept, University Research Library
*LAusc* ——, University of Southern California, School of Music Library
*LBH* Long Beach (CA), California State University
*LEX* Lexington (KY), University of Kentucky, Margaret I. King Library
*LOu* Louisville, University of Louisville, Dwight Anderson Music Library
*LT* Latrobe (PA), St Vincent College Library
*M* Milwaukee, Public Library, Art and Music Department
*Mc* ——, Wisconsin Conservatory of Music Library
*MAhs* Madison (WI), Wisconsin Historical Society
*MAu* ——, University of Wisconsin
*MB* Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
*MED* Medford (MA), Tufts University Library
*MG* Montgomery (AL), Alabama State Department of Archives and History Library
*MT* Morristown (NJ), National Historical Park Museum
*Nf* Northampton (MA), Forbes Library
*Nsc* ——, Smith College, Werner Josten Library
*NA* Nashville (TN), Fisk University Library
*NAu* ——, Vanderbilt University Library
*NBu* New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
*NEij* Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
*NH* New Haven (CT), Yale University, Irving S. Gilmore Music Library
*NHoh* ——, Yale University, Oral History Archive
*NHub* ——, Yale University, Beinecke Rare Book and Manuscript Library
*NO* Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
*NORsm* New Orleans, Louisiana State Museum Library
*NORtu* ——, Tulane University, Howard Tilton Memorial Library
*NYamc* New York, American Music Center Library
*NYbroude* ——, Broude private collection
*NYcc* ——, City College Library, Music Library
*NYcu* ——, Columbia University, Gabe M. Wiener Music & Arts Library
*NYcub* ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
*NYgo* ——, University, Gould Memorial Library [in *NYu*]
*NYgr* ——, The Grolier Club Library
*NYgs* ——, G. Schirmer, Inc.
*NYhs* ——, New York Historical Society Library
*NYhsa* ——, Hispanic Society of America, Library
*NYj* ——, The Juilliard School, Lila Acheson Wallace Library
*NYkallir* ——, Rudolf F. Kallir, private collection
*NYlehman* ——, Robert O. Lehman, private collection [in *NYpm*]
*NYlibin* ——, Laurence Libin, private collection
*NYma* ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
*NYp* ——, Public Library at Lincoln Center, Music Division
*NYpl* ——, Public Library, Center for the Humanities
*NYpm* ——, Pierpont Morgan Library
*NYpsc* ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
*NYq* ——, Queens College of the City University, Paul Klapper Library, Music Library
*NYu* ——, University Bobst Library
*NYw* ——, Wildenstein Collection
*NYyellin* ——, Victor Yellin, private collection
*OAm* Oakland (CA), Mills College, Margaret Prall Music Library
*OB* Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
*OX* Oxford (OH), Miami University, Amos Music Library
*Pc* Pittsburgh, Carnegie Library, Music and Art Dept
*Ps* ——, Theological Seminary, Clifford E. Barbour Library
*Pu* ——, University of Pittsburgh
*Puf* ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
*PHci* Philadelphia, Curtis Institute of Music, Library
*PHf* ——, Free Library of Philadelphia, Music Dept
*PHff* ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
*PHgc* ——, Gratz College
*PHhs* ——, Historical Society of Pennsylvania Library
*PHlc* ——, Library Company of Philadelphia
*PHmf* ——, Musical Fund Society [on loan to *PHf*]
*PHphs* ——, The Presbyterian Historical Society Library [in *PHlc*]
*PHps* ——, American Philosophical Society Library
*PHu* ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
*PO* Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
*PRs* Princeton (NJ), Theological Seminary, Speer Library
*PRu* ——, Princeton University, Firestone Memorial Library
*PRw* ——, Westminster Choir College
*PROhs* Providence (RI), Rhode Island Historical Society Library
*PROu* ——, Brown University
*PRV* Provo (UT), Brigham Young University
*R* Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
*Su* Seattle, University of Washington, Music Library
*SA* Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
*SBm* Santa Barbara (CA), Mission Santa Barbara
*SFp* San Francisco, Public Library, Fine Arts Department, Music Division
*SFs* ——, Sutro Library
*SFsc* ——, San Francisco State University, Frank V. de Bellis Collection
*SJb* San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
*SL* St Louis, St Louis University, Pius XII Memorial Library
*SLug* ——, Washington University, Gaylord Music Library
*SLC* Salt Lake City, University of Utah Library
*SM* San Marino (CA), Huntington Library
*SPma* Spokane (WA), Moldenhauer Archives
*SR* San Rafael (CA), American Music Research Center, Dominican College
*STu* Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
*STEdrachmann* Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
*STO* Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
*SY* Syracuse (NY), University Music Library
*SYkrasner* ——, Louis Krasner, private collection [in *CAh* and *SY*]
*TA* Tallahassee (FL), Florida State University, Robert Manning Strozier Library
*U* Urbana (IL), University of Illinois, Music Library
*Uplamenac* ——, Dragan Plamenac, private collection [in *NH*]
*V* Villanova (PA), Villanova University, Falvey Memorial Library
*Wc* Washington, DC, Library of Congress, Music Division
*Wca* ——, Cathedral Library
*Wcf* ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
*Wcg* ——, General Collections, Library of Congress
*Wcm* ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
*Wcu* ——, Catholic University of America, Music Library

*Wdo* ——, Dumbarton Oaks
*Wgu* ——, Georgetown University Libraries
*Whu* ——, Howard University, College of Fine Arts Library
*Ws* ——, Folger Shakespeare Library
*WB* Wilkes-Barre (PA), Wilkes College Library
*WC* Waco (TX), Baylor University, Music Library
*WGc* Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
*WI* Williamstown (MA), Williams College Library
*WOa* Worcester (MA), American Antiquarian Society Library
*WS* Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
*Y* York (PA), Historical Society of York County, Library and Archives

*YU*: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

*Bn* Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

*ZA*: SOUTH AFRICA

*Csa* Cape Town, South African Library

# A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

**Abbreviations** in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

**Alphabetization** of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

**Bibliographies** are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

**Cross-references** are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

**Signatures** where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

**Work-lists** are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

# Contents

# B

[continued]

**Baxter, J(esse) R(andall, jr)** (*b* Lebanon, AL, 8 Dec 1887; *d* Dallas, 21 Jan 1960). American music publisher and composer of gospel songs. He studied with some of the foremost gospel-hymn writers, including James Rowe and Charles Gabriel, and became proficient in writing both words and music; he probably wrote more convention songs than any other gospel-music composer of his time (a compilation of his songs, *Precious Abiding Peace*, was published in 1960). He was also an outstanding singing-school teacher and conducted his own schools until 1922, when the publisher A.J. Showalter asked him to manage one of his offices, in Texarkana, Texas. In 1926 Baxter joined V.O. Stamps in the foundation of the Stamps-Baxter Music Company at Jacksonville, Texas. When the company moved to Dallas in 1929, Baxter opened a branch office in Chattanooga, Tennessee. The business was extremely successful, becoming one of the foremost publishers of gospel music in seven-shape notation (*see* SHAPE-NOTE HYMNODY, §5). The company promoted gospel music further by its sponsorship of vocal quartets. After Stamps's death in 1940, Baxter moved to Dallas and became president of the firm. In 1949 an article in *Time* likened the company to a gospel Tin Pan Alley: at that time the firm employed 50 people; its journal, *Gospel Music News*, had a circulation of 20,000. Stamps-Baxter was sold to Zandervan in 1972.

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SHIRLEY BEARY

**Bayan** (Russ.). *See* ACCORDION; *see also* RUSSIAN FEDERATION, §I, 5.

**Bayard, Samuel Preston** (*b* Pittsburgh, 10 April 1908; *d* Pittsburgh, 10 Jan 1997). American ethnomusicologist. He studied folklore and comparative literature with Kittredge at Harvard (MA 1936) and in 1945 was appointed instructor at Pennsylvania State University, where he was later professor of English and comparative literature; he also served as president of the American Folklore Society, 1965–6. He collected folksongs in Pennsylvania and West Virginia between 1928 and 1963, usually in the summer months, and documented fiddle and fife melodies in his editions *Hill Country Tunes: Instrumental Folk Music of Southwestern Pennsylvania* (Philadelphia, 1944) and *Dance to the Fiddle, March to the Fife: Instrumental Folk Tunes in Pennsylvania* (University Park, PA and London, 1982). He also made an important contribution to the theory of tune relationships, identifying three central factors in such relationships: contour, important scale degrees and stereotypical motifs. Building on the work of G.P. Jackson he identified a number of 'tune families' (varying from 35 to 55) in British-American folk tradition; his findings resulted in a series of articles begun in 1939, of which the best-known were published in 1950.

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JAMES PORTER

**Bayer** [Beyer, Peyer], **Andreas** (*b* Geisenheim, nr Würzburg, 1710; *d* Würzburg, 1749). German organist and composer. He had some lessons from his father, headmaster of the school at Geisenheim, and seems to have had a natural musical talent, as well as a good voice which secured a place for him at the Hospitalsschule in Würzburg. He became organist of Würzburg Cathedral and later studied and practised law. In October 1745 he attended the coronation at Frankfurt of Francis I, Maria Theresa's consort, and met Wagenseil, her keyboard teacher, who, on his way back to Vienna, heard Bayer play the organ in Würzburg and acknowledged his mastery. His reputation brought him many pupils and lucrative offers from Mergentheim and Kassel, but he remained in Würzburg. Gerber deplored the loss of Bayer's compositions; his only known works are a prelude

and 11 fugues (in *D-Bsb* 1220; for questions of attribution and authenticity, *see* PEYER, JOHANN BAPTIST). The fugues are in the fugato style associated with the south German school of organ composers, and generally have short, predictable subjects. Heinichen's thoroughbass treatise of 1711 may have inspired the example in C which moves through the circle of 5ths. An attractive concerto in G for organ and strings (*Bsb* 1221) may also be his.

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HUGH J. MCLEAN

**Bayer, Johann Baptist.** *See* PEYER, JOHANN BAPTIST.

**Bayer, Joseph** (*b* Vienna, 6 March 1852; *d* Vienna, 12 March 1913). Austrian violinist, conductor and composer. He studied at the Vienna Conservatory with Georg and Joseph Hellmesberger (violin), Dachs (piano) and Bruckner (theory). He later played the violin in the Vienna Hofoper orchestra and, from 1885 to his retirement in 1898, was director of the ballet at that theatre. He travelled throughout Europe as a conductor and visited America in 1881 to conduct his operetta *Der Chevalier von San Marco* in New York. His other operettas include *Menelaus* (1892), *Fräulein Hexe* (1898) and *Der Polizeichef* (1904), while he also wrote two comic operas, *Alien Fata* and *Der Goldasoka*. It was, however, as a composer of some 22 ballets that he made his reputation; many of them were produced in Vienna or Berlin, the best-known being *Die Puppenfee* (1888).

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ERIC BLOM/CHRISTOPHER FIFIELD

**Bayle, François** (*b* Tamatave, Madagascar, 27 April 1932). French composer. He studied in Bordeaux (1946–54), at the Paris Conservatoire, where his teachers included Messiaen (1958–9), and at the Darmstadt summer courses (1960–62) with Stockhausen, among others. In 1960 he joined the Service de la Recherche of ORTF, recently established by Pierre Schaeffer, and took part in the *musique concrète* course. That same year he composed his first work, *Points critiques*, which won the Paris Biennale prize. Further instrumental compositions were followed by compositions for instruments and tape; in 1967 he wrote his first important work for tape alone, *Espaces inhabitables*, influenced by Georges Bataille and Jules Verne. In its determinedly 'morphological' style, *Espaces inhabitables* showed both great inventive power and discreet lyricism. After 1969 Bayle turned entirely to tape composition.

In 1966 Schaeffer put Bayle in charge of the Groupe de Recherches Musicales (GRM). From then on he remained active as a composer, an administrator and a music theorist. In 1975, after the integration of the GRM and the Institut National de l'Audiovisuel (INA), he became department head of INA-GRM, serving as its director until 1997. During these years he organized concerts, radio broadcasts, seminars and events celebrating individual composers, supported technological developments (Syter, GRM Tools, Midi Formers, Acousmographe) and was behind major innovations, such as the Acousmonium (an orchestra of loudspeakers) and the Collection INA-GRM recordings label. In 1992 he founded the Acousmathèque with a repertory of 2000 works composed after 1948. After leaving GRM in 1997, he founded his own audio-numerical and multiphonic studio, the Studio Magison, where he has devoted himself to research, writing and composition.

Bayle's oeuvre is notable for its masterly craftsmanship and rhetoric, its agile discourse and its sophisticated thought. His music's elegance of form and transparency of sound locates it in the tradition of Debussy and Ravel. The general tone of each composition is suggested by its poetic title. Bayle has described the successive stages of his musical development as 'Utopias exploring the genesis of movements in sound, the grammar of their formation, and their relation to events in the physical and psychic world'. His most experimental work, *L'expérience acoustique*, investigates over several hours the relationship between sound and its effect on its audience. Other large-scale forms include long developmental sections shot through with recycled mutations of various 'proto-elements' (*Toupie dans le ciel*, *Son vitesse-lumière*, *Bâton de pluie*) and vast sequences of contrasting, but complementary movements that give rise to variations on certain initial propositions (*Jeïta*, *Grande polyphonie*, *Les couleurs de la nuit*, *Tremblement de terre très doux*). Additional style characteristics include intertwining textural variations, filigree-like sound, sequential proliferations and reactions, distinctive tone colours and syntactical articulation ('montages-catastrophes').

Bayle's work as a theorist has always accompanied and elucidated his activities as a composer. His most important articles have been revised and collected in his book *Musique acousmatique, propositions ... positions* (Paris, 1993). As early as 1974 he suggested the phrase 'acousmatic music' to designate 'music "shot" and developed in the studio and then projected into the concert hall, as happens in the cinema', and said it should be distinguished from electro-instrumental music produced in an actual place in real time. Starting out from this basic idea, he developed the concept of 'images of sound', or the marks left on a medium by sound energy (as in recording). These physical images, he suggested, give rise to three kinds of mental images: iconic, diagrammatic and metaphorical.

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FRANCIS DHOMONT

**Bayley, Daniel** (*b* Rowley, MA, 27 June 1729; *d* Newburyport, MA, 29 Feb 1792). American tune book compiler and publisher. He worked as a potter and shopkeeper, and served as a clerk and possibly chorister at St Paul's, Newburyport; his son Daniel, with whom he has been confused, played the organ at St Paul's from 1776. Bayley began a prolific career as a compiler by bringing out *A New and Complete Introduction* (5 edns, Newburyport, 1764–8), a composite drawn from successful works by other compilers. In 1768 he published Tans'ur's *Royal Melody Compleat* (London, 1754–5 and later edns; 2 edns, Boston, 1767–8), then combined it with Aaron Williams's *Universal Psalmodist* (London, 1763 and later edns), and under the title *The American Harmony* issued four editions between 1769 and 1774. Towards the end of the American Revolution, Bayley pirated the title and partial contents of another popular work, Andrew Law's *Select Harmony* (Cheshire, CT, 1779), despite Law's vigorous protest. Bayley compiled five other tune books as well as two tune supplements for metrical psalters, and he published John Stickney's *Gentleman and Lady's Musical Companion* (Newburyport, 1774). His chief contribution was to circulate in New England a large repertory of mid-century British sacred music.

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RICHARD CRAWFORD/NYM COOKE

**Baylou, Luigi de.** *See* BAILLOU, LUIGI DE.

**Bayly** [Baily], **Anselm** (*b* c1719; *d* Nov 1794). English clergyman and writer. He matriculated at Exeter College, Oxford, on 4 November 1740; and on 22 and 29 January 1741 he was appointed lay vicar of Westminster Abbey and a Gentleman of the Chapel Royal. He resigned the latter post on 13 March 1744, when he was admitted a priest of the chapel. On 12 June 1749 he took the degree of BCL and on 10 July 1764 the degree of DCL from Christ Church, Oxford. In the latter year he was appointed sub-dean of the Chapel Royal; he was also a minor canon of St Paul's Cathedral. Like many clergymen of his day, he studied medicine and on 20 July 1787 patented an elastic girdle, bandage or roller to relieve ruptures, fractures and swellings.

Bayly wrote on religion, the study of language and the study of music. He supervised the compilation of, and wrote the preface to, *A Collection of Anthems Used in His Majesty's Chapel Royal* (London, 1769). He wrote two treatises on music: *The Sacred Singer* (London, 1771, republished in the same year as *A Practical Treatise on Singing and Playing*); and *The Alliance of Musick, Poetry and Oratory* (London, 1789). In seeking to establish general guidelines for regulating the prosody of the musician, orator and poet, Bayly defined prosody as the 'art of metrical numbers, or versification, comprehending more especially ... Accent, Quantity and Feet, to which may be added Rythm'. But he embraced certain contradictory facets of both the syllabic and the accentual systems of prosody, without realizing the fundamental impossibility of reconciling the wholly different aesthetic bases of the two systems.

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JAMIE C. KASSLER

**Baynes, Sydney** (*b* Sudbury, Middlesex, 1 or 3 Feb 1879; *d* Willesden, 9 March 1938). English composer and conductor. He was a church organist at the age of 13, and while still a youth was accompanist to Edward Lloyd and Ben Davies. Later he was chorus master under James Glover at the Theatre Royal, Drury Lane, and from 1910 to 1914 he was music director to John Tiller. It was at this time that he achieved international fame as the composer of waltzes such as *Destiny* (1912), *Ecstasy* (1913), *Mystery* (1914) and *Modesty* (1914). His compositions also included religious music, songs, piano pieces and other orchestral works including an overture *Endure to Conquer* played at the victory thanksgiving service at Westminster Abbey in 1919. Baynes conducted and composed for revue and other productions at various London theatres, and from 1924 to 1929 he was music editor to Boosey & Hawkes. From 1928 until his death he conducted his own orchestra for broadcasts, using his own arrangements, and he also made records for HMV and Columbia.

ANDREW LAMB

**Bayo, Maria** (*b* Fitero, 28 May 1962). Spanish soprano. She studied at the Conservatorio Pablo Sarasate in Pamplona and the Hochschule für Musik in Detmold. After winning a series of international competitions, she quickly established herself in the major European opera houses, making débuts at La Scala, Milan, in 1991 as Musetta, at the Opéra Bastille, Paris, the same year as Mozart's Susanna and at Covent Garden in 1994 as L'Ensoleillad in Massenet's *Chérubin*. With her pure, finely focussed soprano and versatile musicianship, Bayo is equally adept at conveying the minx-like qualities of Handel's Cleopatra and the innocent charm of Mélisande.

Her other roles include Ilia (*Idomeneo*), Adina, Cavalli's Calisto and Oscar in *Un ballo in maschera*, the last two of which she has recorded.

ANDREW CLARK

**Bayon Louis** [née Bayon], **Marie Emmanuelle** (*b* Marcei, Orne, 1746; *d* Aubevoye, Eure, 19 March 1825). French pianist and composer. She published six keyboard sonatas, three with violin accompaniment (1769); a two-act *opéra comique*, *Fleur d'épine* (1776); an arrangement of the overture; and *airs* and *ariettes*, almost all of them from *Fleur d'épine* (for complete list, see Jackson). Her unpublished works, discussed during her lifetime but now lost, include further instrumental chamber music and *opéras-comiques*, and a divertissement *La fête de Saint Pierre* to a text by Antoine-François Quétant (performed in 1771). Her playing, singing and composing were recognized from the 1760s in Parisian intellectual and artistic circles. She was a member of the salon of Mme de Genlis, who discusses Bayon's music in her *Mémoires* (Paris, 1825), and music teacher to the daughter of Dénis Diderot, who refers to Bayon in his *Leçons de clavecin, et principes d'harmonie* (Paris, 1771). She married the architect Victor Louis in 1770, presided over distinguished salons in Bordeaux and Paris, and is credited with bringing the fortepiano into vogue in France.

Her musical style combines traditional French and new German and Italian expressive techniques in a melodious, Italianate texture. Diderot found 'facility, expression, grace, melody' in her music as in that of Alberti, J.C. Bach, Eckard and Schobert. Her music reflects the virtuosity of skilled amateurs like herself and of the internationally known French and foreign professional musicians of the Paris salons and other concerts. In her accompanied sonatas, the violin part is truly *obligé*. *Fleur d'épine* is a tale of love and magic with 20 musical numbers including airs, duos and ensembles.

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DEBORAH HAYES

**Bayreuth.** Town in Bavaria in southern Germany. It is internationally famous as the site of Richard Wagner's Festspielhaus (opened 1876). The town, dating back to 1231 and in the 17th and 18th centuries the seat of an independent margravate, is now the capital of Upper Franconia and since 1975 has had a university.

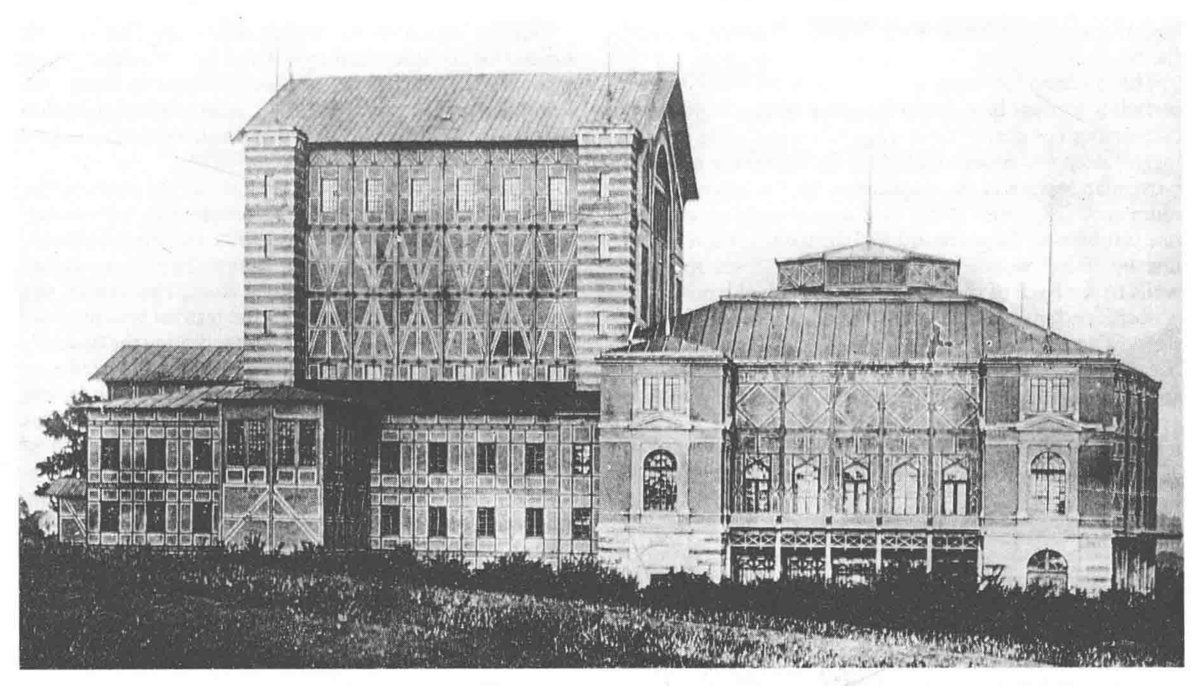
1. Church music and concert life. 2. Markgräfliches Opernhaus. 3. Wagner's Festspielhaus. 4. Wagner's successors. 5. Richard Wagner Foundation.

1. CHURCH MUSIC AND CONCERT LIFE. During the 15th century church and school music in Bayreuth followed the model of Nuremberg; three churches (St Nikolaus, St Linhard and the Stadtkirche) acquired permanent organists. After the Reformation, church repertory included music by Jacob Meiland, Erasmus Rotenbucher and Georg Schmalzing. The margrave's residence moved to Bayreuth in the 17th century, and Margrave Christian (1603–55) appointed Johann Staden as court organist. The court musical establishment suffered during the 30 Years War but was revived with the accession as margravine of Frederick the Great's sister Wilhelmine (1709–58) in 1735. Her main interest was opera (see §2 below); with her death in 1758 music at court languished again and in 1769 the court moved to Ansbach. The town maintained some musical life: works by Handel and others were heard at public concerts from 1779, and oratorios by Rolle, C.H. Graun and Hasse were given. In the 19th century concerts were sponsored by various organizations, culminating in the Musik-Dilettantenverein (founded 1860).

The Stadthalle in Jean-Paul-Platz, which stands on the site of the former margrave's Reithalle (built 1747–8), was converted into a theatre in 1935–6. It was destroyed in an air attack in 1945, but the front wall remained intact and was incorporated in the new Stadthalle, opened in 1965. An all-purpose building used for plays, concerts, opera performances, congresses and balls, it contains two halls with seating capacity of 930 (Grosses Haus) and 300 (Kleines Haus). Occasional concerts are also given in the Markgräfliches Opernhaus (see §2 below).

2. MARKGRÄFLICHES OPERNHAUS. As elsewhere in Germany before 1918, the cultivation of opera was an important part of court life in Bayreuth. The first opera performed there (in 1661) was *Sophia*, by an unknown composer, and in the next 55 years about four to six works by German and Italian composers (among them G.H. Stölzel, G.P. Telemann, C.F. Hurlebusch, Attilio Ariosti and Antonio Lotti) were staged each year, either in the Schlosssaal or in a theatre built within the palace grounds. However, it was not until the accession of Wilhelmine, the consort of Margrave Friedrich, in 1735 that opera in Bayreuth became something beyond the ordinary. Wilhelmine was a skilled composer herself (her opera *Argenore*, performed in 1740, is lost, but some chamber works remain), and her excellent relations with her brother and the Prussian court ensured that eminent composers and musicians were willing to place themselves at her disposal.

Among the works known to have been performed in Bayreuth under the Kapellmeister Johann Pfeiffer (served 1734–61) were Hasse's operas *Ezio* and *Artaserse* and Andrea Bernasconi's *festa teatrale L'huomo*. These were staged in the new Markgräfliches Opernhaus, built in the street now known as Opernstrasse, close to the margrave's palace. One of the finest late Baroque theatres still in existence, this three-storey building was erected by the French architect Joseph Saint-Pierre in 1745–8, and the interior decoration was entrusted to the Italian theatre designer Giuseppe Galli-Bibiena and his son Carlo. The richly decorated auditorium is dominated by the large margrave's box at the back, with three tiers of boxes on either side, the stalls area being separated from the stage by an ornamental balustrade. The elaborate proscenium stage (14 metres wide, 15 metres high), which is slightly



*1. Bayreuth Festspielhaus in its original form before the addition (1882) of the entrance to the royal box, designed to give Ludwig II total privacy*

raised, is unusually deep (30 metres); it was this feature that first attracted Wagner to Bayreuth in the hope that it might prove suitable for the production of his *Ring* cycle. He at once saw, after inspecting it, that it would not do for his work.

Following Wilhelmine's death in 1758 and Friedrich's in 1763, the court moved to Ansbach, and Bayreuth reverted to the status of a provincial town. The Markgräfliches Opernhaus continued, however, to be used by travelling companies from neighbouring towns, mainly Bamberg and Coburg, until 1935, when, after a restoration that carefully preserved its original character, it became little more than a museum. It was brought into use again in 1948 (its bicentenary) as a venue for the Fränkische Festwoche, a week of performances of early operas and ballets in productions by the Bayerische Staatsoper, Munich, that takes place annually in May or June.

3. Wagner's Festspielhaus. The Markgräfliches Opernhaus may have been the factor that first drew Wagner to Bayreuth, but it was by no means the beginning of his vision of a theatre of his own. That was closely connected with the composition of *Der Ring des Nibelungen*, which he early recognized as unsuitable for presentation within the traditional operatic framework. In the preface to the full text of the *Ring* in 1863 he outlined the ideal theatre he had in mind:

> I would have to aim at one of the less large towns in Germany, favourably sited and capable of accommodating an unusual number of guests, and in particular a town in which there would be no danger of clashing with a large existing theatre and thus having to compete with large-city audiences and their established customs. Here a temporary theatre would be created, as simple as possible, perhaps merely of wood, its sole criterion being the artistic suitability of its inner parts. I had already worked out in discussions with an intelligent and experienced architect a plan with an auditorium in the shape of an amphitheatre and with the great advantage of an orchestra invisible to the audience. To this theatre singers from German opera houses, chosen for their outstanding acting skills, would be summoned, probably in early spring, to rehearse the several parts of my work, uninterrupted by any other artistic activity.

Three performances of the complete cycle, Wagner went on to say, would be given at the height of summer on four successive evenings for 'art-lovers from near and far'.

Bayreuth met in all respects the conditions he had laid down in his *Ring* preface for the site of his festival performances. It had the additional advantages of being within the territories of his patron, King Ludwig II of Bavaria, and of having civic authorities (in particular the mayor, Theodor Muncker, and the banker, Friedrich Feustel) eager to serve Wagner in the realization of his ambition. They offered him, free of charge, a site on a hill on the northern outskirts of the town (the Grünes Hügel) for the theatre, and he bought at his own expense a plot of land backing on to the grounds of the Neues Schloss (the margrave's former residence, by now the property of King Ludwig) for a family home. (Called Wahnfried, in Richard Wagner Strasse, it was the home of the Wagner family up to the death of Wieland Wagner in 1966, and is now the Richard Wagner Museum.)

After laying the foundation stone of the theatre on 22 May 1872 (a ceremony that included a performance of Beethoven's Ninth Symphony in the Markgräfliches Opernhaus, conducted by Wagner himself), he set out to raise funds for it by conducting concerts and selling certificates of patronage. The response was disappointing, and he was obliged to construct the building with the simplest and cheapest materials. This, as his *Ring* preface shows, is what he had always intended his Festspielhaus to be: a 'sketch of an ideal', a temporary structure that the German nation, if it chose, could eventually turn into a monumental building. It incorporated all his theatrical ideas, which (as mentioned in the *Ring* preface) had been translated into practical terms by the architect Gottfried Semper. Now, working with the architect Otto Brückwald

and the stage machinist Karl Brandt, Wagner realized them.

The auditorium (originally 1460 seats with boxes, including a royal box, behind) is on a single raked level, converging fan-shaped on a stage 32 metres wide and 23 metres deep (40 metres including the backstage area). A particular feature is the duplication of the stage proscenium arch (13 metres wide, 11.8 metres high) by a wider one just beyond the orchestra and the continuation of this line by 'false' wooden pillars projecting from the side walls to the back of the auditorium (fig.2). The orchestra is positioned in a deep well obscured from the audience's sight. Wagner wrote: 'We called this the "mystic chasm", because its task was to separate the real from the ideal', and the result of this arrangement, together with the extended proscenium, was that 'the spectator has the feeling of being at a far distance from the events on stage, yet perceives them with the clarity of near proximity; in consequence, the stage figures give the illusion of being enlarged and superhuman'. The hood over the orchestra serves the additional function of throwing the orchestral sound on to the stage to blend with the vocal sound before being projected back to the auditorium. All these features, combined with the theatre's wooden ceiling covered with painted canvas, give the performances in the Festspielhaus a visual and acoustical flavour that is unique.

With the aid of a loan from King Ludwig, Wagner was at last able, in August 1876, to produce the *Ring* for the first time in its entirety. Three complete cycles were given, the first attended by Emperor Wilhelm I of Germany and the last by King Ludwig. But Wagner's triumph was clouded by dissatisfaction with the production itself and dismay at the huge financial deficit remaining. Six years passed before he could afford to stage another festival, this time (1882) devoted exclusively to *Parsifal*, his only work written expressly for the completed Festspielhaus (a fact reflected in its orchestration) and intended by Wagner to be performed nowhere else. In all, 16 performances were given. At the last, Wagner took the baton for the final scene – his only conducting appearance in his own theatre. He died in the following year.

4. WAGNER'S SUCCESSORS. The task of running the festival devolved on Wagner's widow Cosima, who dedicated herself to carrying out the composer's wishes exactly as she understood them. Wagner had intended that all his works from *Der fliegende Holländer* onwards should eventually be staged in his theatre, and Cosima's first production (1886) was *Tristan und Isolde*, followed by *Die Meistersinger* in 1888, *Tannhäuser* in 1891, *Lohengrin* in 1894, a new production of the *Ring* in 1896, and *Der fliegende Holländer* in 1901. Her achievement was laudable, but her priestess-like devotion to the voice of the master and her refusal to consider new ideas (such as those of the Swiss designer Adolphe Appia) threatened to turn the Festspielhaus into a museum. She did, however, move with the times to the extent of installing electric lighting in 1888 in place of the original gas. Cosima's choice of artists, though widened to include foreign singers, was based not on their star quality (the Bayreuth Festival prides itself on making reputations rather than profiting from them), but on the artists' willingness to submit to her rigid production style, in which prescribed movements were tied closely to musical phrases and clear diction was of paramount importance.

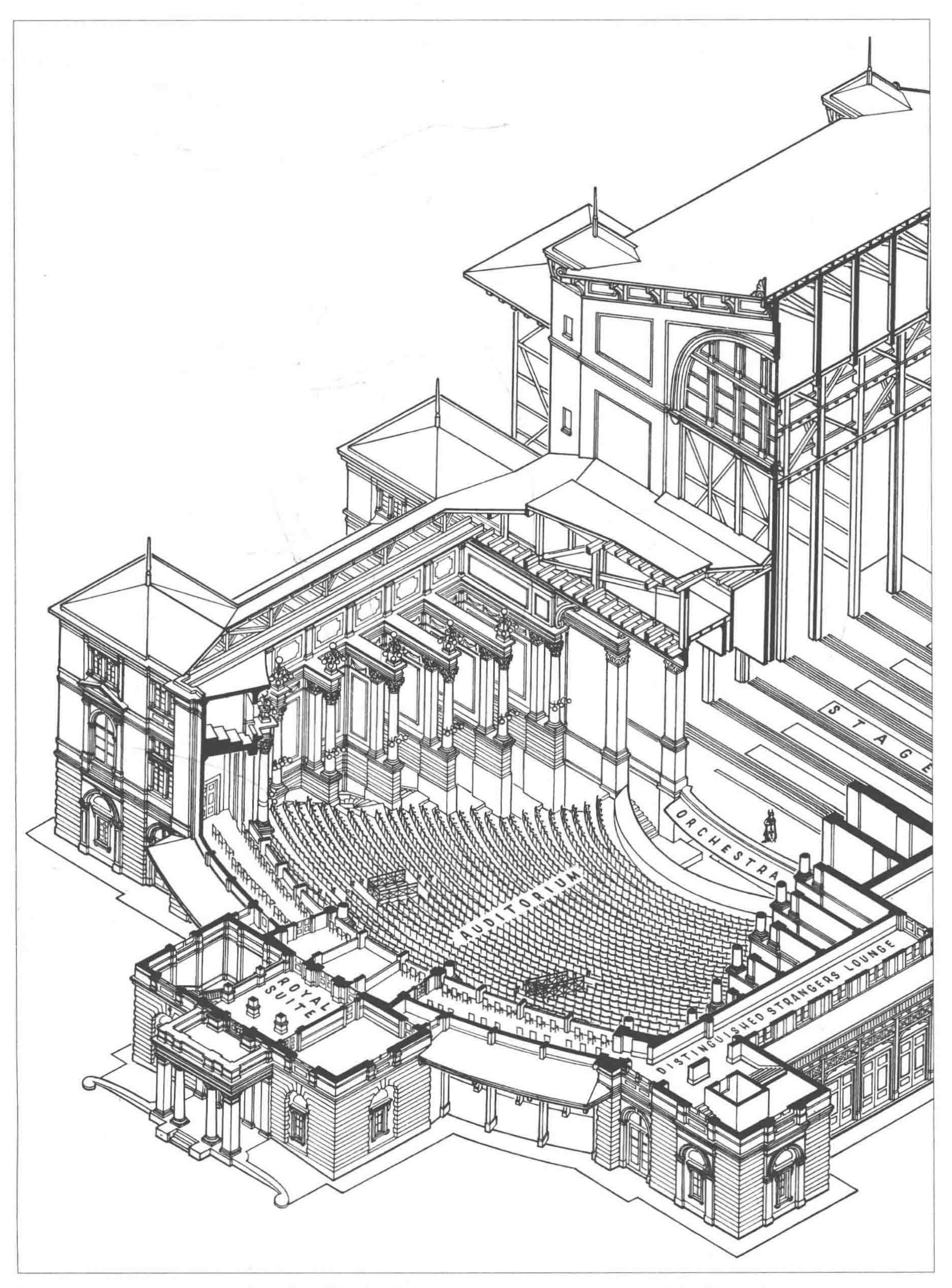
Cosima was assisted by her daughters Daniela and Isolde (for costumes and so on) and by her son Siegfried, who first conducted in the Festspielhaus in 1896 (the *Ring*). After the festival of 1906 Cosima, in failing health, relinquished control in favour of Siegfried, but remained in Wahnfried.

Siegfried made no radical changes in the years before 1914, continuing the pattern established by his mother: festivals were held in two consecutive summers, followed by a rest year; *Parsifal* and the *Ring* were presented at all festivals, together with one other work. His impact was more marked after 1924, when the festival was resumed after a ten-year break. While not abandoning the basically realistic productions of his father and mother, he gradually replaced painted backcloths with solid sets, extended the stage depth, improved the lighting system and allowed his singers more freedom of movement. His production of *Tannhäuser* in 1930 was the first decisive move away from the conception of the Bayreuth Festival as a museum religiously preserving Wagner's own production style.
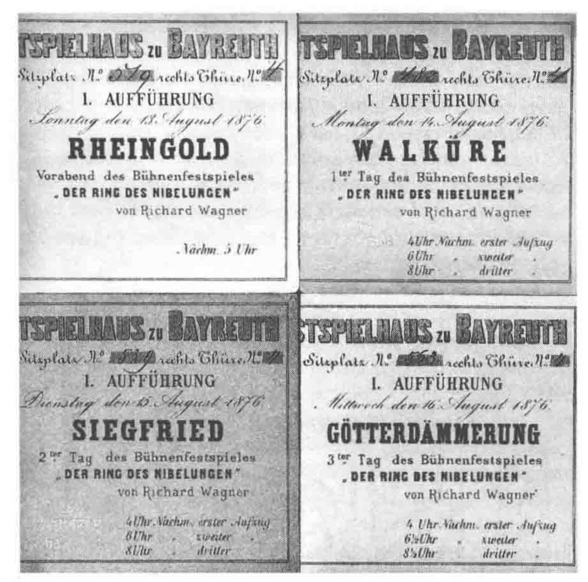
Both Cosima and Siegfried died in 1930. Siegfried's successor, his British-born widow Winifred (née Williams, 1897–1980), had no pretensions as a producer, and she appointed the Intendant of the Berlin Staatsoper, Heinz Tietjen, as artistic director. Tietjen's productions, with scenic designs by Emil Preetorius (except *Parsifal*, redesigned in 1934 by Alfred Roller and in 1937 by Wieland Wagner), were lavish. If this period of the Bayreuth Festival's history is to some extent viewed with disapproval, the fault lies not in the productions or the stylized modified realism of Preetorius's sets, but in Winifred Wagner's personal association with Hitler, a frequent visitor to Bayreuth. At his command the festival became a yearly event from 1936 to 1944 (when war events closed it down), and at his request *Parsifal* was dropped from the programme from 1940. Winifred's contribution to the building itself was the erection of an administrative block on the north-west side and (in 1932) a new line of boxes at the back of the auditorium above the royal box.

The fact that Winifred Wagner, politically compromised, was still by the terms of her husband's will the sole owner of the festival's assets delayed the reopening after World War II, but eventually her two sons Wieland (1917–66) and Wolfgang (*b* 1919) were permitted to assume control as lessees. Wieland Wagner's *Parsifal*, with which the festival reopened in July 1951, made a sensational impact, as did his production of the *Ring*. The realism, modified or otherwise, of the previous festivals had disappeared; what little stage scenery there was came mainly from light projections; costumes were simple and stylized; choruses, uniformly dressed, moved in precise formations; and the soloists matched their movements to the words rather than the music.

The 'new Bayreuth style', as it came to be called, may have owed something of its origin to the need to change the festival's image after its Nazi associations, but it soon established an artistic validity, and before long directors everywhere were copying Wieland Wagner's methods. Wieland, whose production experience had been gained outside Bayreuth (in Nuremberg and Altenburg), acknowledged no masters, but his conception of the stage as an 'illuminated space' owes something to Appia as well as to Gordon Craig. In the years 1951–66, during which the festival was again an annual event, he used the Festspielhaus as an 'experimental workshop', bringing




*2. Diagram of the Bayreuth Festspielhaus after 1882 when the royal entrance was added: drawing by Richard Leacroft*




*3. Set of four tickets for the first complete 'Ring' cycle at Bayreuth, 13–16 August 1876; the performances of 'Siegfried' and 'Götterdämmerung' were postponed for one day because of the indisposition of Franz Betz, who sang Wotan*

out new productions or modifying older ones in a constant search for new aspects. Like Cosima, he chose singers who were willing to follow his ideas: casts, which had been predominantly German under Winifred Wagner, again became international.

Wolfgang Wagner, who served his apprenticeship under Tietjen in Berlin, concentrated mainly on administrative duties until 1966. These included the restoration of the theatre itself. Although Richard Wagner, regarding it as a temporary structure, had set little store on its outward appearance, Wolfgang Wagner decided, in the interests of its unique visual and acoustic qualities, to retain the original form of the building both inwardly and outwardly, and simply to replace weak parts with more solid materials (steel, concrete, brick). He extended the stage still further, modernized technical equipment, increased the seating capacity (now 1925) and built new offices, dressing rooms and rehearsal stages.

During the period of joint control with his brother, Wolfgang Wagner staged his own productions of some of the works. These, though less radical than Wieland Wagner's, adhered in the main to the principles of the new Bayreuth style. Following Wieland Wagner's death in 1966, Wolfgang Wagner, while continuing to stage operas occasionally himself, adopted from 1969 a policy of inviting directors from outside the family to stage one of the works in turn, each production remaining in the repertory for a number of years (usually five). Guest directors up to 1998 were August Everding, Götz Friedrich, Harry Kupfer, Patrice Chéreau, Jean-Pierre Ponnelle, Peter Hall, Werner Herzog, Dieter Dorn, Heiner Müller and Alfred Kirchner. The result of this policy was the disappearance of a recognizable Bayreuth style. Guest directors have been allowed the freedom to interpret the works each in his own way, untrammelled by any pious regard to the composer's expressed intentions. The tendency of most (though not all) of them has been to place a direct stress (through the use of modern clothing or alienation techniques, for instance) on the moral, sociological and political implications of the works rather than on the mythological guise in which Wagner chose more indirectly to present them.

The annual festivals run from the last week of July to the end of August; *Parsifal* and the *Ring* are usually given, together with two of the other works, and each festival normally contains one new production.

5. Richard Wagner Foundation. The festival was financially self-supporting until World War II, but after its postwar reopening it relied to some extent on public subsidies. In May 1973 exclusive family ownership of the festival ended with the creation of the Richard Wagner Foundation Bayreuth which assumed responsibility in perpetuity for the festival and took over its assets, including the Wagner archives in Wahnfried. The trustees of the foundation include members of the Wagner family and representatives of the German government, the Bavarian Land, the town of Bayreuth and the voluntary organization Die Freunde von Bayreuth. The foundation does not finance the festival, which continues to receive public subsidies, and sole artistic control remains in the hands of the appointed festival director (Wolfgang Wagner was appointed in 1973). In the choice of future directors the trustees undertake to give preference to members of the Wagner family.

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GEOFFREY SKELTON

**Bazelon, Irwin (Allen)** (*b* Evanston, IL, 4 June 1922; *d* New York, 2 Aug 1995). American composer. After graduating from DePaul University (BA 1944, MA 1945), he studied with Milhaud at Mills College (1946–8) and then settled in New York in 1948, where he received numerous fellowships, honours and commissions. His music is in the tradition of urban American expressionism, with audible antecedents in the works of Varèse and Ruggles

but with a distinctive angular simplicity, characterized by dramatic alternations between violence and tenderness. Bazelon's language, while influenced by serialism, borrows the jabbing brass and percussion chords and the propulsive rhythms of big-band jazz. This driving energy is contrasted with moments of relative repose in which orchestral colours are subtly varied.

Bazelon's ten symphonies (1962–92) form the heart of his musical output. The immediacy of these works derives from their spare textures, which often feature one or two contrapuntal lines presented in striking instrumental combinations; characteristic passages are harmonically and timbrally static, treating sound as a sculptural object. A free use of serial techniques combined with an undercurrent of jazz creates a dark sense of New York City, reminiscent of *film noir*. The influence of a lighter jazz style, reflecting the manic side of life in New York, dominates such works as the chamber concerto *Churchill Downs* (1971). Named after the racetrack near the city, it features electronic instruments more typically employed in rock and pop music.

Bazelon's vocal works set texts from the modernist tradition of American poetry (i.e. Hart Crane, Wallace Stevens, etc.) in a highly charged, chromatic style, more dramatic than lyrical, with striking and uncluttered accompaniments. Also notable are percussion works such as *Propulsions* (1974), with their emphasis on rhythmic invention, dramatic structure and the exploration of timbre. Several film scores, as well as music for television, number among his other compositions. He is the author of *Knowing the Score: Notes on Film Music* (New York, 1975).

WORKS
(*selective list*)

ORCHESTRAL

10 syms.: no.1, 1961; no.2 'Testament to a Big City', 1961; no.3, brass, str sextet, perc, pf, 1962; no.4, 1965; no.5, 1967; no.6, 1969; no.7 (ballet), 1980; no.8, str, 1986; no.8 1/2, 1988; no.9 'Sunday Silence', 1992

Other: Adagio and Fugue, str, 1947; Concert Ov., 1951, rev. 1961; Suite, small orch, 1953, rev. 1960; Centauri 17 (ballet), 1959; Ov. to Shakespeare's 'The Taming of the Shrew', 1960; Suite from Shakespeare's 'The Merry Wives of Windsor', 1960; Dramatic Movt, 1965; Excursion, 1965; Sym. concertante, cl, tpt, mar, orch, 1968; Dramatic Fanfare, brass, perc, 1970; A Quiet Piece for a Violent Time, chbr orch, 1975; De-Tonations, brass qnt, orch, 1976; Spirits of the Night, 1976; Memories of a Winter Childhood, 1981; Spires, tpt, small orch, 1981; For Tuba with Str Attached, tuba, str/str qt, 1982; Tides, cl, orch, 1982; Fusions, chbr orch, 1983; Pf Conc., 1983; Trajectories, pf conc., 1985; Motivations, trbn, orch, 1986; Fourscore + 2, perc qt, orch, 1987; Midnight Music, wind, 1990; Prelude to Hart Crane's 'The Bridge', str, 1991; Entre nous, vc, orch, 1992; Fire and Smoke, timp, winds, 1994

CHAMBER

4 or more insts: Str Qt no.2, 1946; Movimento da camera, fl, bn, hn, hpd, 1954, rev. 1960; Chbr Conc. no.1, pic + fl, E♭ cl + cl, tpt, tuba, vn, pf, perc, 1957; Brass Qnt, 1963; Early American Suite, ww qnt, hpd, 1965; Churchill Downs (Chbr Conc. no.2), brass, str septet, perc, 1971; Propulsions, perc ens, 1974; Ww qnt, 1975; Concatenations, va, perc qt, 1976; Sound Dreams, fl, cl, va, vc, pf, perc, 1977; Triple Play, 2 trbn, perc, 1977; Cross Currents, brass qnt, perc, 1978; Fusions, chbr ens, 1983; Quintessentials, fl, cl, mar, perc, db, 1983; Fourscore, perc qt, 1985; Fairy Tale, va, chbr ens, 1989

1–3 inst: Suite, cl, vc, pf, 1947; 5 Pieces, vc, pf, 1950; Duo, va, pf, 1963, rev. 1970; Double Crossings, tpt, perc, 1976; 3 Men on a Dis-Course, cl, vc, perc, 1979; Partnership, timp, mar, 1980; Suite, mar, 1983; Alliances, vc, pf, 1989; Bazz Ma Tazz, trbn, perc, 1992

KEYBOARD
*for piano unless otherwise stated*

Sonata no.1, 1947, rev. 1952; Sonata no.2, 1949, rev. 1952; Suite for Young People, 1950; 5 Pieces, 1952; Sonatina, 1952; Sonata no.3, 1953; Vignette, hpd, 1975; Imprints . . . on Ivory and Strings, 1978; Re-Percussions, 2 pf, 1982; Sunday Silence, 1989

VOCAL

Phenomena (syllabic text), S, chbr ens, 1972; Junctures (syllabic text), S, orch, 1979; Legends and Love Letters (H. Crane), S, chbr ens, 1987; Four . . . Parts of the World (W. Stevens), S, pf, 1991

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SCOTT WHEELER

**Bazin, François-Emmanuel-Victor** (*b* Marseilles, 4 Sept 1816; *d* Paris, 2 July 1878). French composer, teacher and conductor. He became a student at the Paris Conservatoire in 1834, and studied composition with Henri-Montan Berton and Halévy. He won *premiers prix* for harmony and accompaniment (1836), counterpoint and fugue (1836) and for organ playing (1839). The jury of the Prix de Rome awarded him a second prize on 30 April 1839, and the first prize on 23 May 1840. His cantata written for the competition, *Loÿse de Montfort*, was performed at the Opéra on 7 October 1840.

On completing his studies he divided his time mainly between teaching and composition, and worked occasionally as a conductor. He held an unsalaried post as teacher of harmony and accompaniment at the Conservatoire from 1838 to 1 April 1841 and was appointed accompanist to the opera class on 1 December 1839. He became (unsalaried) assistant professor of harmony and accompaniment on 1 October 1843 and professor of harmony and accompaniment on 1 January 1849. Finally, on 1 October 1871, he succeeded Ambroise Thomas as professor of composition.

Some of Bazin's choral works may have been performed by the Accademia Filarmonica Romana while he was at the Villa Medici. When he returned to Paris he soon became highly regarded as a teacher and as a composer. In 1846 his one-act *Le trompette de Monsieur le Prince* proved to be the first of a series of successful stage works up to 1870, all performed by the Opéra-Comique. The most popular, judging by the many transcriptions, must have been the three-act *Le voyage en Chine*, to a libretto by Eugène Labiche (1865).

Vocal music was another of Bazin's main interests. He composed for and conducted choirs in Paris. He was an enthusiastic supporter of the male-voice choir movement there, and when the Orphéon was divided into two sections in 1860 he was appointed conductor for the Left Bank of the Seine.

His theoretical works, which include *Cours d'harmonie théorique et pratique* (Paris, 4/1857) and *Traité de contrepoint* (Paris, n.d.), are strongly rooted in the traditions of the Conservatoire; after 1844 Bazin was one of their most intransigent defenders. With Massé and Reber, he represented conservatism against the more modern and liberal tendencies of César Franck. No doubt this aspect of Bazin's character was more marked after 1871, with the appointment of Ambroise Thomas (well known for his conservative ideas) as director of the Conservatoire. Bazin's fortunes as an opera composer,

however, declined beside the increasing success of Massenet, whom he had refused to accept as a student in his composition class at the Conservatoire. Ironically, Massenet succeeded him at the Conservatoire and the Institut de France when he retired.

Bazin received several honours besides his official appointments. Although an attempt to succeed Adam as a member of the Institut failed on 21 June 1856, he was eventually elected on 5 April 1873 (in succession to Carafa). He became vice-president of the composition section of the Académie des Beaux-Arts in 1877 and president in 1878. He was made an Officier de L'Instruction Publique in 1875 and an Officier of the Légion d'Honneur in 1876.

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*printed works published in Paris*

STAGE
*all opéras comiques, first performed in Paris, Salle Favart*

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Le malheur d'être jolie (I, C. Desnoyers), 18 May 1847, excerpts, vs (1847)
La nuit de la Saint-Sylvestre (3, Mélesville and M. Masson, after J.H. Zschokke), 7 July 1849, vs (1849) [pubd as La Saint-Sylvestre]
Madelon (2, T. Sauvage), 26 March 1852, excerpts, vs (1852), fs (*c*1854)
Maître Pathelin (1, A. de Leuven and J.A.F. Langlé), 12 Dec 1856, vs (1857), fs (n.d.)
Les désespérés (1, de Leuven and J. Moinaux), 26 Jan 1858, vs (1858)
Marianne (1, A. Challamel) (1861–2), unperf.
Le voyage en Chine (3, E.M. Labiche and A. Delacour), 9 Dec 1865 (1866)
L'ours et le pacha (1, Scribe and Saintine [J.X. Boniface]), 21 Feb 1870, vs (1870)
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GÉRARD STRELETSKI

**Bazino, Francesco.** *See* BAZZINI, FRANCESCO.

**Baziron** [Bazison], **Philippe.** *See* BASIRON, PHILIPPE.

**Bázlik, Miro(slav)** (*b* Partizánska L'upča, 12 April 1931). Slovak composer and pianist. He began his music education at the Bratislava State Conservatory, where he studied the piano with Anna Kafendová (1946–51). He then read mathematics at Prague University (until 1956) and studied privately with Jiři Eliáš (composition), Rauch and Moravec (piano). After returning to Bratislava he studied with Cikker at the College of Performing Arts (1956–62) and taught mathematics at Bratislava University. In 1963 he embarked on a career as a freelance composer, pianist and lecturer.

From an early age Bázlik displayed a talent towards both mathematics and music. His interest in composition stemmed from his insight as a skilled performer inspired by masterpieces from the classical piano repertory. His experience of mathematical analysis provided the basis for a rational approach to compositional technique and the move towards serialism, which he arrived at in *Hudba* ('Music', 1961) for violin and orchestra and *Tri kusy* ('Three Pieces, 1964'). His view that music is essentially a dramatic art form gave rise to the opera *Peter a Lucia* (1963–6); here he combines the qualities of large-scale symphonic music with a synthesis of dodecaphony and tonal counterpoint. His research into algebraic topology has been a further source of inspiration together with the affiliation he feels for Xenakis. From here it was only a short distance to composing in the electro-acoustic medium, which became his dominant interest in the early 1970s. Of these works *Triptych* (1971) and the cycle *Spektrá* (1970–74) are based on electro-acoustic transformations of historic styles, forming a synthesis of traditional compositional ideals and an accompanying modern commentary. His vocal-orchestral work *Canticum 43* combines counterpoint from the Renaissance and Baroque periods with serialism and controlled movement of sound masses. In *Simple Electronic Symphony* (1975) he applies the Golden Section within the framework of sonata form. These ideas remained a constant feature of works composed during the 1980s and are coupled later with a stronger desire to incorporate elements from the European classical tradition.

Among his several awards are first prize at the Maria-José competition in Geneva in 1974 (for *Canticum 43*) and the Ján Levoslav Bella Prize in 1977 (for *Dvanást'* 'The Twelve'). Bázlik's repertory as a performer includes the complete solo keyboard works of Bach, Mozart and Beethoven (all performed from memory).

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*(selective list)*

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Orch: Baroková suita, wind, str, 1960; Hudba [Music], vn, orch, 1961; Pochod, malá koncertantná hudba [March, a Little Concert Music], str, timp, 1966; 5 malých elégií [5 small Elegies], str, 1975; Sonata, str, hpd, 1980; Epoché I, vc, orch, 1983, arr. as Epoché III, vc, orch, tape, 1984; Ballad-Conc., va, orch, 1984; Koncertantá hudba, 1985; Diptych (Introdukcia a Adieu), 1986; Partita, variations after Bach, 1988
Vocal: 5 piesní [5 Songs] (Chin. poetry), A, fl, vc, pf, 1960; Dvanást' [The Twelve] (orat, A. Blok), spkr, SATB, orch, 1967; Kantáta v starom slohu [Cant. in Old Style], SATB, chbr orch, 1967; Baladická suita v starom slohu [Ballad Suite in Old Style], S, fl, ob, cl, hn, bn, 2 vn, va, vc, perc, 1969; Canticum 43 (Ps xliii), S, SATB, orch, 1968–71; Canticum Jeremiae (chbr orat, Bible), S, B-Bar, SATB, vn, str, 1987; De profundis (St John Perse), S, opt. SATB, orch 1990
Chbr: 3 kusy [3 Pieces], 14 insts, 1964; Str Qt no.1 'v starom slohu' [In Old Style], 1965; Hudba k poézii [Music to Poetry], fl, ob, cl, hn, bn, hp, vib, str qt, 1966; Pastorále, fl, ob, cl, bn, hpd, 1968; Str Qt no.2, 1973; Wind Qnt no.1, 1977; Str Qt no.3, 1978; Wind Qnt no.2, 1978
Pf: Variácie a fúga 1950 [after Paganini Vn Conc.]; Sonata, b, 1954; Paleta, 1956; Hudba k básnikovi a žene [Music to Poet and Woman], 1969; 24 prelúdií, 1981–4; 6 epigramov, 1986
El-ac: Spektrá (metamorfózy a komentáre k prvému dielu Temperovaného klavíra J.S. Bacha) [Metamorphoses of and Comments on Volume I of Bach's *Das wohltemperirte Clavier*], 6 pieces, 1970–74; Triptych, 1971; Simple Electronic Sym., tape, 1975; Pastierska balada [Pastoral Ballad], 1977; Ergodická kompozícia, 1980 Bačovská elégia [Shepherd's Elegy], 1983; Epoché II, vc, tape, 1984, rev. 1994; Balada o dreve [Ballad about Wood], tape, 1987

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Principal recording companies: OPUS, Supraphon, Slovak Records

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M. Bázlik, J. Ďuriš and V. Godár: 'Tri stretnutia' [3 meetings], *SH*, xxii (1996), 215–46

VLADIMÍR GODÁR

**Bazuin** (Dut.). *See under* ORGAN STOP (*Posaune*).

**Bazylik, Cyprian** [Basilicus, Ciprianus; Cyprian z Sieradza; Ciprianus Sieradensis] (*b* Sieradz, *c*1535; *d* in or after 1600). Polish writer, poet, composer and printer. In printed volumes of music he was referred to as 'C. B.' and 'C.S.'; on 1 September 1557 he was knighted and admitted to the family of Heraklides Jakub Basilikos. He studied at Kraków Academy in 1550–51 and then worked for a while in the chancellery of King Sigismund II August. In 1558 he moved to Lithuania and worked at Wilno (now Vilnius) and Brześć Litewski (now Brest) as a member of the court of Duke Mikołaj Radziwiłł. He was engaged mainly as musician, but later he worked as a writer and as a translator of Calvinist publications. In 1569–70 he owned a printing house at Brześć Litewski and was a member of the household of Albrecht Łaski, the Voivode of Sieradz. Subsequently with financial assistance from the king, he continued his work as a translator, mainly of Latin works on history and politics; he also wrote a number of occasional poems. His writings are notable for the distinction of their language. He published his last literary work in 1600. His known music was all published in the late 1550s and consists mainly of four-part polyphonic works. They were written for the use of Polish Reformers, and the mostly simple, note-against-note textures show that they were intended for popular performance. The few that are elaborately contrapuntal suggest that Bazylik may have composed other, more ambitious works of this kind (now lost), which would help justify his contemporary reputation as a highly skilled musician.

WORKS

Edition: *Cyprian Bazylik: Pieśni* [Songs], ed. Z.M. Szweykowski, WDMP, xxxiv (1958) [incl. all extant vocal works]

Pieśń z ewanjeliej [Evangelical songs], 4vv (Kraków, 1557)

5 songs, 4vv: Dobrotliwość pańska [The goodness of the Lord]; Nabożna piosnka [Holy song]; Pieśń nowa krześcijańska [A new Christian song]; Pieśń nowa w której jest dziękowanie [A new song of thanksgiving]; Pieśń o niebezpieczeństwie żywota człowieczego [Song of the dangers of man's life]: all in Kancjonał zamojski [Zamość hymnbook] (Kraków, *c*1558)

5 psalms, 4vv, in Kancjonał zamojski (Kraków, *c*1558)

3 hymns, 1v, in Pieśni chrześcijańskie, dawniejsze i nowe [Christian songs, old and new], ed. J. Seklucjan (Królewiec, 1559)

Hymns, in J. Zaremba: Pieśni chwał boskich [Spiritual songs of praise] (Brześć Litewski, 1558), ed. in MMP, ser. B, ii (1989)

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Z.M. Szweykowski: Introduction to WDMP, xxxvi (1958)

K. Hławiczka: 'Pieśni Cypriana z Sieradza' [The songs of Cyprian z Sieradza], *Muzyka*, iv/3 (1959) [with Eng. summary]

A. Kawecka-Gryczowa and others, eds.: *Drukarze dawnej Polski* [Early Polish printers], v (Wrocław, 1959), 45ff

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R. Mazurkiewicz: *O melodiach kancjonałów Jana Seklucjana z 1547 i 1559 roku* [The melodies in the hymnbooks of Jan Seklucjan from 1547 to 1559] (Kraków, 1967)

K. Hławiczka: 'Melodie Wacława z Szamotuł, Cypriana Bazylika i Mikołaja Gomółki w kancjonale brzeskim' [Melodies of Wacław of Szamotuły, Cyprian Bazylik and Mikołaj Gomółka in the Cantionale of Brzeg], *Muzyka*, xiii (1968), no.1, pp.95–100; no.2, pp.83–92 [with Eng. summary]

P. Poźniak: 'Dwunasta pieśń czterogłosowa Cypriana Bazylika' [The twelfth four-voice song by Cyprian Bazylik], *Muzyka*, xli/1 (1996), 55–70 [with Eng. summary]

ZYGMUNT M. SZWEYKOWSKI

**Bazzani, Francesco Maria** (*b* ?Parma, *c*1650; *d* Piacenza, *c*1700). Italian composer and teacher. He was the son of one of Duke Ranuccio Farnese's servants. On the duke's recommendation he was elected *maestro di cappella* of Piacenza Cathedral on 16 June 1679 and held the post until at least 1693. From 1684 to 1686 he was also *maestro di cappella* of S Giovanni in Canale, Piacenza. He was a respected teacher; his nephew Fortunato Chelleri was one of his pupils. Of his music only that of his oratorio *La caduta del Gerico* (1693) survives (in *I-MOe*). His other works (of which some librettos survive) included the operas *L'inganno trionfante* (Parma, 1673), *Ottone in Italia* (Parma, 1679) and *Il pedante di Tarsia* (Bologna, 1680); the oratorios *Il bacio della giustizia e della pace* (Piacenza, 1697), *Mose in Egitto* and *Passione di Nostro Signore*; *I trionfi dell'Eridano in cielo*, an *azione drammatica* (Piacenza, 1679), and *La pace scesa in terra*, an 'omaggio in versi e musica a Gesu bambino' (1683).

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F. Bussi: *Alcuni maestri di cappella e organisti della cattedrale di Piacenza* (Piacenza, 1956), 8ff

JULIA ANN GRIFFIN

**Bazzini, Antonio** (*b* Brescia, 11 March 1818; *d* Milan, 10 Feb 1897). Italian violinist, composer and teacher. He was a pupil of a Brescian violinist, Faustino Camisani (Camesani); encouraged by Paganini, he began his concert career at an early age and became one of the most highly regarded artists of his time. From 1841 to 1845 he lived in Germany, where he was much admired by Schumann both as a violinist and a composer, as well as by Mendelssohn (Bazzini gave the first private performance of his Violin Concerto). After a short stay in Denmark he returned to Brescia to teach and compose. In 1846 he played in Naples and Palermo. In 1849–50 he toured Spain and from 1852 to 1863 lived in Paris. He ended his concert career with a tour of the Netherlands in 1864. Returning once more to Brescia, he devoted himself to composition, gradually abandoning the virtuoso opera fantasias and character-pieces (such as the well-known *La ronde des lutins*, *Elégie* and *Le muletier*), which had formed a large part of his earlier work. He attempted an opera (*Turanda*, 1867), dramatic cantatas, sacred music, concert overtures and symphonic poems, as well as chamber music, the genre in which he achieved his greatest success. Written in the classic forms of the German school Bazzini's chamber works earned him a central place in the Italian instrumental renaissance of the 19th century. In 1868 he became president of the Società dei Concerti in Brescia, and was active in promoting and composing

for quartet societies in Italy. In 1873 he became composition professor at the Milan Conservatory and in 1882 its director. Among his pupils there were Catalani, Mascagni and Puccini.

WORKS

Vocal: Il silfo e l'innamorato, scena, 1v, vn obbl, pf, op.39 (Milan, 1865); Turanda (op, 5, A. Gozzoletti, after C. Gozzi), Milan, Scala, 13 Jan 1867; Sennacheribbo (sinfonia cant., V. Meini), S, Bar, vv, orch, vs (Milan, ?1875); sacred works, incl. masses, lits, cants., ps; songs

Orch: Ov. to Alfieri's Saul, 1866 (Florence, 1869); Re Lear, ov., op.68, 1868 (Florence, ?1874); Francesca da Rimini, sym. poem, op.77 (Berlin, 1889/90)

Vn, orch: Concertino, E, op.14, arr, vn, pf (Milan and Leipzig, 1843); Grand allegro de concert, op.15 (Milan, 1845); Vn Conc. no.3 (Hymne triomphal), B, op.29 (Milan and Mainz, 1855); Vn Conc. (Conc. militare), D, op.42 (Milan, 1863); Vn Conc., no.4, a, op.38 (Milan, 1865); Allegro drammatico, op.51 (Mainz, n.d.)

Chbr: Str Qt, op.7, unpubd; Str Qt, C (Milan, 1864); Str Qnt, F, 1865, unpubd; Str Qr, E♭, op.76 (Milan, 1879); Str Qnt, A, 1866 (Milan, 1884); Str Qt, G, op.79 (London, ?1892); Str Qt, c, op.80 (Milan, 1892); Str Qt, d, op.75 (Leipzig, 1893)

Vn, pf: Gran duo concertante (Milan, 1840); La ronde des lutins, scherzo fantastique, op.25 (Milan, 1852); Elégie, op.35 no.1 (Milan, 1860); Le muletier, op.35 no.3 (Milan, 1860); 3 morceaux en forme de sonate, op.44 (Milan, ?1863); Sonata, e, op.55 (Milan, 1872); numerous salon pieces, opera fantasias etc.

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S. Martinotti: *Ottocento strumentale italiano* (Bologna, 1972), 374ff
C. Sartori: 'Antonio Bazzini e il teatro lirico', *Il melodramma italiano dell'Ottocento: studi e ricerche per Massimo Mila*, ed. G. Pestelli (Turin, 1977)
C. Sartori: 'Antonio Bazzini e i suoi maestri', *NRMI*, xi (1977), 606–21
C. Sartori: *L'avventura del violino: L'Italia musicale dell'Ottocento nella biografia e nei carteggi di Antonio Bazzini* (Turin, 1978) [with extensive work-list]
M. Girardi: 'I compositori della "Messa" per Rossini', *Messa per Rossini: la storia, il testo, la musica*, ed. M. Girardi and P. Petrobelli (Parma, 1988), 151–60

GIOVANNI CARLI BALLOLA/ROBERTA MONTEMORRA MARVIN

**Bazzini** [Bazzino, Bazino], **Francesco** (*b* Lovere, 1593; *d* Bergamo, 15 April 1660). Italian singer, theorbo player, organist and composer, younger brother of NATALE BAZZINI. He studied at the seminary and at the Accademia della Mia at Bergamo, where he gained a reputation as an excellent singer. He studied composition with Giovanni Cavaccio and in 1614 began teaching at the academy. He served as organist of S Maria Maggiore, Bergamo, and also sang in the choir there, until he was summoned to serve the Este court at Modena. He was prominent as a singer and theorbo player in performances at the court and in the city itself, and he was given leave to perform at the court in Vienna and at Venice, Florence and Parma (1628). In 1636 he returned to the Bergamo area where he remained until his death. Bazzini was living at Zanica, very close to Bergamo, in 1637, when he was paid considerably more than any other visiting singer to take part in elaborate performances of Assumptiontide music at S Maria Maggiore. According to Calvi he published canzonettas, theorbo sonatas and an oratorio, *La rappresentazione di S Orsola*, all of which seem to be lost.

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*EitnerQ*; *FétisB*
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A. Geddo: *Bergamo e la musica* (Bergamo, 1958), 107–8
J. Roche: 'Music at S. Maria Maggiore, Bergamo, 1614–1643', *ML*, xlvii (1966), 296–312, esp. 300, 310–11

JULIA ANN GRIFFIN

**Bazzini** [Bazzino], **Natale** (*b* Lovere; *d* Bergamo, 1639). Composer, organist and singer. He became a chaplain at S Maria Maggiore, Bergamo, in 1610 and sang in the choir until 1611. He was an organist at nearby Desio in 1628. In that year he published at Venice a volume of *Messe, motetti et dialogi a 5, concertati*, the dialogues of which are important in the history of the oratorio. According to Calvi he published four other volumes – two books of motets, *Messe e salmi a 3, concertati* and *Arie nuove e diverse* – but all seem to be lost.

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H.E. Smither: 'The Latin Dramatic Dialogue and the Nascent Oratorio', *JAMS*, xx (1967), 403–33

**B durum.** *See* B MI and ACCIDENTAL, §1.

**Be** (Ger.). *See* FLAT.

**Beach** [née Cheney], **Amy Marcy** [Mrs H.H.A. Beach] (*b* Henniker, NH, 5 Sept 1867; *d* New York, 27 Dec 1944). American composer and pianist. She was the first American woman to succeed as a composer of large-scale art music and was celebrated during her lifetime as the foremost woman composer of the USA. A descendant of a distinguished New England family, she was the only child of Charles Abbott Cheney, a paper manufacturer and importer, and Clara Imogene (Marcy) Cheney, a talented amateur singer and pianist. At the age of one she could sing 40 tunes accurately and always in the same key; before the age of two she improvised alto lines against her mother's soprano melodies; at three she taught herself to read; and at four she mentally composed her first piano pieces and later played them, and could play by ear whatever music she heard including hymns in four-part harmony. The Cheneys moved to Chelsea, Massachusetts, about 1871. Amy's mother agreed to teach her the piano when she was six, and at seven she gave her first public recitals, playing works by Handel, Beethoven and Chopin, and her own pieces. In 1875 the family moved to Boston, where her parents were advised that she could enter a European conservatory; but they decided on local training, engaging Ernst Perabo and later Carl Baermann as piano teachers. Her development as a pianist was monitored by a circle including Louis C. Elson, Percy Goetschius, H.W. Longfellow, Oliver Wendell Holmes, William Mason and Henry Harris Aubrey Beach (1843–1910), a physician who lectured on anatomy at Harvard and was an amateur singer; she was to marry him in 1885.

At her successful début in Boston (24 October 1883) she played Chopin's Rondo in E♭ and Moscheles's G minor Concerto, conducted by Adolf Neuendorff; at her début with the Boston SO (28 March 1885), the first of

several appearances with that orchestra, she played Chopin's F minor Concerto with Wilhelm Gericke conducting. After her marriage to Dr Beach, and in respect of his wishes, she curtailed her performances, giving only annual recitals, with proceeds donated to charity. Most significantly, following her husband's wishes, her focus changed to composition.

Her training in composition was limited to one year of harmony and counterpoint with Junius W. Hill. In 1884 she sought a composition teacher, consulting Gericke, who prescribed a course of independent study using the masters as models. Following his advice, and for the next ten years, she taught herself fugue, double fugue, composition and orchestration, using a range of theory texts, and translating treatises by Berlioz and Gevaert. During that time, she also produced a substantial body of work including her Mass in E♭ op.5, an 85-minute work for large performing forces. Almost all of her compositions were performed (in particular her songs and choral pieces), and were published by Arthur P. Schmidt, her exclusive publisher from 1885 to 1910.

Beach's first published work was *The Rainy Day*, a setting of Longfellow's poem, composed in 1880 and issued in 1883. Her major works during the period 1885–1910 include the Mass, the Symphony op.32, the Violin Sonata op.34, the Piano Concerto op.45, the *Variations on Balkan Themes* op.60 and the Piano Quintet op.67 – introduced by such ensembles as the Boston Handel and Haydn Society, the Kneisel Quartet and the Boston SO. Eminent singers of the time, such as Emma Eames and Marcella Sembrich, presented her songs on recital programmes. Two of her many songs, *Ecstasy* op.19 no.2 and *The Year's at the Spring* op.44 no.1, sold many thousands of copies. Among her commissioned works were the *Festival Jubilate* op.17, written for the dedication (1 May 1893) of the Women's Building of the World's Columbian Exposition, Chicago, *Eilende Wolken* op.18, given its première by the Symphony Society of New York (2 December 1892) and the *Song of Welcome* op.42, for the Trans-Mississippi Exposition, Omaha (1898); others were the *Panama Hymn* op.74, for the international Panama Pacific Exposition in San Francisco (1915), and the Theme and Variations for Flute and String Quartet op.80, for the San Francisco Chamber Music Society.

After her husband's death in 1910 and her mother's in 1911, Beach went to Europe (sailing on 5 September 1911), determined to establish a reputation there as both performer and composer and to promote the sale of her own works. Beginning in autumn 1912 she gave recitals in German cities, playing her sonata and quintet and accompanying her songs; her symphony was given in Leipzig and Hauburg, and her concerto in those two cities and in Berlin. The reviews were favourable: one journal stated that Beach was the leading American composer and the critic Pfohl called Beach a 'virtuoso pianist' who had, as a composer, 'a musical nature tinged with genius'.

At the outbreak of World War I Beach returned to the USA, with 30 concerts already scheduled in the East and Midwest, and in 1915 moved briefly to New York and San Francisco, settling in Hillsborough, New Hampshire, in 1916. Thereafter she spent winters on tour and summers practising and composing in Hillsborough; in Centerville on Cape Cod, Massachusetts, where she owned land purchased with the proceeds of her song *Ecstasy*; and,



*Amy Marcy Beach*

from 1921, as a fellow at the MacDowell Colony where almost all her later works were composed. Outstanding among them are the String Quartet op.89, the two *Hermit Thrush* pieces op.92, *From Grandmother's Garden* op.97, *Rendezvous* op.120, *The Canticle of the Sun* op.123, Three Piano Pieces op.128, and the chamber opera *Cabildo* op.149. She made several trips abroad, including one to Rome (1929), where she finished her String Quartet. In 1942, to celebrate Beach's 75th birthday, Elena de Sayn, a violinist and critic from Washington, DC, organized two retrospective concerts of her music.

A highly disciplined composer, capable of producing large-scale works in a few days, Beach was also energetic in the promotion of her compositions, arranging for performances as soon as works were completed. As a pianist, she had a virtuoso technique and an extraordinary memory. She was interested in philosophy and science, and was fluent in German and French. Deeply religious, she later became virtual composer-in-residence at St Bartholomew's Episcopal Church, New York. She was generous, using her status as dean of American women composers to further the careers of many young musicians. She served as leader of several organizations including the Music Teachers National Association and the Music Educators National Conference, and was co-founder in 1925 and the first president of the Society of American Women Composers. Heart disease caused her retirement in 1940 and her death in 1944. Her will assigned her royalties to the MacDowell Colony.

Beach's earliest works demonstrate her ability to create a long line and her sensitivity to relationships between music and text. Song is at the core of her style – she used some of her songs as themes in her instrumental works (e.g. the Symphony, the Piano Concerto op.45 and the Piano Trio op.150) – but her remarkable ear for harmony and harmonic colour is also apparent from the beginning. Like the early Romantics, Beach emphasized modal degrees and used mixed modes. Her perfect pitch and association of keys with colours and by extension with moods resulted in the expressive use of modulation (e.g. the song *Die vier Brüder* from op.1).

Her mature style, characterized by increasing chromaticism, use of long-held and overlapping appoggiaturas, 7th and augmented-6th chords, modulation by 3rds and avoidance of the dominant, shows her debt to the late Romantics, as well to the use of Scottish, Irish, American and European folk music in some 30 compositions. However, she was acutely aware of the stylistic changes in music from the 1910s, and a significant number of her late works depart from the previously lush harmonies. The String Quartet (1929), for example, which quotes three simple Inuit melodies, displays lean textures and contrapuntally driven, unresolved dissonances, while *From Grandmother's Garden*, whose title may suggest a retrospective style, moves further away from tonality. Her most adventurous pieces verge on atonality itself: the first of the op.128 set of three pieces for piano, 'Scherzino: a Peterborough Chipmunk', begins with a series of arpeggiated seventh chords without tonal implications, while the *Improvisation*, op.148 no.1, employs whole-tone arpeggios arranged in chromatic wedges.

Beach first made her reputation as a composer of art songs. But it was her large-scale works beginning with the Mass and the Symphony that won her acceptance first by her Boston colleagues then nationally and internationally. Her most popular works in addition to the songs were the Symphony, which had dozens of performances by leading orchestras, the Violin Sonata, the Piano Quintet, the Theme and Variations for flute quintet, the *Hermit Thrush* pieces for piano and, among the secular choral works, *The Chambered Nautilus*. Her sacred works, in particular the anthem *Let this mind be in you* and the Expressionist *The Canticle of the Sun*, remained in the repertory of church choirs for years after her death when her other works were no longer heard. Many of her works have returned to the concert stage and about two-thirds of a total of 300 have been recorded.

WORKS

*printed works published in Boston unless otherwise stated*

fs – *full score*

os – *organ score*

ps – *piano score*

For index to vocal works see *GroveA*

OPERA

| op. | |
|---|---|
| 149 | Cabildo (1, N.B. Stephens), solo vv, chorus, spkr, vn, vc, pf, 1932; Athens, GA, 27 Feb 1945 |

ORCHESTRAL, VOCAL-ORCHESTRAL

| | |
|---|---|
| 18 | Eilende Wolken, Segler die Lüfte (F. von Schiller), A, orch, 1892, vs (1892) |
| 22 | Bal masque, perf. 1893, version for pf (1894) |
| 32 | 'Gaelic' Symphony, e, 1894–6, fs (1897) |
| 45 | Piano Concerto, c♯, 1899, arr. 2 pf (1900) |
| 53 | Jephthah's Daughter (Mollevaut, after Bible: *Judges* xi.38, It. trans., I. Martinez, Eng. trans., A.M. Beach), S, orch, vs (1903) |

CHAMBER

| | |
|---|---|
| 23 | Romance, vn, pf (1893) |
| 34 | Vn Sonata, a, 1896 (1899), transcr. va, pf, transcr. fl, pf |
| 40/1–3 | Three Compositions, vn, pf (1898), arr. vc (1903): La captive, Berceuse, Mazurka |
| 55 | Invocation, vn, pf/org, vc obbl (1904) |
| 67 | Piano Quintet, f♯, 1907 |
| 80 | Theme and Variations, fl, str qt, 1916 (1920), ed. J. Graziano, *American Chamber Music*, Three Centuries of American Music, viii (1991) |
| — | Caprice, The Water Sprites, fl, vc, pf, 1921, The Water Sprites arr. pf |
| 89 | String Quartet, 1 movt, 1929, ed. A.F. Block, Music of the United States of America, iii (Madison, WI, 1994) |
| 90 | Pastorale, fl, vc, pf, 1921, arr. vc, org, arr. vc, pf |
| — | Prelude, vn, vc, pf, 1931 [frag.] |
| 125 | Lento espressivo, vn, pf |
| 150 | Piano Trio, 1938 (1939) |
| 151 | Pastorale, ww qnt (1942) |

KEYBOARD

*piano unless otherwise stated*

| | |
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| 3 | Cadenza to Beethoven: Piano Concerto no.3, op.37, 1st movt (1888) |
| 4 | Valse-caprice (1889) |
| 6 | Ballad (1894), G |
| 15/1–4 | Four Sketches (1892): In Autumn, Phantoms, Dreaming, arr. vc, pf, Fireflies |
| — | Untitled, 3 movts, pf 4 hands, before 1893 |
| 22 | Bal masque (1894) |
| 25 | Children's Carnival (1894) |
| 28/1–3 | Trois morceaux caractéristiques (1894): Barcarolle, rev. 1937, arr. vn, pf, 1937; Minuet italien; Danse des fleurs |
| 36/1–5 | Children's Album (1897): Minuet, Gavotte, Waltz, March, Polka |
| 47 | Summer Dreams, pf 4 hands (1901) |
| 54/1–2 | Scottish Legend, Gavotte fantastique (1903) |
| 60 | Variations on Balkan Themes, 1904 (1906), orchd 1906, rev. (1936), arr. 2 pf (1937) |
| 64/1–4 | Eskimos: Four Characteristic Pieces (1907), rev. (1943): Arctic Night, The Returning Hunter, Exiles, With Dog Teams |
| 65/1–5 | Suite française (1907): Les rêves de Columbine, La fée de la fontaine, Le prince gracieux, Valse étoiles, Danse d'Arlequin |
| 70 | Iverniana, 2 pf, 1910, lost |
| 81 | Prelude and Fugue, 1917 (1918) |
| 83 | From Blackbird Hills (1922) |
| 87 | Fantasia fugata (1923) |
| 91 | The Fair Hills of Eire, pf/org (1922), rev. as Prelude on an Old Folk Tune, org (1943) |
| 92/1–2 | Hermit Thrush at Eve, Hermit Thrush at Morn, 1921 (1922) |
| 97/1–5 | From Grandmother's Garden (1922) Morning Glories, Heartsease, Mignonette, Rosemary and Rue, Honeysuckle |
| 102/1–2 | Piano Compositions (1924): Farewell Summer, Dancing Leaves |
| 104 | Suite for Two Pianos Founded upon Old Irish Melodies (1924) |
| 106 | Old Chapel by Moonlight (1924) |
| 107 | Nocturne (1924) |
| 108 | A Cradle Song of the Lonely Mother (1924) |
| 111 | From Olden Times |
| 114 | By the Still Waters (1925) |
| 116 | Tyrolean Valse-fantaisie (1926) |
| 119 | From Six to Twelve (1927) |
| — | A Bit of Cairo (1928) |
| — | A September Forest, 1930 |
| 128/1–3 | Three Pf Pieces (1932): Scherzino: a Peterborough Chipmunk, Young Birches, A Humming Bird |
| 130 | Out of the Depths (1932) |
| 148 | Five Improvisations, 1934 (1938) |

SACRED CHORAL

*4 voices and organ, unless otherwise stated*

| Op. | Work |
|---|---|
| 5 | Mass, E♭, 4vv, orch, 1890, os (1890) |
| — | Graduale (Thou Glory of Jerusalem), T, orch, ps (1892) [addition to Mass, op.5] |
| 7 | O praise the Lord, all ye nations (Ps cxvii) (1891) |
| 8/1–3 | Choral Responses (1891): Nunc dimittis (Bible: *Luke* ii.29), With prayer and supplication (Bible: *Philippians* iv.6–7), Peace I leave with you (Bible: *John* iv.27) |
| 17 | Festival Jubilate (Ps c), D, 7vv, orch, 1891, ps (1892) |
| 24 | Bethlehem (G.C. Hugg) (1893) |
| 27 | Alleluia, Christ is risen (after M. Weisse, C.F. Gellert, T. Scott, T. Gibbons) (1895), arr. with vn obbl (1904) |
| 33 | Teach me thy way (Ps lxxxvi.11–12), 1895 |
| 38 | Peace on earth (E.H. Sears) (1897) |
| 50 | Help us, O God (Pss lxxix.9, 5; xlv.6; xliv.26), 5vv (1903) |
| 52 | A Hymn of Freedom: America (S.F. Smith), 4vv, org/pf (1903), rev. with text O Lord our God arise (1944) |
| 63 | Service in A, S, A, T, B, 4vv, org: Te Deum, Benedictus (1905), rev. omitting Gloria, 1934; Jubilate Deo; Magnificat; Nunc dimittis (1906) |
| 74 | All hail the power of Jesus' name (E. Perronet), 4vv, org/pf, 1914 (1915) |
| 76 | Thou knowest, Lord (J. Borthwick), T, B, 4vv, org (1915) |
| 78/1–4 | Canticles (1916): Bonum est, confiteri (Ps xcii. 1–4), S, 4vv, org; Deus misereatur (Ps lxvii); Cantate Domino (Ps xcviii); Benedic, anima mea (Ps ciii) |
| 84 | Te Deum, f, T, male chorus 3vv, org, 1921 (1922) |
| 95 | Constant Christmas (P. Brooks), S, A, 4vv, org (1922) |
| 96 | The Lord is my shepherd (Ps xxiii), female chorus 3vv, org (1923) |
| 98 | I will lift up mine eyes (Ps cxxi), 4vv (1923) |
| 103/1–2 | Benedictus es, Domine, Benedictus (Bible: *Luke* i.67–81), B, 4vv, org (1924) |
| 105 | Let this mind be in you (Bible: *Philippians* ii.5–11), S, B, 4vv, org (1924) |
| 109 | Lord of the worlds above (I. Watts), S, T, B, 4vv, org (1925) |
| 115 | Around the Manger (R. Davis), 4vv, org/pf (1925), version for 1v, pf/org (1925); rev. female chorus 3vv, org/pf (1925), rev. female chorus 4vv, org/pf (1929) |
| 121 | Benedicite omnia opera Domini (Bible: *Daniel* iii.56–8) (1928) |
| 122 | Communion Responses: Kyrie, Gloria tibi, Sursum corda, Sanctus, Agnus Dei, Gloria, S, A, T, B, 4vv, org (1928) |
| — | Agnus Dei, SA, chorus, org/pf (1936) [suppl. to op.122] |
| 123 | The Canticle of the Sun (St Francis), S, Mez, T, B, 4vv, orch, 1924, os (1928) |
| 125/2 | Evening Hymn: The shadows of the evening hours (A. Procter), S, A, 4vv, 1934 (1936) |
| 132 | Christ in the universe (A. Meynell), A, T, 4vv, orch, os (1931) |
| 133 | Four Choral Responses (J. Fischer) (1932) |
| 134 | God is our stronghold (E. Wordsworth), S, 4vv, org |
| 139 | Hearken unto me (Bible: *Isaiah* li.1, 3; xliii.1–3; xl.28, 31), S, A, T, B, 4vv, orch, os (1934) |
| 141 | O Lord, God of Israel (Bible: *1 Kings* viii.23, 27–30, 34), S, A, B, 4vv, 1935 |
| 146 | Lord of all being (O.W. Holmes) (1938) |
| 147 | I will give thanks (Ps cxi), S, 4vv, org (1939) |
| — | Hymn: O God of love, O King of peace (H.W. Baker), 4vv, 1941 (1942) |
| — | Pax nobiscum (E. Marlatt), (female chorus 3vv)/(male chorus 3vv/4vv), org (1944) |

SECULAR CHORAL

| Op. | Work |
|---|---|
| 9 | The Little Brown Bee (M. Eytinge), female chorus 4vv (1891) |
| — | Singing Joyfully (J.W. Chadwick), children's chorus 2vv, pf |
| 16 | The Minstrel and the King: Rudolph von Hapsburg (F. von Schiller), T, B, male chorus 4vv, orch, ps (1890) |
| 26/4 | Wouldn't that be queer (E.J. Cooley), female chorus 3vv, pf (1919) [arr. of song] |
| — | An Indian Lullaby (anon.), female chorus 4vv (1895) |
| 30 | The Rose of Avon-Town (C. Mischka), S, A, female chorus 4vv, orch, ps (1896) |
| 31/1–3 | Three Flower Songs (M. Deland), female chorus 4vv, pf (1896): The Clover, The Yellow Daisy, The Bluebell |
| 37/3 | Fairy Lullaby (W. Shakespeare), female chorus 4vv (1907) |
| 39/1–3 | Three Shakespeare Choruses, female chorus 4vv, pf (1897): Over hill, over dale, Come unto these yellow sands, Through the house give glimmering light |
| 42 | Song of Welcome (H.M. Blossom), 4vv, orch, os (1898) |
| 43/4 | Far Awa' (R. Burns), female chorus 3vv, pf (1918) [arr. of song] |
| 44/1–2 | The year's at the spring (R. Browning), female chorus 4vv, pf (1909); Ah, love, but a day (Browning), female chorus 4vv, pf (1927) |
| 46 | Sylvania: a Wedding Cantata (F.W. Bancroft, after W. Bloem), S, S, A, T, B, 8vv, orch, ps (1901) |
| 49 | A Song of Liberty (F.L. Stanton), 4vv, orch, 1902, ps (1902), arr. male chorus 4vv, pf (1917) |
| 51/3 | Juni (E. Jensen), 4vv, pf (1931), version for female chorus 3vv (1931) [arr. of song] |
| 56/4 | Shena Van (W. Black), female chorus 3vv/male chorus 4vv (1917) [arr. of song] |
| 57/1–3 | Only a Song (A.L. Hughes), One Summer Day (Hughes), female chorus 4vv (1904) |
| 59 | The Sea-Fairies (A. Tennyson), S, A, female chorus 2vv, orch, org ad lib, 1904, ps (1904), acc. arr. hp, pf |
| 66 | The Chambered Nautilus (Holmes), S, A, female chorus 4vv, orch, org ad lib, ps (1907), ed. A.F. Block (Bryn Mawr, PA, 1994) |
| 74 | Panama Hymn (W.P. Stafford), 4vv, orch, arr. 4vv, org/pf (1915) |
| 75/1, 3 | The Candy Lion (A.F. Brown), Dolladine (W.B. Rands), female chorus 4vv (1915) [arrs. of songs] |
| — | Friends (Brown), children's chorus 2vv (1917) |
| — | Balloons (L.A. Garnett) children's chorus (1916) |
| 82 | Dusk in June (S. Teasdale), female chorus 4vv (1917) |
| 86 | May Eve, 4vv, pf, 1921 (1933) |
| 94 | Three School Songs, 4vv (1933) |
| 101 | Peter Pan (J. Andrews), female chorus 3vv, pf (1923) |
| 110 | The Greenwood (W.L. Bowles), 4vv (1925) |
| 118/1–2 | The Moonboat (E.D. Watkins), children's chorus (1938), Who has seen the wind (C. Rossetti), children's chorus 2vv (1938) |
| 126/1–2 | Sea Fever (J. Masefield), The Last Prayer, male chorus 4vv, pf (1931) |
| 127 | When the last sea is sailed (Masefield), male chorus 4vv (1931) |
| 129 | Drowsy Dream Town (R. Norwood), S, female chorus 3vv, pf (1932) |
| 140 | We who sing have walked in glory (A.S. Bridgman), 1934 (1934) |
| 144 | This morning very early (P.L. Hills), female chorus 3vv, pf, 1935 (1937) |
| — | The Ballad of the P.E.O. (R.C. Mitchell) female chorus, 1944 |

SONGS

*1 voice, piano, unless otherwise stated*

| Op. | Work |
|---|---|
| 1/1–4 | Four Songs: With violets (K. Vannah) (1885), Die vier Brüder (F. von Schiller) (1887), Jeune fille et jeune fleur (F.R. Chateaubriand) (1887), Ariette (P.B. Shelley) (1886) |
| 2/1–3 | Three Songs: Twilight (A.M. Beach) (1887), When far from her (H.H.A. Beach) (1889), Empress of night (H.H.A. Beach) (1891) |
| 10/1–3 | Songs of the Sea (1890): A Canadian Boat Song (T. Moore), S, B, pf; The Night Sea (H.P. Spofford), S, S, pf; Sea Song (W.E. Channing), S, S, pf |
| 11/1–3 | Three Songs (W.E. Henley): Dark is the night (1890), The Western Wind (1889), The Blackbird (1889) |
| 12/1–3 | Three Songs (R. Burns): Wilt thou be my dearie? (1889) Ye banks and braes o' bonnie doon (1891), My luve is like a red, red rose, 1887 (1889) |
| 13 | Hymn of Trust (O.W. Holmes) (1891), rev. with vn obbl (1901) |
| 14/1–4 | Four Songs, 1890 (1891): The Summer Wind (W. Learned), Le secret (J. de Resseguier), Sweetheart, sigh no more (T.B. Aldrich), The Thrush (E.R. Sill); nos.2–3 rev. (1901) |

19/1–3 Three Songs (1893): For me the jasmine buds unfold (F.E. Coates), Ecstasy (A.M. Beach), 1v, pf, vn obbl, Golden Gates
20 (Villanelle) Across the World (E.M. Thomas) (1894), arr. 1v, vc obbl
21/1–3 Three Songs (1893): Chanson d'amour (V. Hugo), arr. 1v, orch, arr. 1v, vc obbl (1899), Extase (Hugo), Elle et moi (F. Bovet)
26/1–4 Four Songs (1894): My Star (C. Fabbri), Just for this (Fabbri), Spring (Fabbri), Wouldn't that be queer (E.J. Cooley); no.4 arr. chorus (1919)
29/1–4 Four Songs, 1894 (1895): Within thy heart (A.M. Beach), The Wandering Knight (anon., Eng. trans., J.G. Lockhart), Sleep, little darling (Spofford), Haste, O beloved (W.A. Sparrow)
35/1–4 Four Songs, 1896 (1897): Nachts (C.F. Scherenberg), Allein! (H. Heine), Nähe des Geliebten (J.W. von Goethe), Forget-me-not (H.H.A. Beach)
37/1–3 Three Shakespeare Songs (1897): O mistress mine, Take, O take those lips away, Fairy Lullaby; no.3 arr. chorus (1907)
41/1–3 Three Songs (1898): Anita (Fabbri), Thy beauty (Spofford), Forgotten (Fabbri)
43/1–5 Five Burns Songs (1899): Dearie, Scottish Cradle Song, Oh were my love yon lilac fair!, Far awa', My lassie; no.3 arr. 2 S, pf (1918); no.4 arr. chorus (1918), arr. 2vv (1918), arr. female vv (1918), arr. org, 1936, arr. pf, 1936
44/1–3 Three [R.] Browning Songs (1900): The year's at the spring, Ah, love but a day, I send my heart up to thee; no.1 arr. S, A, pf (1900), arr. chorus (1928), arr. female vv (1928), arr. 1v, pf, vn (1900), arr. male chorus, pf (1933); no.2 arr. A, B, pf (1917), arr. S, T, pf (1917), arr. 1v, pf, vn (1920), arr. chorus by H. Norden (1949), nos.1–2 arr. chorus (1927)
48/1–4 Four Songs (1902): Come, ah come (H.H.A. Beach), Good Morning (A.H. Lockhart), Good Night (Lockhart), Canzonetta (A. Sylvestre)
51/1–4 Four Songs (1903): Ich sagete nicht (E. Wissman); Wir drei (H. Eschelbach), Juni (E. Jansen), Je demande à l'oiseau (Sylvestre); no.3 arr. v, pf, vn (1903), arr. 1v, orch, arr. chorus (1931)
56/1–4 Four Songs, 1903–4 (1904): Autumn Song (H.H.A. Beach), Go not too far (F.E. Coates), I know not how to find the spring (Coates), Shena Van (W. Black); no.4 arr. chorus (1917), arr. with vn obbl (1919)
61 Give me not love (Coates), S, T, pf (1905)
62 When soul is joined to soul (E.B. Browning) (1905)
68 After (Coates) (1909), arr. vn, vc, arr. A, chorus, 1936, arr. S, A, chorus, org, 1936
69/1–2 Two Mother Songs (1908): Baby (G. MacDonald), Hush, baby dear (A.L. Hughes)
71/1–3 Three Songs (1910): A Prelude (A.M. Beach), O sweet content (T. Dekker), An Old Love-Story (B.L. Stathem)
72/1–2 Two Songs (1914): Ein altes Gebet, perf. 1914, Deine Blumen (L. Zacharias)
73/1–2 Two Songs (Zacharias) (1914): Grossmütterchen, Der Totenkranz
75/1–4 The Candy Lion (A.F. Brown), A Thanksgiving Fable (D. Herford), Dolladine (W.B. Rands), Prayer of a Tired Child (Brown) (1914); nos.1, 3 arr. female chorus (1915)
76/1–2 Two Songs (1914): Separation (J.L. Stoddard), The Lotos Isles (Tennyson)
77/1–2 Two Songs (1916): I (C. Fanning), Wind o' the Westland (D. Burnett)
78/1–3 Three Songs (1917): Meadowlarks (I. Coolbrith), Night Song at Amalfi (Teasdale), In Blossom Time (Coolbrith)
— A Song for Little May (E.H. Miller), 1922
— The Arrow and the Song (H.W. Longfellow), 1922
— Clouds (F.D. Sherman), 1922
85 In the Twilight (Longfellow) (1922)
88 Spirit Divine (A. Read), S, T, org (1922)
93 Message (Teasdale) (1922)
99/1–4 Four Songs (1923): When Mama Sings (A.M. Beach), Little Brown-Eyed Laddie (A.D.O. Greenwood), The Moonpath (K. Adams), The Artless Maid (L. Barili)
100/1–2 Two Songs (1924): A Mirage (B. Ochsner); Stella viatoris (J.H. Nettleton), S, vn, vc, pf
112 Jesus my Saviour (A. Elliott) (1925)
113 Mine be the lips (L. Speyer) (1921)
115 Around the Manger (Davis), 1v, pf/org (1925), also version for chorus
117/1–3 Three Songs (M. Lee) (1925): The Singer, The Host, Song in the Hills
— Birth (E.L. Knowles), 1926
120 Rendezvous (Speyer), 1v, vn obbl (1928)
— Mignonnette (1929)
124 Springtime (S.M. Heywood) (1929)
125/1–2 Two Sacred Songs: Spirit of Mercy (anon.) (1930), Evening Hymn: The shadows of the evening hours (A. Procter) (1934); no.2 arr. chorus (1936)
131 Dark Garden (Speyer) (1932)
135 To one I love (1932)
136 Fire and Flame (A.A. Moody), 1932 (1933)
137/1–2 Baby (S.R. Quick); May Flowers (Moody); 1932 (1933)
— Evening song, 1934
— April Dreams (K.W. Harding), 1935
— The Deep Sea Pearl (E.M. Thomas), 1935
142 I sought the Lord (anon.), 1v, org, 1936 (1937)
143 I shall be brave (Adams) (1932)
145 Dreams
152 Though I Take the Wings of Morning (R.N. Spencer), 1v, org/pf (1941)
— The heart that melts
— The Icicle Lesson
— If women will not be inclined
— Time has wings and swiftly flies
— Whither (W. Müller) [after Chopin: Trois nouvelles études, no.3]
— Du sieh'st, B, pf [frag.]

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— Arr.: Beethoven: Piano Concerto no.1, 2nd movt, pf 4 hands, 1887
— St John the Baptist (Bible: *Matthew*, *Luke*), lib, 1889
— Arr.: Berlioz: Les Troyens, Act 1 scene iii, 1v, pf, 1896
— Serenade, pf (1902) [transcr. of R. Strauss: Ständchen]
— Arr.: On a hill: Negro melody (trad.), 1v, pf (1929)

JUVENILIA

Air and Variations, pf, 1877; Mamma's Waltz, pf, 1877; Menuetto, pf, 1877; Romanza, pf, 1877; Petite valse, pf, 1878; The Rainy Day (H. Longfellow), 1v, pf, 1880 (1883); Allegro appassionata, Moderato, Allegro con fuoco, pf 4 hands, pubd as Three Movements for Piano Four-Hands (1998)
4 Chorales: Come ye faithful (J. Hupton); Come to me (C. Elliott); O Lord, how happy should we be (J. Anstice); To heav'n I lift my waiting eyes, 4vv, 1882
The Rainy Day (Longfellow), 1v, pf, 1880

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ADRIENNE FRIED BLOCK

**Beach Boys, the.** American rock band. It was formed in 1961 in Hawthorne, California, by the Wilson brothers Brian (*b* 1941; vocals, piano and bass guitar), Dennis (1944–83; vocals and drums) and Carl (1946–98; vocals and guitar), their cousin Mike Love (*b* 1941; vocals and drums) and additional members Al(an) Jardine (*b* 1942; vocals and guitar) and, from 1965, Bruce Johnston (*b* 1944). For most of the 1960s they were the most successful and important American band, turning out an impressive series of hit singles, addressing mostly teenage and youth culture sensibilities and albums of increasing musical and technical sophistication, culminating in their most celebrated effort, *Pet Sounds* (Cap., 1966).

Until his nervous breakdown in 1967, Brian Wilson was the creative force behind the group. He had ceased touring with the band in 1964, and thereafter devoted himself wholly to writing, arranging, recording and producing the songs and albums that secured the Beach Boys' international success. Though his style had a unique quality and evolved rapidly in response to fierce competition from other bands (particularly those associated with the 'British invasion'), several early influences left a lasting impact on his work: the vocal harmonies of the Four Freshmen (which he had learned and internalized from records as a teenager), the light-spirited, high energy style of Southern California surf music (including Jan and Dean, with whom Brian had regularly collaborated in the early 1960s), and the famous 'wall of sound' style of instrumental arrangement developed by Phil Spector, as well as the latter's artistic vision as a studio producer.

Brian Wilson assimilated these influences, and soon transformed them into a wholly new idiom. Even in the early songs – which celebrate male teenage lifestyle preoccupied with surfing, cars and girls – several of the features for which the band was to become famous are recognizable: unconventional and arresting harmonic progressions (as in the 1964 single *The Warmth of the Sun*), a tendency to experiment with new sounds and recording techniques (including vocal overdubbing, by which the group's vocal timbre acquired an almost luminescent brilliance, as in the 1963 hit *Surfin' USA*), and a disarming and soulful quality of intimacy, vulnerability and introspection (notably in *She knows me too well* and *Please let me wonder*, from 1964 and 1965 respectively). These trends culminated, first, in the superb polished and sophisticated album *The Beach Boys Today!* (Cap., 1965) and then in the masterpiece *Pet Sounds*, an album whose exquisitely colourful orchestration, breathtaking original harmonies and intense poignancy of expression have won the acclaim of critics since it was released. Brian Wilson's attempt to surpass the album with an even more innovative effort, to be entitled *Smile* (in collaboration with the lyricist Van Dyke Parks), ran



*The Beach Boys*

aground in 1967, due mainly to a combination of psychological trauma and internal tensions within the band. Of the 12 tracks planned for *Smile*, eight were finished or nearly finished, yet with three exceptions were not officially released until 1991.

After his breakdown Brian Wilson continued to be involved only on an irregular basis, allowing other band members (especially Carl Wilson and Bruce Johnston) to develop their talents in composition, arrangement and production. Although there are several fine later albums, including *Friends* (Cap., 1968) and *Surf's Up* (Brother, 1971), and although the band kept touring until the late 1990s, their position in the history of rock is based chiefly on their influential contributions during 1962–7.

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ROB C. WEGMAN

**Bealand, Ambrose.** *See* BEELAND, AMBROSE.

**Beale, William** (*b* Landrake, 1 Jan 1784; *d* London, 3 May 1854). English organist and composer. He was brought up in London as a chorister of Westminster Abbey under Samuel Arnold and Robert Cooke. After his voice broke he served as a midshipman. In 1813 he gained the prize cup given by the Madrigal Society for his madrigal *Awake, sweet Muse*. From 30 January 1816 to 13 December 1820 he was one of the Gentlemen of the Chapel Royal. In November 1820 he was appointed organist of Trinity College, Cambridge, but in December 1821 he returned to London and became successively organist of Wandsworth Parish Church and St John's, Clapham Rise. He gained a prize at the Adelphi Glee Club in 1840. His best-known works are *Awake, sweet Muse* and *Come let us join the roundelay*.

WORKS

Vocal: A First Book of Madrigals, Glees, etc, 3–5vv (London, 1815); A Collection of Glees and Madrigals (London, 1820); A Collection of 13 Glees, ed. E. Plater (London, ?*c*1875); Bow down thine Ear, anthem (London, 1897)

Inst: 2 sonatas, vn, pf (London, [1813], [1815]); La Caspienne, pf [1866]; Verloren, pf [1876]

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D. Baptie: *Sketches of the English Glee Composers* (London, 1896), 101–2

W.H. HUSK, WILLIAM BARCLAY SQUIRE/R

**Beamish, Sally** (*b* London, 26 Aug 1956). English composer and viola player, active in Scotland. Though drawn to composition, she studied the violin and the viola at the RNCM and worked for around ten years as a viola player with several London ensembles. In 1986 she received her first professional commission, for *Dances and Nocturnes*; in 1989 she moved to Scotland where, aided by an Arts Council bursary, she began to concentrate on composition. She founded the Chamber Group of Scotland with James MacMillan and her husband Robert Irvine. Her distinctive music draws on many different sources. Motherhood has been an important inspiration, reflected in works such as *Tuscan Lullaby* (1989) or *Magnificat* (1992), in which the traditional Latin text is interspersed with poems by Elizabeth Jennings. A particularly Scottish influence can be heard in her use of pibroch in the piano trio *Piobaireachd* (1991) and her First Symphony (1992), commissioned by the City of Reykjavik. Her dramatic oboe concerto *Tam Lin* (1992) is based on the Border ballad of the same name; other concertos are for violin (1994), inspired by E.M. Remarque's novel *All Quiet on the Western Front*, for viola (1995), a lyrical work based on Peter's realisation that he has denied Christ and the ultimate redemption of all human beings, and *River* (1997), a delicately colourful work for cello.

WORKS
(*selective list*)

Stage: Ease (music theatre, E. Kemp), 3 S, fl, cl, va, 1993; Winter Journey (nativity musical for children), 1996

Orch: The Lost Pibroch, hp, str, 5 school groups (bagpipes, tin whistles, wind, fiddles, perc), 1991; Sym. no.1, 1992; Tam Lin, ob, orch, 1992; Conc. grosso, str, 1993; Vn Conc., 1994; Walking Back, 1994; Va Conc., 1995; The Caledonian Road, 1997; The Day Dawn, str, 1997; River, vc, orch, 1997; Sym. no.2, 1998; The Imagined Sound of Sun on Stone, s sax, orch, 1999

4–12 insts: Mr and Mrs Discobollus (E. Lear), nar, cl, pf, vn, va, vc/db, 1983; No, I'm Not Afraid (I. Ratushinskaya), spkr, ob, hp, str ens, 1988; Commedia, fl, cl, vn, vc, pf, 1990; Songs and Blessings, ob, bn, vn, va, pf, 1991; The Wedding at Cana, str sextet, 1991; 5 Changing Pictures, vn, va, vc, db, pf, 1993; Into the Furnace, cl, hn, bn, str qt, db, 1993; A Book of Seasons, vn/fl, ob, cl, hn, tpt, trbn, 2 perc, pf, va, vc, db, 1995; The Secret Dancer, pf qt, 1995; Black, White, Blue, hpd, str qt, 1997

1–3 insts: Sonata, vn, pf, 1976; Sonatina, vn, 1977; Dances and Nocturnes, vn, db, pf, 1986; Winter Trees, vn, pf, 1990; Piobaireachd, pf trio, 1991; Madrigal, gui, 1992; Iasg, vc, pf, 1993; Kyle Song, pf, 1993; Gala Water, vc, 1994; Sule Skerrie, va, pf, 1995; Between Earth and Sea, fl, va, hp, 1996; Duel, 2 vc, 1996; Pf Sonata, 1996; Words for my Daughter, fl, pf, 1996; St Andrew's Bones, vn, hn, pf, 1997; Awuya, hp, 1998; The Seafarer, vn, 1998

Vocal: I see his blood upon the rose (J. Plunkett), hymn tune, 1982; Sonnet (W. Shakespeare), S, fl, ob d'amore, pf, 1986; 7 Songs (E. Dickinson), girls' vv, 1990; Oracle Beach (D. Pownall), Mez, pf trio, 1991; Magnificat (trad., E. Jennings), S, Mez, hn, tpt, trbn, 3 perc, vn, va, vc, 1992; in dreaming (Shakespeare), T, viol consort, 1994; Madrigali (C. Gesualdo), T, fl + pic, ob, cl + b cl, hn, hp, db, 1994; Clara (J. Galloway), S, pf, 1995; Shadow and Silver (F. García Lorca), SATB, 1995; Ae Fond Kiss (R. Burns), S, pf, 1996; 2 Burns Songs, Mez, str qt, 1996; Monster (J. Galloway), S, actor, orch, 1996; 4 Findrinny Songs (D.G. Saunders), S, rec, 1998

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T. Calam: 'Sally Beamish', *CMR*, xi (1994), 23–5
L. Walker: 'Sally Beamish', *BBC Music Magazine*, iv/9 (1995–6), 34–6

SOPHIE FULLER

**Bean.** Nickname of COLEMAN HAWKINS.

**Bean, Hugh (Cecil)** (*b* Beckenham, 22 Sept 1929). English violinist. After lessons from his father, he became a pupil of Albert Sammons when nine years old, later also attending the RCM. A further year's study with André Gertler at the Brussels Conservatory on a Boise Foundation travelling award brought him a double first prize for solo and chamber music playing, and with two other prizewinners he formed the Boise Trio. He joined the RCM teaching staff in 1953 and became a freelance London orchestral player, until he was made sub-leader (1956), then leader (1957–67) of the Philharmonia Orchestra. He was co-leader of the BBC SO from 1967 to 1969, when he resigned to concentrate on an independent career, but retained his membership (1966–76) of the

Music Group of London, a chamber ensemble. His qualities as an orchestral leader were reflected in the sustained level of ensemble maintained under him, notably through the Philharmonia's difficult transition to the self-governing New Philharmonia in 1964. He rejoined the orchestra as co-leader in 1991.

As a soloist Bean's playing was distinguished by lyrical feeling and warmth of expression in addition to technical command; he was particularly admired for his performance of Elgar's Concerto and Vaughan Williams's *The Lark Ascending*, both of which he recorded. He plays a violin by Pietro Guarneri (Venice 1734), on extended loan from Amy Haswell-Wilson, and owns one by Carlo Tononi dated 1716. He was made a CBE in 1970.

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NOËL GOODWIN

**Bearbeitung** (Ger.). Arrangement, transcription. In the compound, *Choralbearbeitung*, German usage allows for a much broader range of meaning than the English equivalents would suggest, and has embraced any cantus-firmus composition based on either plainchant or a hymn tune (both are *Choral* in German), whether it be medieval organum or a Bach chorale prelude for organ. More recently, however, there has been a tendency to restrict the term *choralbearbeitung* specifically to multi-voiced arrangements of Lutheran chorales from the 16th century on.

DAVID FULLER

**Beard, John** (*b* c1717; *d* Hampton, 5 Feb 1791). English tenor. Trained by Bernard Gates at the Chapel Royal, he sang while still a boy in Handel's *Esther* (staged at the crown and Anchor in February 1732). He won immediate success on his operatic début as Silvio in *Il pastor fido* with Handel's Covent Garden company (1734) and began a long association with the composer from the late 1730s up to the 1750s. He sang more Handel parts under the composer than any other singer, appearing in ten operas, and created roles in *Ariodante* (Lurcanio, 1735), *Alcina* (Oronte, 1735), *Atalanta* (Amintas, 1736), *Arminio* (Varus, 1737), *Giustino* (Vitalian, 1737), *Berenice* (Fabio, 1737). He was most known as an operatic singer, taking a leading role in every one of Handel's English oratorios, odes and musical dramas except *The Choice of Hercules* (which has no tenor part), including many first performances. He sang regularly in Handel's *Messiah* performances at the Foundling Hospital (refusing a fee), for Musicians Fund benefits and other charities, and at provincial festivals (Oxford, Birmingham, Three Choirs).

Beard was not exclusively a Handel singer; from 1736, when he sang in Galliard's *The Royal Chace* at Covent Garden, he appeared in numerous ballad operas, pantomimes, burlesques and more serious pieces, and was a member of the Drury Lane company (1737–43, 1748–59) and at Covent Garden (1743–8, 1759–67). From 1737 he was a popular Macheath in *The Beggar's Opera* and appeared in J.C. Smith's *Rosalinda* (1740), *The Fairies* (1755) and *The Tempest* (1756). He also sang in many works by Lampe, Boyce and especially Arne, including *Comus*, *Rosamond*, *The Judgment of Paris*, *Alfred*, *Artaxerxes* and *Love in a Village*, in which he made his last appearance in 1767 (*see* ARNE, THOMAS AUGUSTINE, fig.2).



*John Beard: mezzotint by James McArdell after Thomas Hudson*

In 1739 Beard married Lady Henrietta Herbert – a union which met with obloquy from the bride's family and scatalogical comment from the aristocracy. After his first wife's death in 1753, Beard in 1759 married Charlotte Rich, daughter of the proprietor of Covent Garden, whom Beard succeeded in the management from 1761 until his retirement with the onset of deafness in 1767, when he sold the Covent Garden patent for £60,000. For many years, before and after his retirement from the theatre, he held the post of 'vocal performer to his Majesty' with a salary of £100 a year, and he sang occasionally at the Chapel Royal. Burney said he 'constantly possessed the favour of the public by his superior conduct, knowledge of Music, and intelligence as an actor'. Dibdin considered him the finest English singer of the age. The heroic parts Handel composed for him, especially Samson, Judas (from *Judas Maccabeus*) and Jeptha, established the importance of the tenor voice at a time when leading male roles were still often taken by castratos or women, but many of the finest airs call for expressiveness and a firm *mezza voce* rather than agility. The extreme compass of his Handel parts is *B* to *a′*, but they seldom go below *d*. (*BDA*; *SartoriL*).

WINTON DEAN

**Beardmore & Birchall.** *See* BIRCHALL, ROBERT.

**Beare.** English family of violin dealers and restorers. John Beare (1847–1928) became an instrument dealer in 1865. He was a friend of Elgar and published some of his early music in the 1880s. In 1892 he divided his business into two parts: Beare & Son, with his elder son Walter, at 32 Rathbone Place, London, and Beare, Goodwin & Co. at 186 Wardour Street. Beare & Son, later came under the direction of Walter's son Richard Barrington Beare (*b* 20 July 1908), and moved to Dunstable. They are wholesalers of new instruments and accessories. Beare, Goodwin & Co. specialized in early instruments of the violin family,

becoming John & Arthur Beare shortly after the turn of the century.

Arthur Beare (*b* Norbury, 14 Feb 1875; *d* Watford, 23 Aug 1945), the younger son of John Beare, trained as a violinist in Leipzig before joining the business (*c*1890). He earned an excellent reputation both as a craftsman and as a connoisseur of violins. He made a speciality of tonal adjustments, fitting bridges and soundposts to the instruments of many of the best performers of his time. He was also well trusted as a dealer, handling a large number of fine instruments. The firm moved a short distance to 164 Wardour Street during World War I, to no.179 in 1929, and to 7 Broadwick Street in 1979.

William Arthur Beare (*b* Streatham, 25 April 1910), son of Arthur Beare, joined the firm in 1929; he took over the firm on his father's death and became chairman and managing director in 1954, when the business was incorporated as J. and A. Beare Ltd. From 1927 to 1929 he trained as a violin maker under Marc Laberte in Mirecourt, France, becoming an excellent craftsman. On his return he made more than 30 violins, also carrying out repairs and adjustments. He upheld the firm's reputation for reliability in dealing and in craftsmanship, and also developed a worldwide reputation of his own as an authority on early instruments.

Charles Beare (*b* London, 22 May 1937), stepson of William Beare, trained at the State Violin Making School at Mittenwald, Bavaria, and under Rembert Wurlitzer and Fernando Sacconi in New York. He joined the firm in 1961 and specializes in the restoration of fine instruments. He has contributed scholarly articles to music journals and published *Antonio Stradivari: The Cremona Exhibition of 1987* (London, 1993).

CHARLES BEARE/MARGARET CAMPBELL

**Beaser, Robert** (*b* Boston, 29 May 1954). American composer. A percussionist with the Greater Boston Youth SO, he conducted the orchestra in the première performance of his first orchestral work, *Antigone* (1972). He studied composition with Arnold Franchetti before entering Yale University, where his teachers included Jacob Druckman, Toru Takemitsu, Earle Brown and Yehudi Wyner (BA 1976, MMA 1981, DMA 1985). He also studied composition with Goffredo Petrassi in Rome and Betsy Jolas at Tanglewood. His conducting teachers included Otto-Werner Mueller, Arthur Weisburg and William Steinberg. He served as co-director of the New York ensemble, Contemporary Elements (1978–89), and composer-in-residence of the American Composers Orchestra (1988–93) before joining the composition department at the Juilliard School (1993). Among his awards are the Prix de Rome (1977), Guggenheim and Fulbright foundation fellowships, a 1988 Grammy nomination (*Mountain Songs*, 1985) and an award from the American Academy in Rome (1995). His works have been commissioned by the St Paul Chamber Orchestra (*Song of the Bells*, 1987), St Louis SO (*Piano Concerto*, 1989), Chicago SO (*Double Chorus*, 1990), Baltimore SO (*The Heavenly Feast*, 1994) and the New York PO.

Beaser's music from the late 1970s onwards embraces the tenets of Romanticism in its epic scale, use of programmatic elements and tonal foundation. His melodic gift and finely developed sense of irony, however, elevate his compositions above mere exercises in nostalgia. Thematic variation and transformation is central to the structure of many of his works, particularly the set of variations that forms the second movement of the Piano Concerto. While the concerto quotes material from Beethoven to Bernstein, a subtle reflection of musical influence is more characteristic of Beaser's style.

WORKS

Orch: Song of the Bells, fl, orch, 1987; Pf Conc., 1989–90; Double Chorus, 1990; Chorale Variations, 1992; Sexigessimal Chorus, 1996

Vocal-orch: Sym. (e.e. cummings, W.B. Yeats, J. Fowles), S, orch, 1976–7; The Seven Deadly Sins (A. Hecht), B/T, orch, 1984; The Heavenly Feast (G. Schnackenberg), S, orch, 1994

Other vocal: Silently Spring (Cummings), S, chbr ens, 1973; Quicksilver (D.M. Epstein), T, pf, 1978; The Seven Deadly Sins (Hecht), B/T, pf, 1979; Teach Me, O Lord (Ps cxix), S, A, T, B, SSAATTBB, brass qnt ad lib, 1983; Songs from 'The Occasions' (E. Montale), T, chbr ens, 1985; The Old Men Admiring Themselves in the Water (Yeats), 1v, pf, 1986 [also version for fl, pf]; A Martial Law Carol (J. Brodsky), 1v, pf, 1994; I Dwell in Possibility (E. Dickenson), 1v, pf, 1994; Ps, cl, SATB, pf/org, 1995; Prayer for Peace (R. Beaser), 1v, children's chorus, pf, 1996

Chbr and solo inst: Trasparenza, vc, 1971; Canti notturni, gui, 1974; Str Qt, 1975–6; Shadow and Light, ww qnt, 1978–80; Notes on the Southern Sky, gui, 1980; Variations, fl, pf, 1981–2; Il est ne le divin enfant, fl, gui, 1982; Mountain Songs, fl, gui, 1985; Landscape with Bells, pf, 1986; Minimal Waltz, fl, pf, 1986; Shenandoah, gui, 1995; Brass Qnt, 1996

Recorded interviews in *US-NHoh*

Principal publisher: Helicon

JAMES CHUTE

**Beastie Boys, the.** American rap group. Originally formed as a hardcore punk band at New York University, the Beastie Boys recorded singles in a variety of styles before signing to Def Jam Recordings, who in turn had signed a distribution deal with CBS Records. With a group comprising MCA (Adam Yauch; *b* Brooklyn, NY, 15 Aug 1967), D (Mike Diamond; *b* New York, 20 Nov 1965) and Ad Rock (Adam Horowitz; *b* Manhattan, NY, 31 Oct 1966), their album *Licence to Kill* (1986) became CBS's fastest-selling début album. Hit singles such as *Fight for your right to party* crossed the racial divisions within popular music, appealing to the fans of both black rap and white rock. Controversy also followed the band in the wake of its riotous live performances.

Disagreements between the Beastie Boys and Def Jam led to a three-year hiatus which ended with the excellent though commercially unsuccessful album, *Paul's Boutique* (Cap., 1989). Relocated in California, the band launched a record label, studio and magazine under the name Grand Royal. Freed from their image of rebellious youth, albums such as *Check Your Head* (Cap., 1992) and *Ill Communication* (Cap., 1994) were self-assured, stylish mergers of hip hop, jazz and rock. They remain one of the few white groups to have achieved success and credibility within hip hop.

DAVID TOOP

**Beat (i)** (Fr. *temps*; Ger. *Zählzeit, Schlag*; It. *battuta*). The basic pulse underlying mensural music, that is, the temporal unit of a composition; also the movement of the hand or baton by which the conductor indicates that unit. The grouping of strong and weak beats into larger units constitutes METRE; *see also* DOWNBEAT, UPBEAT and OFF-BEAT.

**Beat (ii).** A 17th-century English term for one of several ORNAMENTS: a lower appoggiatura (indicated by an ascending oblique line placed before or over the main note), an inverted trill (indicated by a wavy line over the

main note), or a mordent (called 'beat' only in the 18th century).

**Beat (iii).** An acoustical phenomenon. *See* BEATS.

**Beat, Janet (Eveline)** (*b* Streetly, Staffs, 17 Dec 1937). British composer and teacher. She studied at Birmingham University between 1956 and 1964 (BMus 1960, MA 1968) and with Alexander Goehr. During the 1960s she worked as a freelance horn player and as a music lecturer at colleges of education; in 1972 she was appointed lecturer at the Royal Scottish Academy of Music and Drama. She was a founder member of the Scottish Society of Composers and the Scottish Electro-Acoustic Music Society and in 1988 formed the contemporary music ensemble Soundstrata. During 1992 she was visiting composer at the Meistersinger-Konservatorium in Nuremberg; in 1996 she was appointed lecturer in music technology at the University of Glasgow. As a composer, she has acknowledged the influence of Bartók, Stockhausen and oriental music, and she was a pioneer of British electronic music. She combines natural and artificially generated or mediated sound, often using tape, as in *Fêtes pour Claude*, and also creates purely electronic works such as *Dancing on Moonbeams* (1980), and *A Vision of the Unseen* no.2 (1988). Electronic music has greatly affected her attitudes to timbre, rhythm and the use of montage effects. For example, even in a non-electronic work such as *Mestra*, she is concerned with exploring timbre to the utmost possible degree, involving not only the flute's sound, but also the noise made by the instrument's mechanism and the player's breathing.

She has written about her *Cross Currents and Reflections* in Stretto (iv/1, 1984, pp.1–4), and has also worked on Baroque music, with an essay on Monteverdi's opera orchestra (*The Monteverdi Companion*, 1968) and editions of works by Giacomo Carissimi, Handel and M.-A. Charpentier.

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(*selective list*)

Elec: Apollo and Marsyas, cl, tape, 1973; The Gossamer Web (dance drama), S, pf, perc, tape, 1975; Hunting Horns are Memories, hn, tape, 1977; Piangam, pf, tape, 1978–9; Dancing on Moonbeams, tape, 1980; Dreamscapes, bn, tape, 1980; Ongaku, hpd, tape, 1981; Cross Currents and Reflections, vol.1, pf, vol.2 [to be played with vol.1], pf, elec pf, synth, tape, 1981–2; A Willow Swept by Rain, gui, tape, 1982; Journey of a Letter (ballet), tape, 1986; Echoes from Bali, cptr, synth, 1987; A Vision of the Unseen, 1988: no.1, inst trio, tape, no.2, tape; Aztec Myth, Mez, tape, 1988; Puspawarna, Mez, tape, 1989–90; A Springtime Pillow Book, Mez, fl + a fl, synth (DX7), cptr-controlled synths/tape, 1989–90; Mandala, cptr-controlled synths, fl, synth (WX7), Tibetan monastery bells, 1990; The Song of the Silkie, vc, elec kbd, 1991; Fêtes pour Claude: 3 Homages to Debussy, Mez, fl, pf, tape, 1992; Der Regenpalast, Mez, fl, tape, 1993

Chbr and solo inst: Le tombeau de Claude, fl, ob, hp, 1973; Circe, va, 1974; 5 Projects for Joan, vc, 1974; After Reading 'Lessons of the War', vn, pf, 1976; Landscapes, T, ob, 1976–7; Premiers Désirs, S, pf, 1978; Seascape with Clouds, cl, 1978; 'Vincent' Sonata, vn, 1979–80; Mestra, fl + pic + a fl + b fl, 1980–81; Mitylene Mosaics, S, 3 cl, 1984; Pf Sonata no.1, 1985–7; Fireworks in Steel, tpt, 1987; Cat's Cradle for the Nemuri-Neko, female v, clàrsach, 1991; Scherzo notturno, str qt, 1992; Convergencies, gui, db, 1992; Joie de Vivre, 3 gui, b gui, perc, 1994; Equinox Rituals: Autumn, va, pf, 1996

Choral: Two Caprices: Dialogue and Krishna's Hymn to the Dawn, SATB (1998)

Some material in *GB-Lmic*, *GB-Gsma*

Principal publishers: Bastet, Furore

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MARIE FITZPATRICK

**Beater.** *See* MALLET.

**Beatles, the.** English pop group. Ringo Starr [Richard Starkey] (*b* Liverpool, 7 July 1940) drums, voice; JOHN LENNON (*b* Liverpool, 9 Oct 1940; *d* New York, 8 Dec 1980), rhythm guitar, keyboards, harmonica, voice; PAUL MCCARTNEY (*b* Liverpool, 18 June 1942), bass guitar, keyboards, lead guitar, drums, voice; George Harrison (*b* Liverpool, 25 Feb 1943), lead guitar, *sitār*, keyboards, voice.

1. Career. 2. Works.

1. CAREER. Originating in Liverpool, the Beatles evolved from an amateur teenage skiffle group, the Quarry Men, formed by Lennon in 1956 and named after his school, Quarry Bank High. McCartney joined the Quarry Men in July 1957, Harrison in March 1958. In August 1960, Lennon, McCartney and Harrison – together with Stuart Sutcliffe (*b* Edinburgh, 23 June 1940; *d* Hamburg, 10 April 1962), bass guitar, and Pete Best (*b* Madras, 24 Nov 1941), drums – became the Beatles. Between then and November 1962 the group played many one-off gigs in and around Liverpool, and also, with decisive effect on their development as performers, four extended residencies at various clubs in Hamburg's red-light Reeperbahn district. Sutcliffe, a talented painter, left in December 1961, being replaced on bass by McCartney, who until then had played guitar and piano. In November 1961 a Liverpool music shop owner, Brian Epstein (*b* Liverpool, 19 Sept 1934; *d* London, 26/7 Aug 1967), heard the Beatles at the Cavern, a local 'beat' club in which they played the greatest number of their pre-1963 British gigs. Becoming their manager, he set about securing the group a recording contract, at which he succeeded in June 1962 with Parlophone, a subsidiary of the EMI label run by the producer GEORGE MARTIN.

The rawness of the Beatles' performing talent, which six months earlier had made Decca reject them, appealed to Martin, although he was then doubtful of their songwriting. Replacing Best with Starr on drums, he encouraged Lennon and McCartney, the group's chief composers, to write with more concentration, pointing out to them simple structural devices such as commencing with the chorus (the main selling-point of most pop songs). The Beatles responded by developing at remarkable speed. Their second release, *Please please me*, rose to number one in the British singles chart and their commercial success thereafter was continuous. The group's tours of Britain in 1963 created an unprecedented excitement ('Beatlemania') which was reproduced in the USA when, on 9 February 1964, they appeared on national television singing their fifth single *I want to hold your hand* to an estimated audience of 70 million, an event unanimously identified by social commentators as a turning-point in postwar American culture. In the months after this breakthrough, the Beatles dominated the American singles charts, at one stage occupying the top five positions, a feat unheard of before and since. There were around three and a half million advance

orders in Britain and America for the group's sixth single *Can't buy me love* (1964).

During 1964–5 the Beatles built on their success with a sequence of bestselling singles and LPs and two feature films: *A Hard Day's Night* (1964) and *Help!* (1965). However, by the end of 1965, owing about equally to the visionary influence of Bob Dylan and the accelerating popularity among pop musicians of marijuana, the international pop scene began to advance from the straightforward energy and good humour of 'beat music' towards a greater formal and emotional complexity. Aware that they needed to regenerate themselves stylistically, the Beatles toyed uncertainly with 'comedy songs' and idiosyncratic variations on soul music in their transitional LP *Rubber Soul* (Parlophone, 1965). Only in early 1966, with the appearance of the counterculture and its associated drug the powerful hallucinogen LSD, did they identify their way forward: a new type of pop music which exploited the techniques of the recording studio to create unprecedented forms and textures in the service of an imaginative exploration of consciousness and childhood memories. With their groundbreaking LPs *Revolver* (Parlophone, 1966) and *Sgt Pepper's Lonely Hearts Club Band* (Parlophone, 1967), the Beatles eclipsed even their most gifted rivals, achieving an eminence in contemporary popular culture which has endured and seems unlikely to diminish to any great extent in the foreseeable future. This work, together with the best of their 1962–5 output and liberal selections from their later releases, such as *Magical Mystery Tour* (Parlophone, 1967), *The Beatles* (Apple, 1968), and *Abbey Road* (Apple, 1969), constitutes the Beatles' claim on posterity: this claim has to date provoked a literature of over 400 books.

After Epstein's death in August 1967, the group gradually lost direction, the underlying conflicts between its otherwise intensely cohesive members souring the atmosphere in EMI's Abbey Road studio and the tone of much of the work they did there during 1968–70. Despite this, they carried on, recording around 80 more tracks, albeit that these were increasingly individual efforts, written and sometimes even recorded solo. During this period Harrison emerged alongside Lennon and McCartney as a writer of worthy songs, one of which, *Something* (Apple, 1969) became the Beatles' second most recorded number after McCartney's *Yesterday* (Parlophone, 1965). Divisiveness, caused largely by the process of growing up and getting married, eventually broke the group, a process painfully visible in their final film *Let It Be* (1970). After rallying with their last LP, *Abbey Road*, the Beatles, to the chagrin of their tens of millions of fans around the world, split up, each of them from then on continuing as a soloist.

Little the ex-Beatles did (amounting to around 60 LPs) compares with the music they recorded together during the 1960s. Two 'reunion' records, made in 1994–5 by matching McCartney, Harrison and Starr to demo tracks informally taped by Lennon during the late 1970s, failed to rise to the standards attained by the Beatles in their original guise. Notwithstanding this, their *Anthology* video and compact disc series (the latter comprising 145 previously unissued out-takes and alternative mixes) achieved massive commercial success during 1995–6, when, without playing concerts or recording more than a handful of new notes, the Beatles registered among the world's highest-selling popular artists, earning around £100 million.




*The Beatles: (from left to right) Paul McCartney, John Lennon, Ringo Starr and George Harrison*

2. WORKS. Since none of the Beatles could read music, arrangements beyond the basic four-piece were supplied by Martin, a graduate of the Guildhall School of Music. He has painstakingly refuted the suggestion, made by some classical critics, that he was the real creative genius behind the Beatles; on the contrary, he insists, he worked only to their original designs and to their specific requests, even to details of arrangements which they sang to him and which he often transcribed on the spot in the studio. Where Martin was important to the Beatles was in suggesting improvements in the form of their early songs (improvements they quickly came to incorporate independently into their writing) and later in guiding them in the selection of instrumental and electronic textures hitherto unused in pop music. Benign and self-effacing, his mode of cultivation was that of a man schooled in orthodox musicianship who delighted in, and was occasionally awed by, the untutored novelties with which the Beatles' music naturally abounded. Together with his innovative engineer Geoff Emerick, Martin endeavoured to give the Beatles a productive base within the primitive and often exasperating restrictions of the studio technology of the time and of Abbey Road in particular.

Although Starr contributed one or two songs to the Beatles' canon, they are negligible, the main source of the group's original material being the Lennon-McCartney partnership, supplemented, to the tune of something around a tenth of the Beatles' output, by Harrison. Unlike orthodox songwriting partnerships, in which one writes the music and the other the words, 'Lennon-McCartney' was a trademark for a pair of independent songwriters who happened to work similarly enough to collaborate, when the occasion arose, in several ways – ranging from bar-by-bar co-composition to supplying sections or lines for otherwise finished songs which each brought to their regular formal three-hour 'writing sessions'.

Musicologists, rarely acquainted with the musical context in which the Beatles arose and developed, often misconstrue the structural attributes of their music, invoking inapposite parallels with, for example, Schubert and Mahler. Certainly it is true, as William Mann pointed out in *The Times* in 1963, that an early song by Lennon contains Aeolian cadences, yet these were not wittingly, let alone purposefully, put there by their author. They are thus, at best, of secondary significance in diagnosing the traits of the Beatles' style (if such a homogeneous entity may be deemed to exist). While more than a little of the group's music has a modal flavour, this was never consciously cultivated as it was, for instance, in a more serious context by Vaughan Williams; rather, it points to that part of the Beatles' inheritance which derives from Anglo-Celtic folk music, a source which also prompted Lennon and McCartney's taste for harmonizing in 4ths and 5ths (thereby to some extent guiding their choice of chords during collaborative composition, with a knock-on impact on their separate writing). Exceedingly eclectic, the Beatles were 'folk musicians' who, via the media of radio and gramophone, were inspired to music, and thence to songwriting, by a dense complex of vernacular influences. These included the show music of Broadway and Hollywood, British music hall and variety, blues, folk-blues, rhythm-and-blues, skiffle, rock and roll, gospel, doo-wop, soul music, the teenage pop genre created by British and American writer-producer teams during 1957–64, and, later in their career, the linear rāga forms of Hindustani classical music and the *musique concrète* of Schaeffer and Stockhausen. Perhaps the most influential of any discretely identifiable idiom on the Beatles as songwriters was the prolific output of the black Detroit pop label Tamla Motown, which gave them many early hints as to harmonic schemes, song lay-outs, arrangements (particularly rhythm-section parts), and formulae for lyric and melodic expression. (The group, it should be said, were candid in conceding to such borrowings, giving general credit where it was due, although, for obvious reasons, never being absolutely specific as to bars or phrases.)

Beyond these influences, the Beatles were adept and unusually exacting in the ways in which they shaped and elaborated their musical ideas. Self-taught by ear and schooled in the memory-intensive genre of jobbing pop, they were alive to the virtues of the unexpected and composed their songs with scant regard for harmonic orthodoxy. Always on the lookout for unusual changes, they frequently created these by moving their hands speculatively around piano or guitar, or by exploiting the scale- and arpeggio-generating possibilities of retuning the latter. Each, moreover, had a different personal style. McCartney, a natural melodist, voiced his romantic-sentimental optimism in wide-ranging tunes, capable of being sung or whistled without chordal support. Coincidentally, his harmonic designs are the most elegant in the Beatles' repertory, often evincing a classical cadential grace and formal poise. A realist by temperament, Lennon preferred lines close to the narrow span of speech-inflections, relying on harmonic context to give these colour and emotional power. If not the most melodic, then certainly the most original of the songwriting Beatles, he wrote almost as many hit records as McCartney, in many cases succeeding through sheer immediacy of feeling. Harrison, too, depended on harmonic rather than melodic inspiration, working from chord-sequence to melody, although later (e.g. *Something*), emancipating himself, through the influence of rāga scales, into a more melodic, McCartneyesque, style. Together these three writers amounted to a formidable body of creative talent no rival pop group has come close to matching.

It is difficult to overestimate the Beatles' impact and influence. Purely in terms of pop, they invented the idiom as later generations came to know it, revolutionizing pop songwriting, studio production, video promotion, general presentation and instrumental styles. As one of the two or three most influential bass-players in his field, a fluent pianist, an inventive drummer, and the performer of a handful of the genre's most striking guitar solos, McCartney remains pop's leading multi-instrumentalist; Starr's direct and propulsive style, distinctively unorthodox fills and novel drum sounds have made him a significant influence on modern rock drumming. Beyond these accomplishments, the Beatles dominated and defined their time, reflecting every culturally significant shift in their kaleidoscopic decade in ways so acute, and at times prescient, that it occasionally seemed to their contemporaries that the group themselves caused some of the major social changes of the 1960s. In fact this was not so, but it is a testament to the scale of their real achievements that a quartet of popular musicians should be credited with so fundamental a contribution to late 20th-century culture.

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Edition: *The Beatles Complete*, ed. Tetsuya Fujita, Yuji Hagino, Hajime Kubo and Goro Sato (Milwaukee, 1993) [transcr. of recordings]

[*songs, in order of commencement of work in the recording studio*]

Lennon and McCartney: You'll be mine (1960); Like Dreamers Do (1962); Hello little girl (1962); Love me do (1962); P.S. I love you (1962); Please please me (1963); Ask me why (1963); There's a place (1963); I saw her standing there (1963); Do you want to know a secret (1963); Misery (1963); Hold me tight (1963); From Me to You (1963); Thank you girl (1963); I'll be on my way (1963); She loves you (1963); I'll get you (1963); Little Child (1963); All I've got to do (1963); Not a Second Time (1963); I want to hold your hand (1963); This Boy (1963); Can't buy me love (1964); You can't do that (1964); And I love her (1964); I should have known better (1964); Tell me why (1964); If I Fell (1964); I'm happy just to dance with you (1964); I call your name (1964); Any Time at All (1964); Things We Said Today (1964); When I get Home (1964); Baby's in black (1964); I'm a loser (1964); Every Little Thing (1964); I don't want to spoil the party (1964); What you're doing (1964); No Reply (1964); Eight Days a Week (1964); She's a woman (1964); I feel fine (1964); I'll follow the sun (1964)

Ticket to Ride (1965); Another Girl (1965); The Night Before (1965); You've got to hide your love away (1965); If You've got Trouble (1965); Tell me what you see (1965); You're going to lose that girl (1965); That means a lot (1965); Help! (1965); I've just seen a face (1965); Yesterday (1965); It's only love (1965); Wait (1965); Run for your life (1965); Norwegian Wood (This bird has flown) (1965); Drive my car (1965); Day Tripper (1965); In My Life (1965); We can work it out (1965); Nowhere Man (1965); I'm looking through you (1965); Michelle (1965); The Word (1965); You won't see me (1965); Girl (1965); Tomorrow never knows (1965); Got to get you into my life (1966); Paperback Writer (1966); Rain (1966); Doctor Robert (1966); And your bird can sing (1966); I'm only sleeping (1966); Eleanor Rigby (1966); For No One (1966); Yellow Submarine (1966); Good Day Sunshine (1966); Here, There and Everywhere (1966); She said she said (1966); Strawberry Fields forever (1966); When I'm Sixty-Four (1966); Penny Lane (1966)

A Day in the Life (1967); Sgt Pepper's Lonely Hearts Club Band (1967); Good morning good morning (1967); Fixing a Hole (1967); Being for the Benefit of Mr Kite (1967); Lovely Rita (1967); Lucy in the Sky with Diamonds (1967); Getting Better (1967); She's leaving home (1967); With a Little Help from my Friends (1967); Sgt Pepper's Lonely Hearts Club Band (Reprise) (1967); Magical Mystery Tour (1967); Baby you're a rich man (1967); All Together Now (1967); Your mother should know (1967); I am the walrus (1967); The Fool on the Hill (1967); Hello, Goodbye (1967)

Lady Madonna (1968); Across the Universe (1968); Hey Bulldog (1968); Revolution 1 (1968); Revolution 9 (1968); Blackbird (1968); Everybody's got something to hide except me and my monkey (1968); Good Night (1968); Ob-la-di, ob-la-da (1968); Revolution (1968); Cry baby cry (1968); Helter Skelter (1968); Sexy Sadie (1968); Hey Jude (1968); Mother Nature's Son (1968); Yer Blues (1968); Rocky Racoon (1968); What's the new Mary Jane (1968); Wild Honey Pie (1968); Dear Prudence (1968); Back in the USSR (1968); Glass Onion (1968); I will (1968); Step inside love (1968); Birthday (1968); Happiness is a warm gun (1968); Honey Pie (1968); Martha my Dear (1968); I'm so tired (1968); The Continuing Story of Bungalow Bill (1968); Why don't we do it in the road? (1968); Julia (1968)

Dig a Pony (1969); I've got a feeling (1969); Don't let me down (1969); Get back (1969); Two of Us (1969); Let it be (1969); The Long and Winding Road (1969); One After 909 (1969); I want you (She's so heavy) (1969); The Ballad of John and Yoko (1969); Oh! Darling (1969); You never give me your money (1969); Her Majesty (1969); Golden Slumbers (1969); Carry that weight (1969); Maxwell's Silver Hammer (1969); Come Together (1969); the End (1969); Sun King (1969); Mean Mr Mustard (1969); Polythene Pam (1969); She came in through the bathroom window (1969); Because (1969)

Harrison: Don't bother me (1963); You know what to do (1964); You like me too much (1965); If I needed someone (1965); Think for yourself (1965); Love You To (1966); Taxman (1966); I want to tell you (1966); Only a Northern Song (1967); Within You Without You (1967); It's all too much (1967); Blue Jay Way (1967); The Inner Light (1968); While my Guitar Gently Weeps (1968); Not Guilty (1968); Piggies (1968); Savoy Truffle (1968); Long, Long, Long (1968); For You Blue (1969); All things must pass (1969); Old Brown Shoe (1969); Something (1969); Here comes the sun (1969); I Me Mine (1970)

Other: Don't pass me by (1968); Octopus's Garden (1969) [Starkey]

What Goes On (1965) [Lennon, McCartney, Starkey]

12-bar Original (1965); Flying (1967); Christmas Time (is here again) (1967); Los Paranoias (1968); Dig it (1969) [Harrison, Lennon, McCartney, Starkey]

In Spite of All the Danger (1958) [Harrison, McCartney]

Cry for a shadow (1961) [Harrison, Lennon]

Cayenne (1960); Junk (1968); Teddy Boy (1969); Come and get it (1969) [McCartney]

Free as a Bird (1994); Real Love (1995) [Lennon]

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IAN MACDONALD

**Beat Music.** A style of British pop music developed in the early 1960s; it was significant as the first time musicians of that country had created their own sound, rather than imitating the US originals. In Liverpool, Merseybeat was spearheaded by the Beatles, whose early style grafted onto a skiffle base the instrumental and vocal textures, melodic structures, syncopated rhythms and responsorial vocal styles of early rock and roll, the modality and verse–refrain form of Anglo-Celtic folk song, and some ornamental chromaticisms and triadic parallelisms from late 19th-century European harmony. Other leading exponents included Gerry and the Pacemakers and the Searchers. The Beatles' insistence on writing their own material was a novel redivision of labour which has had lasting consequences. In London an alternative approach was

dominated by the Rolling Stones, the Kinks and the Who, in which a narrower amalgam was found, with the skiffle and rock and roll foundation partly replaced by a harder-edged rhythm and blues sound, in a selfconscious attempt at authenticity. In the USA the term 'British invasion' is preferred to 'beat', calling attention to the flood of such bands as these into the US market during the period 1964–5. However this term fails to distinguish stylistically between beat music and the simpler pop music purveyed by Peter and Gordon, the Dave Clark Five or the Hollies.

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ALLAN F. MOORE

**Beatritz de Dia.** Name formerly assumed to be that of the COMTESSA DE DIA.

**Beats** (Fr. *battements*; Ger. *Schwebungen*; It. *battimenti*; Sp. *batimientos*). An acoustical phenomenon, useful in tuning instruments, resulting from the interference of two sound waves of slightly different frequencies. The number of beats per second equals the difference in frequency between the two notes: a pitch of 440 Hz will make four beats per second with one of 444 (or 436); three with one of 443 (or 437); two with 442 (or 438); one with 441 (or 439); and the beats will disappear if the two notes are in perfect unison. *See* ACOUSTICS.

CLIVE GREATED

**Beattie, James** (*b* Laurencekirk, Kincardineshire, 25 Oct 1735; *d* Aberdeen, 18 Aug 1803). Scottish philosopher and writer on musical aesthetics. He was the son of a farmer, and became professor of moral philosophy and logic at Marischal College, Aberdeen, and entered polite London society on the strength of his *Essays* and his universally acclaimed poem *The Minstrel*. He was also a member of the Aberdeen Musical Society and a keen amateur cellist; he continued to play the cello with three fingers after the tendon of his left-hand middle finger was severed in an accident.

His philosophical writings are unusual for their time in including an intelligent and penetrating essay *On Poetry and Music* (written 1762, published 1776), which considers the questions 'Is music an imitative art?' and 'How are the pleasures we derive from music to be accounted for?' along with 'Conjectures on some peculiarities of National Music'; the essay was reprinted several times and was translated into French in 1798. A further interesting, if slight, open letter *On the Improvement of Psalmody in Scotland* was printed for private circulation in 1778.

Large collections of Beattie's letters, with copious references to musical matters, are in Aberdeen University Library and the National Library of Scotland. His poem *The Hermit* was set in 1778 by Tommaso Giordani.

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DAVID JOHNSON

**Beatty, Josephine.** *See* HUNTER, ALBERTA.

**Beauchamps** [Beauchamp], **Pierre** (*b* Paris, 30 Oct 1631; *d* Paris, early Feb 1705). French dancer, choreographer, composer and conductor. He has been wrongly identified with Charles-Louis Beauchamps. Called the father of all ballet-masters, he codified the five positions of feet and arms, and developed a rational system of dance notation which is now called after Raoul-Auger Feuillet, who published it (in his *Chorégraphie, ou L'art de décrire la dance*) in 1700.

Beauchamps was Louis XIV's personal dancing-master and favourite partner in *ballets de cour* in the 1650s and 60s. Throughout his career he collaborated with Lully, whom he first met as comic dancer in, and later as composer of, *ballets de cour*. Beauchamps choreographed *intermèdes* and dances for Molière's *comédies-ballets*, beginning with *Les fâcheux* (1661), for which he also composed the music and conducted the orchestra. He choreographed entrées for *Le mariage forcé* (1664), *Le bourgeois gentilhomme* (1669), *Les amants magnifiques* (1670, with Dolivet), *Psyche* (1671) and *Le malade imaginaire* (1673), and danced in others. He was the ballet-master of Pierre Perrin's Académies d'Opéra, creating dances for Cambert's *Pomone* (1671). As ballet-master for Lully's Opéra during the 1670s and 80s, he choreographed dances for the premières of Lully's *L'impatience* (1661), *La naissance de Vénus* (1665), *Alceste* (1674), *Atys* (1676), *Isis* (1677), *Le triomphe de l'Amour* (1681, with Pécour) and *Ballet de la Jeunesse* (1686). After Lully's death (1687) Beauchamps left the Opéra to choreograph and compose music for ballets at the Jesuit colleges (1669–97), although he continued to choreograph and dance in the King's court ballets. Louis XIV bestowed many honours upon him: he was appointed *Intendant des ballets du roi* in 1661 and director of the Académie Royale de Danse in 1680 (although he was not, as many have assumed, a founder-member).

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MAUREEN NEEDHAM

**Beauchamps, Pierre-François Godard de** (*b* Paris, 1689; *d* Paris, 22 March 1781). French dramatist and literary historian. A prolific writer of ballets, comedies, harlequinades and licentious tales disguised in the garb of classical antiquity, Beauchamps seems to have begun his career in 1714 when he wrote the words for the divertissement *Le comte de Gabalis et les peuples élémentaires*, performed at the Château de Sceaux (music by Bourgeois, lost). He

continued along the same lines with the *Ballet de la jeunesse*, first performed at the Tuileries in 1718 (music by Matho and Alarius, mostly lost). The rest of his theatrical career was spent at the Théâtre Italien, where he had ten comedies produced between 1722 and 1731, three of which contained musical *intermèdes*. The *Chefs d'oeuvre de M. Beauchamps* (1787) contained only three works, all without *intermèdes*; another 11 plays, never performed, are listed in his *Recherches sur les théâtres de France*, five of them with musical *intermèdes*.

Beauchamps is remembered above all for his meticulous *Recherches sur les théâtres de France, depuis l'année onze cens soixante-un jusques à présent* (Paris, 1735/*R*), which remains a valuable source of information on many aspects of French theatre from the troubadours up to the early 18th century. It is often more informative and accurate than the better-known writings on theatre music by his predecessor Ménestrier. The *Bibliothèque des théâtres* (Paris, 1733/*R*) sometimes attributed to Beauchamps is the work of Maupoint.

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ROBERT FAJON

**Beaufils, Marcel** (*b* Beauvais, Oise, 30 Dec 1899; *d* Paris, 11 Jan 1985). French aesthetician. He studied in Paris (1917) and, after the war, in Strasbourg (1921–4), where he prepared his agrégation in German (1925). While holding a musicological post (1925–9) at the Centre Français d'Etudes Supérieures in Vienna (now the Institut Français) he gave a series of lecture-recitals in Vienna and Budapest on contemporary music and French folk music, and made contact with the Second Viennese School. On his return to France he taught in the Lycée Pasteur (1931–65) while also working on his doctorate (1942) and writing his first literary essays. In 1947 he was appointed professor of aesthetics at the Paris Conservatoire, where he taught until 1971; he succeeded Claude Rostand as vice-president of the Académie Charles Cros in 1970.

Beaufils specialized in German studies, particularly in German poetry and music. He was a philosopher rather than a musicologist, his approach to music being an aesthetic one: going beyond a strictly literary, musical, historical or sociological point of view, he attempted, for instance, to discover the basic meaning of drama (notably in Mozart and Wagner), and the essential difference in origin between the German lied and the French *mélodie*. He wrote several plays and novels (*Innocent*, *Le mystère de Sainte Jeanne d'Arc*, *Poids d'une vie* and *Le pont du diable*) as well as two volumes of poetry (*Christ noir* and *Cathédrales intérieures*).

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CHRISTIANE SPIETH-WEISSENBACHER

**Beauharnais, Hortense Eugénie de.** *See* HORTENSE.

**Beaujoyeux** [Beaujoyeulx], **Balthasar de** [Belgioioso, Baldassare de; 'Baltazarini'] (*b* Piedmont, before *c*1535; *d* *c*1587). Italian ballet-master and violinist. He went to France in about 1555 as leader of a band of violinists sent by the Maréchal de Brissac to Catherine de' Medici; soon he adopted French nationality and changed his name to Balthasar de Beaujoyeux. Beaujoyeux was not only a good musician and a competent violinist, but also a tactful and successful courtier who rapidly found favour with his French masters, serving successively as *valet de chambre* to the sovereign, to Queen Catherine, Mary Stuart, Charles IX and Henri III of Valois. His principal duties at court were those of ballet-master and 'master of the revels', devising and superintending a variety of court entertainments, including masquerades, pastorals and *intermedi*. Influenced on the one hand by the performances of the Italian travelling troupe, the Compagnia dei Gelosi, then in Paris, and on the other by the aesthetics of the Pléiade, Beaujoyeux' choreographic skills found full expression in the luxurious and costly *Magnificences* of 1581, a series of extravagant productions given by Henri III on the occasion of the marriage of the Duc de Joyeuse to Queen Louise's half-sister, Marguérite de Vaudemont.

One of these, the *Balet comique de la Royne*, presented on 15 October 1581, was largely Beaujoyeux' creation and is his only extant work (ed. and Eng. trans., *MSD*, xxv, 1971). It was the result of collaboration by various artists connected with the court: the story was by Agrippa d'Aubigny, the text by La Chesnaye, the king's almoner, the music by Lambert de Beaulieu and Jacques Salmon and the scenery by Jacques Patin. Beaujoyeux was the stage manager and choreographer. The result was an important forerunner of the *ballet de cour* and through the strong dynastic links between the Valois and the Medici was to have an impact on the development of staged dance in Italy, beginning with the final choreographed *intermedio* for *La Pellegrina*, performed at the 1589 Florentine wedding festivities. The music applied the technique of *musique mesurée* in the choral sections, while several of the solo airs are in the new monodic recitative style of the time and some sections of the ballet are in five parts for instruments alone.

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CAROL MACCLINTOCK/IAIN FENLON

**Beaulaigue** [Beaulègue], **Barthélemy** (*b c*1543; *fl* Marseilles, 1555–8). French composer and poet. In December 1557 Robert Granjon and Guillaume Guéroult of Lyons announced that they intended to publish 'new music by a child from Marseilles'; the dedication of the ensuing *Chansons nouvelles … à quatre parties* (Lyons, 1558–9; ed. in Auda and Goosse) to Diane de Poitiers describes him as a choirboy at Marseilles Cathedral, and begs indulgence for the first efforts of a 15-year-old student, promising something more worthy in the future. The first two of the 13 chansons are addressed to Diane, with three more dedicated to Leon Strozzi, a naval commander based at Marseilles from 1549 to 1551 who died in 1554; this suggests that the chansons were written before Beaulaigue was even 12 years old. The superius partbook contains a portrait of the composer (see illustration). According to the title-page he also wrote the poems, all of them extended *épigrammes* with decasyllabic lines using conventional courtly language. The clearcut form of the music and its generally homophonic style are typical of the mid-century French chanson.

The 14 motets of his *Mottetz nouvellement mis en musique* (Lyons, 1559; ed. in Auda and Goosse), for four to eight voices, are more varied in construction and more polyphonic than the chansons; the text *Vidi turbam magnam* is set twice, the second time with a canon by inversion in the top part. Three of the pieces show connections with Marseilles: the first, *Surgite omnes gentes*, for five voices, is dedicated to the Cardinal of Lorraine (Charles de Guise), who was 'passing through Marseilles on his way to Rome', and two others praise the patron saints of Marseilles; one of these, *Videas Dominus*, together with another eight-voice motet from the same volume, *Vidi turbam magnam*, was reprinted at Nuremberg in *Thesaurus musicus* (RISM 1564[1]). The literary expertise of the chansons, the musical maturity of both collections, the absence of later compositions and the complete lack of archival material documenting Beaulaigue's activity raise doubts that the child prodigy ever existed; the possibility that the publishers engaged in fraud is discussed by Durand.



*Barthélemy Beaulaigue: woodcut from the superius partbook of the 'Chansons nouvelles … à quatre parties' (Lyons, 1558–9)*

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FRANK DOBBINS

**Beaulieu, André Rosiers,** Sieur de. *See* ROSIERS, ANDRÉ DE.

**Beaulieu** [Martin, Martin-Beaulieu], **(Marie) Désiré** (*b* Paris, 11 April 1791; *d* Niort, Deux Sèvres, 21 Dec 1863). French composer, folk music collector, musical philanthropist and writer on music. He studied the violin with Rodolphe Kreutzer and composition with Benincori before entering the Paris Conservatoire in Méhul's class. In 1810 he won the Prix de Rome, but instead of going to Italy as the prize required, he settled at Niort and became engaged to Françoise Caroline Rouget de Gourcez, whom he married in 1816. He nonetheless continued to meet the other requirements of the prize, including the submission of both sacred and secular compositions which show him to have been a well-trained though conservative musician. In 1818, the year after Méhul's death, Beaulieu wrote his most ambitious work, a Requiem in his teacher's memory.

Beaulieu's contributions to musical life in Western France were substantial. In 1827 he founded a philharmonic society in Niort to perform vocal music from the 16th century to the 18th, as well as modern works. Eight years later he established a more serious organization, the Association Musicale de l'Ouest; it sponsored annual concert series in Niort, Poitiers, La Rochelle and elsewhere that involved regional professionals and amateurs in large-scale choral works, as well as chamber and orchestral repertory. Under its aegis Mendelssohn's *St Paul* and *Elijah* and Handel's *Alexander's Feast* were presented in France for the first time. Also important were Beaulieu's activities as a collector of folk music in his region. He participated in civic life, and was acting mayor in 1844; he was president of the local academic society and founded the charitable Société de Secours Mutuels.

Several of Beaulieu's works were performed in Paris during the 1840s, 50s and 60s, and in 1860 he founded there the Société de Chant Classique whose aims were to promote choral music in Paris and to raise funds for the charitable Association des Artistes Musiciens (which was later renamed the Fondation Beaulieu). In part subventioned by Beaulieu's estate, it continued until 1912. The other beneficiaries after his widow's death were the Association Musicale de l'Ouest and the library in Niort. Beaulieu was not the author of romances and other short pieces published in Paris in the 1840s under the name Désiré Martin, as some catalogues indicate.

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*for additional sources see Beaulieu collection, Bibliothèque Médiathèque Régionale de la Ville de Niort*

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Other sacred: O Dieu, qui par un choix propice (J.-B. Rousseau), 4 solo vv, vv, orch, 1828, *Pn**; J'ai vu mes tristes journées (Rousseau), 1v, orch, 1828; Prière des matelots, solo vv, 5vv, vc, b, tpt, 1831; Hymne pour la première communion (E. Deschamps), S, girls' choir, 1840; Où donc es-tu, Seigneur? (A. de Lamartine), op.1, 5vv, vc, b, tpt (Niort, 1845); Cantique pour la fête de Sainte Anne, 1845; La charité (J.A. Vinaty), hymne, 1852; Dieu de lumière, hymne, 2 solo vv, 5vv; O rives du Jourdain! (after J. Racine), S, 4vv, orch, 1860; Jehovah, de la terre, a consacré les cimes, choir, 2 tpt (?Niort, n.d.)

Ops and op excerpts: Anacréon (1, Gentil-Bernard [P.J. Bernard]), 1818–19; Tout mortel doit ici paraître (P. Quinault), 1830; Ninette à la cour (oc, C.S. Favart), 1929, inc.; Philadelphie (1), 1855

Other vocal: Alcyone (A.V. Arnault), scène dramatique, 1808; Céphale (J.-B. Rousseau), cant., 1808; Cupidon pleurant Psyché (Arnault), scène dramatique, 1809; Circé (Rousseau), cant., 1809; Agar dans le désert (V.J.E. de Jouy), scène lyrique, 1809, *Pn**; Marie Stuart (Jouy) monologue lyrique, S, orch, 1810; Héro (J.M.B.B. de Saint-Victor), cant., 1810, *Pn**; Sapho à Leucade (Vinaty), scène lyrique, 1813, *Pn**; Scène lyrique adressée à Mme la duchesse d'Angoulême, 1815; Jeanne d'Arc (Vinaty), cant., 1817; Ode sur la naissance de Louis XV (?Niort, 1820); Fantaisie sur des airs des Pyrénées, solo vv, vv, orch, 1828; Psyché et l'Amour (J.-B.P. Molière and P. Corneille), scène lyrique, 1833; Fête bachique (Rousseau), 2 T, choir, orch, 1835; Sombre océan (E. Deschamps), 1841; Hymne du matin (Lamartine), orat, 1843 (Paris, n.d.); Dithyrambe sur l'immortalité de l'âme (J. Delille), orat, 1850; L'hymne de la nuit (Lamartine), orat, 1851; Jeanne d'Arc, grande scène lyrique, 1853; others

*c*50 shorter vocal works (romances, couplets, nocturnes etc.)

Orch, chbr works, folk music transcrs.

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*Du rhythme, des effets qu'il produit et de leurs causes* (Niort, 1853)

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M. ELIZABETH C. BARTLET

**Beaulieu, Eustorg** [Hector] **de** (*b* Beaulieu-sur-Ménoire, Bas-Limousin, *c*1495; *d* Basle, 8 Jan 1552). French poet and composer. He was organist at Lectoure Cathedral (Gers) in 1522 and from 1524 taught music at Tulle. About this time he entered the priesthood. He moved to Lyons in 1534 (probably at the instigation of Charles d'Estaing, one of the canons at St Jean Cathedral), where he entered the service of the governor of Lyons, Pomponio Trivulzi. His *Les divers rapportz* (Lyons, 1537; ed. M.A. Pegg, Geneva, 1964) includes some biographical details and the texts of 12 chansons which he claimed to have set for three and four voices, but only three of the pieces survive with music; a further setting, ascribed to Jean Caulery, was published by Phalèse in 1552. Beaulieu also frequented the town's literary and musical salons, making the acquaintance of Maurice Scève and Jean Pérreal and the composer Francesco de Layolle. The evangelical philosophy of Margaret of Navarre and her circle may have influenced Beaulieu's conversion to Protestantism. He left for Geneva at the end of April 1537, but soon moved on to Lausanne, where he studied theology. On 12 May 1540 the consistory of Berne appointed him pastor of Thierrens and Moudon. A few months later he married but his young wife left him soon afterwards, accusing him of homosexuality. By August 1540 he had completed a collection of psalms but was apparently unable to secure Calvin's permission for their publication. However, the texts of 160 *chansons spirituelles* were printed on 12 August 1546 with the title *Chrestienne resjouyssance*. Beaulieu promised to publish three- or four-voice settings of 39 of the pieces together with a number of Latin motets, but as far as is known these never appeared; four of the poems, set for four voices by Caulery, were published in Antwerp (RISM 1556[18]). After another unsuccessful marriage he resigned his pastorate, moving first to Biel (near Berne) and then to Basle, where he matriculated at the university in 1548 and enjoyed the support of Bonifacius Amerbach, then rector of Basle University.

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FRANK DOBBINS

**Beaulieu, Girard de.** French music teacher and possibly a composer, who may have been related to LAMBERT DE BEAULIEU.

**Beaulieu, Lambert de** (*fl* 1559–90). French ?composer and singer. His voice was praised in an ode by Olivier de Magny published in 1559. Fétis claimed that he composed the vocal music to Beaujoyeux's *Balet comique de la Royne* (Paris, 1582/*R*; ed. in MSD, xxv, 1971), though Mersenne attributed it to Girard de Beaulieu. Beaujoyeux's preface to the work explained that the queen, Louise de Lorraine, commissioned the music from 'Sieur de Beaulieu' who was in her service, and that he in turn sought assistance from the king's chamber musicians, notably Jacques Salmon. Lambert was probably also the singer who took the virtuoso bass part of Glaucus in the

ballet, and who, according to Fétis, was a chamber musician to Henri III in 1583–4. In 1590 Emperor Rudolf II wrote to his ambassador at Paris requesting that inquiries be made about engaging Lambert de Beaulieu whom he described as 'a celebrated bass singer of rare voice who accompanied himself on the lyre' and who had previously been in the service of Henri III. Fabrice Marin Caietain's first book of *airs* (RISM 1576[3]) contains three settings of courtly poems by Desportes attributed to 'De Beaulieu'; the similarity between these and the vocal music of the *Balet comique* suggests that the same composer was responsible for both. In the dedication Caietain described Beaulieu as the 'Arion' of France and acknowledged him, together with Joachim Thibault de Courville, as his models for quantitatively measured music 'for they not only excel in lyrical recitation but are learned in the art of music and perfect in the composition of *airs* which the Greeks call melopoeia'.

Two rustic songs in popular style attributed to 'Beaulieu' in Le Roy & Ballard's fourth book of chansons for four voices (RISM 1553[23]; both songs ed. in SCC, ix, 1995) are stylistically unlike the *airs* of 1576 and the *Balet comique*. It is not known whether any of the musicians named Beaulieu in late 16th-century France were related. Girard de Beaulieu, mentioned above, was described in a document of 25 May 1590 as music master to the Chevalier d'Aumale. Others named Beaulieu include Mathurin, who was employed at St Merry, Paris, in May 1574, and Pierre le Proust, Sieur de Beaulieu, a nobleman who witnessed Beaujoyeux's wedding in 1595.

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FRANK DOBBINS

**Beaumarchais, Pierre-Augustin** [Caron de] (*b* Paris, 24 Jan 1732; *d* Paris, 18 May 1799). French writer. The son of a clockmaker, he defended his invention of a watch escapement mechanism against theft by the royal clockmaker Lepaute, whom he replaced at court in 1755. He subsequently became harp teacher to the daughters of Louis XV and, thanks to contact with the *homme d'affaires* Pâris-Duverney, was ultimately able to buy himself into the nobility. In his *Essai sur le genre dramatique sérieux* (1767), the preface to his *Eugénie*, he took up the ideas of Diderot in favour of a distinct genre of *drame*, different from both French classical tragedy and comedy. His works in this genre outnumber his Figaro comedies, and even these show its influence: he returned to it fully in the third Figaro play, *La mère coupable* (1792). His racy *parades*, playlets written for the high-society private stage, served as an apprenticeship in comic musical theatre, particularly in the use of vaudevilles (well-known tunes sung, as part of the dramatic text, to new words). *Le barbier de Séville* was first conceived as a more substantial musical play in this form, but was refused by the Théâtre Italien (which had absorbed the Opéra-Comique) in 1772. Song remained an important structural element in the final dialogue comedy version, successful at the Comédie-Française in 1775. Having attempted to make dramatic use of entr'acte music in *Eugénie*, he successfully included Baudron's storm music as a prelude to Act 4 of *Le barbier*, and, alongside continued use of vaudeville tunes in *Le mariage de Figaro* (1784), stretched Comédie-Française conventions by introducing a whole scene of dance, song and mime for the 'coronation' of Suzanne with the bride's head-dress (4.x). The tune of the *vaudeville final* of this famous comedy, originally by Tissier for Madame d'Antremont's anacreontic poem *La fauvette* (Bazile sings its first verse in Act 4 scene x), was immensely popular during the Revolution, as indeed was that for Chérubin's burlesque *romance*: 'Malbrouck s'en va-t-en guerre' (2.iv). As if to vindicate Beaumarchais's musical instinct, *Le barbier de Séville* attracted settings by Benda, Paisiello, Isouard and Rossini, while the Mozart-Da Ponte collaboration in *Le nozze di Figaro* proved just how much of the original play was translatable into music. Beaumarchais also collaborated with Salieri, and held views on the role of music at variance with Mozart's operatic practice. He set forth his theories on opera in the foreword to his libretto *Tarare* – 'Aux abonnés de l'Opéra qui voudraient aimer l'opéra' (1787) – which called for a closer collaboration of composer and librettist, the subordination of music to text and the choice of great philosophical ideas as subjects. Seeking a *confusion des genres*, a *genre mixte*, he strove to renew the language of librettos by eliminating classical vocabulary while allowing bizarre and familiar expressions, archaisms, neologisms and words hitherto offensive to propriety. *Tarare* (1787), set by Salieri, remains a landmark for 19th-century opera. Contemporary sources refer to Beaumarchais as a composer, but no work by him survives. The stage music for his Figaro comedies was by Antoine Laurent Baudron, and although it survives in an original engraving for *Le barbier*, the music for *Le mariage* is now lost and only reliably traceable in counterfeit editions of the play (1785).

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RUDOLPH ANGERMÜLLER/PHILIP ROBINSON

**Beaumesnil, Henriette Adélaïde Villard de** (*b* Paris, 30 or 31 Aug 1748; *d* Paris, 1813). French singer and composer. Having specialized from the age of seven in soubrette roles in comedies, she made a successful début at the Paris Opéra on 27 November 1766, replacing Sophie Arnould in the title role of *Silvie* (P.-M. Berton and J.-C. Trial). She sang in many premières and revivals until her retirement in 1781, creating with Rosalie Levasseur the role of Iphigenia in Gluck's *Iphigénie en Tauride* (1779), and although her talents were overshadowed by those of Arnould and Levasseur, she was considered an enchanting singer, actress and dancer.

*Anacréon*, a one-act opera and her first composition, received a private performance at the Brunoy residence of the Comte de Provence on 5 December 1781. Beaumesnil then achieved public success with her *acte de ballet Tibulle et Délie, ou Les Saturnales* (after L. Fuzelier: *Les fêtes grecques et romaines*), which was given at the Paris Opéra on 15 March 1784 (and published) after a court première the previous month, and with the two-act *opéra comique Plaire, c'est commander* (libretto by Marquis de La Salle), performed at the Théâtre Montansier, Paris, on 12 May 1792. Her operas were light and *galant* in style; an oratorio, *Les Israëlites poursuivis par Pharaon*, showed her more serious vein and was heard at the Concert Spirituel (where, during the 1760s, she had performed as a soloist) on 8 December 1784. She is further remembered for her part in a 'duel au pistolet' with the dancer Mlle Théodore, described in detail by Campardon.

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ELISABETH COOK

**Beausseron** [Beausiron], **Johannes Bonnevin alias** (*b* Chenou, Château-Landon, between ?1475 and 1490; *d* Rome, 22 May 1542). French composer. His sobriquet, which appears with his music to the exclusion of his family name, reflects his origin in the region of Beauce. He became a member of the Ste Chapelle, Paris, in February 1511. In June 1514 or shortly before, he entered the papal chapel and remained there until his sudden death. He received several benefices from Leo X, who appointed him an apostolic notary; towards the end of his life he appears to have belonged to the private chapel of Paul III. Beausseron was one of the French composers at the Vatican who helped establish the smooth, polished style typical of Roman music from the mid-16th century onwards. His vocal lines, mostly based on chant melodies, unfold in flowing, predominantly conjunct motion without marked rhythmic impetus. He preferred full textures with relatively little systematic imitation. His treatment of dissonance, although sometimes awkward, reveals a concern for harmonic clarity.

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Missa de feria, 4vv, J 82
Credo 'Inviolata, integra et casta es', 5vv, J 289 (? earlier version of Cr in Missa de beata Maria; inserted in Missa de nostra domina of Josquin Dor)
Domine non secundum peccata nostra, 4vv, J 94; Regina celi, 4vv, J 102; Regina celi, 5vv, J 107; Salve regina, 4vv, J 113; Salve regina, 5vv, *I-RMassimo*, VI.C.6.23–4 (Sup and T only)

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JOSHUA RIFKIN/R

**Beauvais.** City in France. It is the diocesan seat in the archdiocese of Reims. It was the capital of the Bellovaci Gauls until Julius Caesar's conquest in 57 BCE; the Normans overran it in 851 and 861. The last reference to a lay Count of Beauvais occurs in 1035, and by the 12th century the bishops were powerful feudal lords. From the early 13th century royal authority was entrenched in the town, but it retained some independence until the time of the Hundred Years War. It is now the seat of the prefecture of the Oise département. The present Cathedral of St Pierre was begun in about 1240; older foundations include Notre Dame de la Basse-Oeuvre and St Etienne, whose present building dates mainly from the 12th century.

A manuscript compiled in Beauvais between 1227 and 1234 (now *GB-Lbl* Eg.2615) contains a complete liturgy for 1 January, the Feast of Circumcision (First Vespers, Procession to the Rood, Compline, Matins, Lauds, Mass, Sext, None and Second Vespers; edition and extensive discussion by Arlt). Its rich repertory of *Benedicamus* tropes and conductus is comparable with festal liturgies of this period from Sens and Laon, and it is of particular interest for its inclusion of polyphonic music showing the influence on an older tradition of the new early 13th-century Parisian style associated with the name of Perotinus, which is assimilated to varying degrees. Concordances among the numerous conductus occur in Norman-Sicilian and Aquitanian manuscripts. The well-known Song of the Ass, *Orientis partibus*, appears in two forms, in three-part music and in a monophonic version headed 'Conductus as the ass is led in'. Later sections of this manuscript contain polyphonic compositions from Paris and also pieces in a style which may be described as 'peripheral' in comparison with the 'central' Notre Dame repertory (facsimiles and discussion by Everist). These pieces are in different hands and are less perfectly suited to the requirements of the Beauvais Circumcision Office, though presumbly collected with that purpose in mind

and eventually bound together with the rest. Yet another section contains the famous *Ludus Danielis*, apparently written by scholars of the cathedral school for performances at the close of Matins on New Year's Day. The tradition of the mystery play continued at Beauvais Cathedral at least until 1452, when a *Mystère de St Pierre* was performed.

Beauvais has produced only one composer of importance, Eustache Du Caurroy (1549–1609), baptized in Notre Dame de la Basse-Oeuvre and probably educated at the cathedral choir school. There are brief records of several 16th-century musicians: Nicolle des Celliers de Hesdin (*d* 1538), *maître* of the choir school; the cathedral organists Jean Doublet (1532), Robert Godard (1540), Jean le Roux or Ruffi (1560) and Jean Mollet (1575); and Berthaud Turquet, choirboy at the cathedral and *maître* at Senlis, appointed to St Sauveur in 1559.

An organ was built for the cathedral in 1531 by François and Alexandre des Oliviers of Paris, and inspected by a Canon Mouton of Paris on 6 September 1532; the present organ was constructed by the Belgian builder Cosyn (1826–8). Jean de Bavencourt worked on the organ of St Martin in 1488 and on that of St Etienne in 1511. The organ of St Sauveur was worked on in 1509 by Georges Fleury and in 1584 by Denis de Journy, who also built an organ for Notre Dame, La Neuville en Hez, in 1559.

The names of some Beauvais minstrels are known: Eude (12th century), Robert and Selet (13th century). There was an annual convention in the 14th and 15th centuries, and in 1563 a *ménestrandie* was established.

In 1766 a Société de Musique was formed of professionals and amateurs and gave concerts patterned on those of the Concert Spirituel. From 1773, when a theatre was constructed, it also performed *opéras comiques*. The Société Philharmonique was founded in 1825 under the direction of Louis Graves.

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DAVID HILEY

**Beauvais, Vincent de.** *See* VINCENT DE BEAUVAIS.

**Beauvarlet, Henricus** (*b* Lille, before 1575; *d* Veurne, West Flanders, between 26 Feb and 27 June 1623). Franco-Flemish composer and priest. On 28 May 1593 he became *phonascus* at the St Walburga, Veurne; he also had to attend a number of services each day and to conduct Mass four times a week. At the yearly renewals of his post he was frequently reprimanded for negligence and later for drunkenness also. From 9 August 1602 to 27 June 1603 he was even suspended and in 1609 spent four days in the chapter prison. On 2 July 1612 he was replaced, and from this time he remained attached to the church only as a vicar. On 27 January 1598 he had been appointed chaplain of the altar of St Peter and St Paul; in November 1612 he resigned this prebend probably in exchange for that of the altar of St Catharine, of which he was chaplain at the time of his death. After 1612 he substituted occasionally for the new *phonascus* and was paid for doing so; this arrangement seems to have terminated about 1619.

Shortly before his death he published *Missae octo, V., VI. et VIII. vocum* (Douai, 1622; 4 ed. in MMBel, xi, 1974); in the dedication, to the magistrate of Veurne (who gave him six bottles of wine and 200 guilders to meet the cost of printing), he remarked that he had collected together his earlier mass compositions for the use of churches, in particular the St Walburga. These parody masses show a sound if somewhat uninspired craftsmanship and may be considered stylistically as a local outcrop of 16th-century Netherlandish polyphony.

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GODELIEVE SPIESSENS

**Beauvarlet-Charpentier, Jacques-Marie** (*b* Lyons, 3 July 1766; *d* Paris, 7 Sept 1834). French composer and organist, the son of JEAN-JACQUES BEAUVARLET-CHARPENTIER. Unlike his father, he published under the name 'Beauvarlet-Charpentier', although in official documents he was known as 'Beauvarlet, dit Charpentier'. *Survivancier* of his father at St Paul in the Marais before the Revolution, he rode comfortably through the political upheavals, serving as organist of the Théophilanthropes and at the Temple de la Reconnaissance (1799, 1800), and composing pieces adapted to the times: *Le réveil du peuple* (1795), *Cérémonie du couronnement de sa majesté l'empereur* (1804), *Louis le désiré à Paris* (*c*1814) and finally *Plus de politique*. When religious observances were restored, he obtained successively organist's posts at St Germain-l'Auxerrois, St Germain-des-Prés, St Eustache, St Paul-St Louis and the Chapelle des Missions Etrangères. When he became organist at St Eustache in 1831 he stipulated that his son, Charles-Emile (*b* Paris, 9 June 1816), be allowed to substitute for him on occasion. Although he himself was later celebrated as one of the best organists the church ever had (Ply), his son's theatrically playing almost lost him the post. He also worked as a music publisher and dealer in instruments; this activity slowed in 1815 and ceased in 1821. The catalogues of the Bibliothèque Nationale list some 50 songs and romances, ten large programmatic pieces for piano celebrating battles and other events, two republican hymns, variations and arrangements for piano, and organ music including masses, *Magnificat* settings, hymns and noëls. A one-act opera, *Gervais ou Le jeune Aveugle*, was in the repertory of the Théâtre des Jeunes Artistes for

seven months in 1802. What success it enjoyed was despite the weakness of the libretto and music, according to the *Courrier des spectacles* (16 June 1802).

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DAVID FULLER/BRUCE GUSTAFSON

**Beauvarlet-Charpentier, Jean-Jacques** (*b* Abbeville, 28 June 1734; *d* Paris, 6 May 1794). French composer and organist. He was one of the most celebrated organists of the late 18th century. His father was Jean-Baptiste Beauvarlet (*d* Lyons, 1763), merchant dyer according to the baptismal certificate (Servières) and organist and instrument maker (Vallas). It is not known why he added the name Charpentier, but it was under that name alone that most of his compositions were published. He succeeded his father as organist of the Hospice de la Charité in Lyons and married Marie Birol, a singer who became known in Lyons and Paris under her husband's name; they had a daughter (1764) and a son, Jacques-Marie. Jean-Jacques was heard on the organ of the Concert Spirituel of Paris as early as 1759 (Pierre), but he continued living in Lyons until 1771, where he played the organ at the Académie des Beaux Arts from 1763, performing two of his own concertos in December 1765. Towards the end of his stay in Lyons the programmes grew increasingly trivial, and Jean-Jacques played chiefly comic-opera tunes and overtures.

In 1771, he became organist of the royal abbey of St Victor in Paris, probably on the initiative of Mgr de Montazet, archbishop of Lyons and abbot of St Victor (Fétis). In the same year he made a second appearance at the Concert Spirituel and in the next he succeeded Daquin at St Paul in the Marais, adding later on the posts at the chapel of St Eloi des Orfèvres (by 1777) and Notre Dame (1783; shared by trimesters with three others).

Beauvarlet-Charpentier's strongest music is to be found in his sonatas for harpsichord or piano with violin accompaniment, opp.2, 3 and 4 (1772–5), in which Saint-Foix detected the influence of Schobert. The idiom is early Classical with a tendency, especially in op.3, to imitate orchestral styles and textures. Some of the sonatas of opp.3 and 4, and all of op.8, are 'dans le goût de simphonie concertante'. Although thematically unimaginative and narrow in their range of expression, these works show that Beauvarlet-Charpentier had a surprising ability (for a French organist of the period) to sustain ample curves of tension by delaying cadences and maintaining rhythmic energy. His organ music is weakened by the failure to reconcile style and medium, by a feeble grasp of counterpoint and by a hasty, improvisatory approach to form.

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*printed works pubd in Paris unless otherwise stated*

| op. | |
|---|---|
| — | 6 sonates, hpd (1764), lost |
| — | 2 concertos, org, 1765; lost, reported by Vallas |
| — | Ier (IIe) Recueil d'ariettes d'opéras bouffons, hpd, vn obbl, 2 hn ad lib (after 1768) |
| 2 | 6 sonates, hpd/pf, vn (1772) |
| 3 | 6 sonates, hpd/pf, vn (1774); 2 'dans le goût de simphonie concertante' |
| 4 | 3 sonates, hpd/pf, vn (1775); no.3 'dans le goût de simphonie concertante' |
| 5 | Airs choisis variés, hpd/pf (1776) |
| 6 | 6 fugues, org/hpd (1777) |
| 7 | 3 Magnificat, org (*c*1777) |
| 8 | 3 sonates ... dans le goût de la simphonie concertante, hpd, vn (1777) |
| 9 | Second recueil de six airs choisis variés, hpd/pf/hp (*c*1778); nos.4–6 with vn obbl |
| 10 | 2 concertos, hpd/pf (1778) |
| 11 | IIIe recueil de petits airs choisis et variés, hp/hpd/pf (1779) |
| 12 | 6 airs choisis et variés, quatrième recueil, hpd/pf, 2 sont en duo (1782) |
| 13 | 12 noëls variés, org, avec un carillon des morts (1782) |
| 14 | Airs variés, hpd/pf, 4 hands (1782) |
| 16 | Ier recueil d'airs tirés de l'opéra de Renaud, arr. hpd/pf, vn ad lib (1783) |
| 17 | IIe recueil d'airs tirés de l'opéra de Blaise et Babet, arr. hpd/pf (1784) |
| 17 | Recueil contenant douze noëls en pot-pourri, 6 filii et 5 airs variés, suivis de 7 préludes, arr. hpd/pf (1784), also issued with only the noëls and preludes |
| 18 | Recueil contenant l'ouverture d'Iphigénie de M. Gluck et six air variés (1786) |
| 19 | Collection of airs variés, lost, listed in a catalogue of 1786 op.15 unknown |
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DAVID FULLER/BRUCE GUSTAFSON

**Beaux Arts Trio.** American piano trio. It was formed in New York in 1955 by the pianist Menahem Pressler (*b* Magdeburg, 16 Dec 1923), the violinist Daniel Guilet and the cellist Bernard Greenhouse. Encouraged by Robert Casadesus, in whose house they rehearsed, the three made a sensational début at the Berkshire Music Festival in Tanglewood; and in autumn 1955 they made their first nationwide tour. Guilet (under his original name Guilevitch) had been a member of the Calvet Quartet of Paris for a decade before the war and had led the Opéra-Comique Orchestra; after emigrating to the USA in 1941, he had led his own quartet and Toscanini's NBC SO. His style of playing, grounded in Franco-Belgian traditions, strongly coloured the trio's early performances and recordings, the latter including works by Haydn, Mendelssohn, Dvořák, Fauré and Ravel, as well as outstanding Mozart, Beethoven and Schubert cycles. His younger colleagues, who counted Egon Petri and Pablo Casals among their teachers, played with refulgent tone and deep musicality but – under his influence – always with a light touch. For a time all three taught at the University of

Indiana School of Music. When Guilet retired in 1969 he was replaced by Isidore Cohen, a former member of the Schneider and Juilliard Quartets.

This formation of the ensemble toured indefatigably and recorded a vast range of music, including all the trios of Haydn and the Mozart and Brahms piano quartets (with Bruno Giuranna and Walter Trampler respectively). The Mozart, Beethoven and Schubert trios were re-recorded, confirming the impression gained in the concert hall that the group's style had broadened and deepened, but also coarsened to a degree. Its saving grace was the wit it brought to many of its performances, for instance in Charles Ives's Trio. In 1987, on Greenhouse's retirement, Peter Wiley came into the group. In 1990 George Rochberg's *Summer 1990* received its première by the Beaux Arts Trio, followed in 1991 by Ned Rorem's *Spring Music* and then by David Baker's *Roots II*. In 1992 Cohen retired, his replacement being Ida Kavafian. This formation proved to have a more combustible chemistry; in the recording studio, it was commemorated by an excellent disc of trios by Hummel. In 1998 both string players withdrew and Pressler was joined by the violinist Young Uck Kim and the cellist Antonio Meneses. The Beaux Arts Trio's ability to renew itself across several generations has owed much to Pressler's sparkling technique, whole-hearted involvement and sense of style. The group has been vastly influential and has raised the profile of the piano trio as a form but has left the repertory more or less as it found it.

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TULLY POTTER

**Beber, Ambrosius** (*fl* 1610–20). German composer. All that is known of Beber, who described himself as a 'musician of Naumburg', is that he worked there in the first quarter of the 17th century. He is important for a *St Mark Passion* that he sent to the town council of Delitzsch in 1610 and to the Elector Johann Georg I of Saxony in 1620. A *Historia Johannis des Täufers* is known only from an entry in the catalogue of the Delitzsch Kantorei. The title of the St Mark Passion reads: *Historia des Leidens Christi nach dem Evangelisten S. Marco auf zween Chor componirt* (solo parts in *D-Bsb*, choruses in *F-Pn*, fonds du Conservatoire; ed. in Cw, lxvi, 1958; ed. K. Beckmann, Wiesbaden, 1971). The peculiarity of this work lies in its departure from the normal Passion tone of the Lydian mode; like Heinrich Schütz's *St Matthew Passion*, but antedating it by some 50 years, it uses the Hypodorian mode. No Passion in the intervening years is known to do so, but there are indications that Beber's work is not unique at the time but belongs to a particular tradition about which little detail is known (see Ameln, Mahrenholz and Thomas). Moreover, the work belongs to the mixed type of Passion introduced into Germany by Antonio Scandello and standing midway between the responsorial Passion and the motet Passion, only the Evangelist's part being set as solo recitative. Beber set the exordium and the words of the various characters for two to four voices, the 'gratiarum actio' for five. The expression 'for two choirs' in the title therefore signifies not a double choir in the sense of *cori spezzati* but rather – following the early Baroque use of the expression – the juxtaposition of different bodies of sound, not necessarily choral (cf the preface to Schütz's *Auferstehungshistorie*).

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WALTER BLANKENBURG

**Bebey, Francis** (*b* Douala, Cameroon, 16 July 1929). Cameroonian composer, writer and musician. He studied mathematics in Douala and continued to study English at the Sorbonne, Paris, and is perhaps best known for his comprehensive guide to African music, first published in French as *Musique de l'Afrique* (1969), later translated into English (1975). He assumed a post in the Department of Information at UNESCO in 1972. In addition to his writing, Bebey is also known as a guitarist and a composer. His solo recital tours (USA, Canada, Africa and Europe) typically included arrangements of African-influenced materials, as well as his own compositions. His best-known compositions are perhaps *Le Christ est né à Bomba* (1963), *Black Tears* (1963), *Concert for an Old Mask* (1965), *The Ashanti Doll is Sleeping* (1967) and *The Poet's Virile Prayer* (1973). Bebey's guitar-playing style, classical rather than the typical African two-finger playing style, demonstrates the difficult artistic position he has adopted, neither 'African' nor 'European'. At times rejected by African communities at home, he has tenaciously pursued an individual career.

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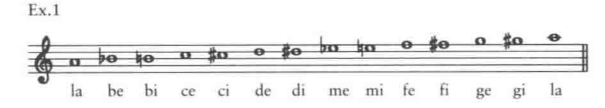
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GREGORY F. BARZ

**Bebization.** A short-lived seven-step SOLMIZATION system published by Daniel Hitzler in *Extract aus der Neuen Musica oder Singkunst* (Nuremberg, 1623). Permanently related to the octave on A, the vocables ran *la–be–ce–de–me–fe–ge*, each pitch name incorporating an alphabetical note name. The chromatic scale was notated as shown in ex.1. The system took its name from the two forms of B.

BERNARR RAINBOW

Ex.1




**Bebop.** *See* BOP.

**Bebung** (Ger., from *beben*: 'to tremble'; Fr. *balancement*). (1) A vibrato obtained on the clavichord by alternately increasing and decreasing the pressure of the finger on the key. The effect is described by a number of mid-18th-century writers, notably Mattheson ('tremolo'), F.W. Marpurg and C.P.E. Bach. Bach (1753) wrote that it should be used on long *affettuoso* notes, and added (in the 1787 edition) that the vibrato should be delayed until the second half of the note. *Bebung* is indicated by a slur and dots over the note to which it is to be applied (as in ex.1) and Marpurg (1755, 2/1765) suggested that the

Ex.1

number of dots indicates the number of pulses one should employ, although this is difficult to accept and there is no mention of this point in either his *Die Kunst das Clavier zu spielen* (1762) or the French translation of the *Anleitung* (1756).

Although *Bebung* is possible on clavichords of the 16th and 17th centuries, the 18th-century writings suggest that the effect was then new and that its use was confined to long notes and pieces of a tragic character.

(2) Generic term used in Germany during the 18th century to denote a vibrato on a single note; it is synonymous with *Schwebung*. It was first mentioned by E.G. Baron (1727) as an ornament used in lute playing, and was common from at least 1750. It is mentioned in connection with singing and clavichord playing (Marpurg, 1750, Agricola, Hiller and Lasser), violin playing (Quantz, Mozart (as synonym of *Tremolo*), Petri and Löhlein), flute playing (Quantz, Tromlitz) and trumpet playing (Altenburg). It was to be used occasionally, according to the character of the piece. The *Bebung* was indicated in clavichord music and also in Altenburg's trumpet tutor by slurred dots (see above); Baron used a double cross and, on the lower strings only, a single slanting cross (ж and X) (*see* LUTE, §6). Other sources merely describe the use of the ornament. During the latter half of the 18th century there was a strong tendency towards the use of vibrato on most long notes, although this was not advocated by all theorists.

*See also* VIBRATO and ORNAMENTS, §8.

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G.S. Löhlein: *Anweisung zum Violinspielen* (Leipzig, 1774)
J.A. Hiller: *Anweisung zum musikalisch-zierlichen Gesange* (Leipzig, 1780)
J.G. Tromlitz: *Ausführlicher und gründlicher Unterricht die Flüte zu spielen* (Leipzig, 1791/*R*; Eng. trans., ed. A. Powell, 1991, as *The Virtuoso Flute Player*
J.E. Altenburg: *Versuch einer Anleitung zur heroish-musikalischen Trompeter- und Pauker-Kunst* (Halle, 1795/*R*; Eng. trans., 1974)
J.B. Lasser: *Vollständige Anleitung zur Singkunst* (Munich, 1798)

EDWIN M. RIPIN/G. MOENS-HAENEN

**Bec** (Fr.). *See* MOUTHPIECE.

**Bécarre** (Fr.). *See* NATURAL.

**Bécaud, Gilbert** [Silly, François] (*b* Toulon, 24 Oct 1927). French composer and singer. He studied at the Nice and Toulon conservatories and during World War II was active in the Résistance (Maquis) in Savoie. He began composing songs in 1948, which were taken up by popular singers including Marie Bizet and Edith Piaf, who sang his *Je t'ai dans la peau*. The poet Louis Amade encouraged him and became one of Bécaud's regular lyricists, with Pierre Delanoë and Maurice Vidalin. Bécaud performed at the re-opening of the Olympia music hall in Paris (1954) to immediate success, becoming known as 'Monsieur 100,000 Volts'. His songs were performed around the world in translations: *Et maintenant*, for example, was recorded by Frank Sinatra as *What now, my love?*. He attempted large-scale works, such as the cantata *L'enfant à l'étoile* (1961) with words by Amade. His opera *L'opéra d'Aran* (1962), to a libretto by Jacques Emmanuel and with lyrics by Amade and Delanoë, was first performed at the Paris Opéra and recorded complete with the original cast including Bécaud himself, Suzanne Sarroca, André Turp, Jacques Mars and Roger Soyer; the operatic voices jar with Bécaud's pop-style rhythms and melodies, but the piece retains a powerful mixture of lyricism and urgent drama.

WORKS
(*selective list*)

Dramatic works: L'enfant à l'étoile (cant., L. Amade), 1961; *L'opéra d'Aran* (op, J. Emmanuel; L. Amade and P. Delanoë), 1962
Songs, lyricist in parentheses: L'absent (Amade); Alors, raconte (Broussolle); La ballade des baladins (Amade); Le bateau blanc (Vidalin); Les cerisiers sont blans (Vidalin); C'était mon copain (Amade); Les croix (Amade); Dimanche à Orly (Delanoë); Et maintenant (Delanoë); L'importance c'est la rose (Amade); L'indifference (Vidalin); Je crois en toi; Je reviens de te chercher (Delanoë); Je t'ai dans la peau (Pills); Je t'appartiens (Amade); Le jour où la pluie viendra (Delanoë); Les marches de Provence (Amade)

Le mur (Vidalin); L'orange (Delanoë); Mes main (Delanoë); Nathalie (Delanoë); Pilou-Pilouhé (Amade); Quand il est mort le poète (Amade); Le rideau rouge (Amade); Tu le regretteras (Delanoë); Seul sur son étoile (Vidalin); La solitude, ça n'existe pas (Amade); L'un entre eux inventa la mort (Delanoë); Un peu d'amour et d'amitié (Amade)

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L. Amade: *Et ce sera ta passion de vivre: Amade raconte Bécaud* (Paris, 1982)
'Gilbert Bécaud (1927–)', *Chorus: Les cahiers de la chanson*, no.3 (1993), 137–56 [incl. discography]
P. Saka, ed.: *Alors, raconte* (Paris, 1995) [complete lyrics of Bécaud, 1965–95]

PATRICK O'CONNOR

**Beccatelli, Giovanni Francesco** (*b* Florence, 8 Nov 1679; *d* ?Prato, 1734). Italian theorist and composer. Beccatelli's early musical studies were under Virgilio Cionchi and G.M. Casini in Florence. By order of Grand Duke Cosimo III, he was made *maestro di cappella* and organist of Prato Cathedral in 1704 where he remained until his death. Although he composed a quantity of church music, Beccatelli was best known as a speculative writer on music theory and its history. As one of the Florentine neo-Pythagoreans of the late Baroque (cf Nigetti and Casini), Beccatelli treated problems of temperament and relied heavily on mathematical reasoning. Of particular interest is his contention that the 4th is a consonance (see Lustig). His supporting arguments include the construction of an hypothetical *modo obbliquo* in which all the intervals of the normal *modo retto* are reckoned from the highest rather than the lowest sounding note. The result is a recognition of triadic inversions as unstable analogues to the stable root position triads. In their novel accommodation of current practice to older theory, Beccatelli's theories reveal the problems of a transitional period.

THEORETICAL WORKS

*MSS in I-Bc unless otherwise indicated*

*Annotazioni sull'opera del P. Gio: d'Avella, intitolata 'Regole di musica' etc. Roma, 1657*
*Appendice o sia confutazione di due principali parti dell'antica musica*
*Della cognitione della commune tastatura de' cimbali*
*Divisione del monocordo antico secondo Pitagora e Tolomeo dei generi diatonico, cromatico, ed enarmonico*
*Documenti, e regole per imparare à suonare il basso continuo, estratte delle speculative musiche*
*Instituzione dell'organo*
*Osservazioni musiche ... colle quali chiaramente si dimostra, la quarta, dagli antichi detta dia-tessaron, non altrimenti, come vogliono i moderni, esser dissonanza, ma bensì consonanza perfetta*, in *I-Fm*
*Spiegazione sopra alcune cose che si trovano nella Lettera critico-musica del medesimo autore, stampata nel terzo tomo de' supplementi al Giornale dei letterati d'Italia*
*Sposizione ... delle musiche dottrine degli antichi musici greci e latini*, also *Fc*
'Parere sopra il problema armonico: fare un concerto con più strumenti diversamente accordate e spostare la composizione per qualsivoglia intervallo', *Giornale de' letterati d'Italia*, xxxiii, 435
'Lettera critico-musica ad un suo amico sopra due difficultà nella facultà musica, da un moderno autore praticata', *Giornale de' letterati d'Italia*, suppl.3 (1726), 1–55
'Risposta al parere del Sign. N.N.', ibid., suppl.3 (1726), 67
'Parere sopra il moderno uso di praticar nella musica questo segno ♮ detto B quadro', ibid., suppl.3 (1726), 492

OTHER WORKS

Messa, 3vv, *I-PAc*; 3 sonate fugate; 2 versets, d, F, org; 1 movt, C, org: all *Bc*

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R. Lustig: 'Giovanni Francesco Beccatelli (1679–1734) e una sua dissertazione inedita', *NA*, xi (1934), 235–47

JOHN WALTER HILL

**Becce, Giuseppe** (*b* Lonigo, 3 Feb 1877; *d* Berlin, 5 Oct 1973). Italian composer. He studied classical philology and geography at the University of Padua and, at the same time, studied the flute and cello at the conservatory there. In 1900 he moved to Berlin, where he may have studied composition with Leopold Schmidt and conducting with Nikisch. His first contact with the cinema was in 1913, in which year he both arranged the score and played the title role in Carl Froelich's film *Richard Wagner*; and he retained his connections with the medium throughout his life, also writing much light music and incidental music. Until the advent of sound film he conducted orchestras in the most important cinemas in Berlin, where he was responsible for the musical accompaniment for hundreds of films. Initially he prepared compilations of works from the best-known repertory; later he wrote a series of pieces that could be adapted to situations that recurred most often in the majority of films ('nocturnal atmosphere ', 'love scene' etc.). He published these works in the *Kinothek* (Berlin, 1919–29), a collection of about 90 pieces that covered virtually every situation in the accompaniment of silent films. At the same time Becce also wrote several totally or partly original scores, including *Der letzte Mann* (1924) and *Tartüff* (1925). In 1927, with Hans Erdmann and Ludwig Braf, he published the *Allegemeines Handbuch der Filmmusik*, a synthesis of the theory and practice of music for silent film. Becce also worked with sound film, writing music for more than a 100 films of every kind, notable among which are the mountain films directed by Luis Trenker.

During the era of the silent film Becce made an important contribution to the development of a musical language specifically for the cinema. Although the quality of his music, stylistically linked to the 19th century, is often modest, it is extremely well suited to the demands of the screen. As early as the 1920s he had defined topoi which would become norms even in many sound films. His output for the latter, though well crafted and of honest professionalism, is highly conventional.

WORKS
(*selective list*)

Film scores: Richard Wagner (dir. C. Froelich), 1913; Comtesse Ursel, 1913; Schuldig, 1914; Der letzte Mann (dir. F.W. Murnau), 1924; Tartüff (dir. F.W. Murnau), 1925; Das blaue Licht (dir. L. Riefenstahl), 1932; Der Rebell (dir. L. Trenker), 1932; Ekstase: Symphonie der Liebe (dir. G. Machaly), 1932; Der verlorene Sohn (dir. Trenker), 1934; Der ewige Traum (dir. A. Fanck), 1934; Der Kaiser von Kalifornien (dir. Trenker), 1936; Condottieri (dir. L. Trenker), 1937; Der Berg Ruft (dir. Trenker), 1937; Liebesbriefe aus dem Engadin (dir. L. Trenker), 1938; Der Feuerteufel (dir. Trenker), 1940; La cena delle beffe (dir. A. Blasetti), 1941; Im Banne des Monte Miracolo (dir. L. Trenker), 1948; Der König der Berge
General purpose silent film music

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G. Becce, H. Erdmann and L. Braf: *Allgemeines Handbuch der Filmmusik* (Berlin, 1927)
E. Simeon: 'La nascita di una drammaturgia della musica per film: il ruolo di Giuseppe Becce', *Musica/Realtà*, viii (1987), 103–19

ENNIO SIMEON

**Becchi, (Marc')Antonio di** (*b* Parma, 19 Dec 1522; *d* after 1566). Italian lutenist and composer. The baptismal records at Parma indicate his place and date of birth (see

N. Pelicelli, *NA*, ix, 1932, pp.112–29, esp.123). His one surviving publication, *Libro primo d'intabulatura da leuto ... con alcuni balli, napolitane, madrigali, canzon francese, fantasie, recercari* (Venice, 1568, ed. G. Lefkoff: *Five Sixteenth Century Venetian Lute Books*, Washington DC, 1960), may have first appeared earlier; it divides into three parts by genre: dances, intablulations, and fantasias and ricercares. The four passamezzos 'alla millanesa' and their saltarello pairs, the romanesca and the *favorita*, each consist of three variations; the final dance *Madama mi domanda*, the title of which refers to a vocal piece, consists of two. Some of the pieces in the second part of the volume seem to be Becchi's own compositions based on popular tunes. This section also includes an intabulation of Rore's *Anchor che col partire*, printed in 1547, and of more recent pieces by Nola and Celano (printed in 1566). The third section of the volume contains anonymous fantasias and some early ricercares: three are by Spinacino, and another, transposed a tone lower, is by Francesco da Milano (in RISM 1546[30]). One piece called 'fantasia' is a literal intabulation of the chanson *L'aultre jour je vis par ung matin* (in 1530[3]).

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I. Horsley: 'The 16th-Century Variation: a New Historical Survey', *JAMS*, xii (1959), 118–32
E.T. Ferand: '*Anchor che col partire*: die Schicksale eines berühmten Madrigals', *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962), 137–54

JEANETTE B. HOLLAND/ARTHUR J. NESS

**Becerra(-Schmidt), Gustavo** (*b* Temuco, 26 Aug 1925). Chilean composer. He attended the Temuco Conservatory, studied with Pedro Humberto Allende and Domingo Santa Cruz (composition), Carvajal (conducting) and Salas Viú (musicology) at the Santiago National Conservatory (1936–48) and graduated from the University of Chile (1949), to which he returned in 1952 as professor of analysis and composition. From 1954 to 1956 he was in Europe, composing and researching music education. Subsequently he held appointments as director of the Instituto de Extensión Musical (1958–61) and secretary-general to the University of Chile faculty of music (1968–70), and was appointed cultural attaché to the Chilean Embassy in West Germany in 1971. Upon the advent of the Pinochet regime in Chile in 1973, he was granted asylum in Germany, where he combined his activities as composer and teacher at the University of Oldenburg. Among the honours he has received are membership of the Chilean Academy of Arts (1969), two Honour Prizes (1958 and 1962), the Olga Cohen Prize (1958), the National Music Prize (1971) and a medal from Spain's Ministry of Culture (1994).

Becerra's extensive output includes works in almost all media and in a great variety of styles including neoclassical, serial, electronic, mixed-media, aleatory and graphic features. He has been concerned with the relationship of music with society and political power, with the need to develop musical participation in all social strata, and with importance of the composer's communication with the public. Becerra's output is a direct application of these ideas. He has rigorously studied all musical styles as signs of society, and has conciously used them as grammar for specific signification. In this context he synthesizes elements from popular and art music, historical styles and cross-cultural influences. As a researcher he has contributed articles to the *Revista musical chilena* and several other publications.

WORKS

(*selective list*)

Dramatic: La muerte de Don Rodrigo (op), 1958; Parsifae (op, T. Barros Alfonso), ?1971; Historia de una provocación (radio op, L. Bocaz), 1972; Das Schweigen (Monodrama, G. Meyer), 1987; 22 film scores, over 12 incid scores for the theatre

Orch: Vn Conc., 1950; Divertimento, 1955; Sym. no.1, 1955; Fl Conc., 1957; Sym. no.2, 1957; Pf Conc., 1958; Gui Conc. [no.1], 1963–4; Sym. no.3, 1965; Homogramas I, 1966; Gui Conc. no.3, gui, jazz orch, 1968; Conc., ob, cl, bn, str, 1970; Conc., 2 gui, orch, 1978; Transvisions fugitives, pf, orch, 1982; El nacimiento del día, gui, orch, 1984; Perc Conc., 1984; Vc Conc., 1984; Concierto de cámara, 1993; Qué! Variaciones, 1993; Temucana, vc, orch, 1995; Kinderkreuzzug (B. Brecht), spkr, chbr, orch; Gui Conc. no.2

Choral: Missa brevis, SSA, 1958; La Araucana (orat, A. de Ercilla, y Zúñiga), spkr, SATB, mapuche insts, orch, 1965; Llanto por el hermano solo (F. González Urízar), SATB, 1965; Macchu Picchu (orat, P. Neruda), 1966; Lord Cochrane of Chile (orat, Neruda), spkr, S, A, T, B, SATB, orch, tape, 1967; Elegía a la muerte de Lenin (V. Huidobro), solo vv, chorus, orch, 1969; Gui Conc. no.3, gui, 12 solo vv, 1970; Oda al alambre de púas (Neruda), spkr, S, A, prepared pf, orch, tape, 1971; Revolución, TTBB/TBB, 1980; Que despierte el leñador (Neruda), SATB, 1981; Carl von Ossietzky (orat), 2S, 2A, 2T, 2Bar, B, SATB, perc, orch, elec, 1983; Musikalischen Reisen, children's chorus, orch, 1986; 7 canciones de Pessaj en el año 5750, vv, pf, 1990

Solo vocal: Responso para José Miguel Carrera (A. Cruchaga Santa María), 1v, ens, 1967; Spij, spij, 1v, gui, 1969; Emilio Gómez, 1v, pf, 1978; Allende (E. Carrasco), 2T, 2B, ens, 1980; Memento (F. García Lorca), 2T, 2B, folk ens, 1980; Oratorio menor para Silvestre Revueltas, Bar, amp ens, 1980; Triptychon (Brecht), Bar/T, pf, 1981; Decretos (T. de Mello), Bar, pf, 1984, arr. Bar, orch as Die Statuten des Menschen, 1990; Die Ursachen des Krieges (A. Bahá), T, gui, 1985; Willkommen auf der Welt (G. Kültur), A, gui, 1988; Kinderkreuzzug (Brecht), 1v, pf, 1989; Das neue Wort (Schöfer), 1v, pf, 1989; Salomos Sprüche (Bible: *Proverbs*), spkr, Bar, fl, cl, va, vc, db, perc, org, 1989; Die Statuten des Menschen (Mello), Bar, orch, 1990; Überwindung, 1v, orch, 1995

7 str qts: 1950, 1954, 1955, 1957, 1958–9, 1960, 1961

Other chbr and solo inst: Sonata no.1, vn, pf, 1948; Sonata no.1, vc, pf, 1950; Sonata no.1, gui, 1954; Sonata no.2, vc, pf, 1954; Sonata no.1, db, pf, 1956; Sonata no.2, gui, 1956; Partita no.1, vc, 1957; Partita no.2, vc, 1957; Sax Qt, 1957; Sonata no.3, vc, pf, 1957; Sonata no.2, vn, pf, 1958; Sonata no.2, db, pf, 1963; Sonata no.3, vn, pf, 1972; Trio, vn, hn, pf, 1978; Charivari, ens, 1979; Sonata no.3, gui, 1979; Que despierte el leñador, ens, 1981; Cueca variationen, 3 gui, 1983; Partita no.3, vc, 1983; Trio, fl, va, gui, 1984; Homenaje a Liszt, pf, 1986; Duo, b cl, mar, vib, 1987; Sonata no.4, vc, pf, 1990; 3 Stücke, congas, pf, 1990; Fantasia on Themes by Mozart, vn, pf, 1991; Black Hole, ens, 1994; Trio Q-7, vn, vc, pf, 1996

El-ac: Exposición concertante, 11 interactive synths, 1980; Oda al mar (Neruda), spkr, cptr, 1986; Interior, cptr, 1987

Mixed media: Juegos, pf, ping-pong balls, brick, tape, 1966; 10 trozos, fl, ob, cl, bn, hn, tpt, trbn, perc, elecs, 1975; Progresiones, multimedia, 1976; Preludio y balistoccata, pf, cptr, 1981; Nicaragua aeterna, 1985; Dialog (W. Mehring), gui, tape, 1988, arr. gui, fl, tape, 1989; Nächtlicher Rat, 3 actors, MIDI gui, vib, tape, 1988; Warum sind Sie geblieben? (K. Tuchasky, C. von Ossietzky, E. Suhr), 3 actors, MIDI gui, vib, tape, 1988

Principal publishers: Peer International

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E. González-Greenhill: 'Entrevistra a Gustavo Becerra-Schmidt', *RMC*, no.164 (1985), 3–11 [interview]

R. Torres: 'Catálogo musical de la obra de Gustavo Becerra-Schmidt', *RMC*, no.164 (1985), 16–51
M. Vicuña: 'El *Ossietzky Oratorium* de Gustavo Becerra-Schmidt', *RMC*, no.164 (1985), 12–15
E. Caceres: 'Homenaje a Gustavo Becerra-Schmidt en la Universidad Alemana de Oldenburgo', *RMC*, no.177 (1991), 9–16

JUAN A. ORREGO-SALAS

**Becerra Casanovas, Roger** (*b* Trinidad, Beni, 9 Aug 1924). Bolivian composer and researcher. He studied at the Escuela Normal in Sucre and at the La Paz Conservatory with Eisner. He studied the music of the indigenous peoples of Beni and established the origins of their folkdances, especially the *taquirari*, the *machetero* and the *torito*. He was the first to examine the manuscripts, preserved in the mission of San Ignacio de Moxos, of music used by the Jesuits until their expulsion in 1767 and still used in the local chapel. He invited Samuel Claro of the University of Chile to study the repertory. As a composer he has produced several works for orchestra such as *Suite moxena* and written numerous songs and dances in popular forms such as the *taquirari* (*Misterios del Corazon* and *Viva Trinidad*), *carnaval* (*Vaca vieja*, *No pienso olvidar*, *Soledad*) and waltz (*Ilusión*, *Perdón-ame*). (O. Rojas Rojas: *Creadores de la música boliviana*, La Paz, 1995)

CARLOS SEOANE

**Becher, Alfred Julius** (*b* Manchester, 27 April 1803; *d* Vienna, 23 Nov 1848). German critic, composer and teacher. The son of a Hanau merchant who had settled in Manchester, he was taken as a child to Germany. He studied law in Jena, Berlin, Heidelberg and Leiden, taking a doctorate despite his prosecution for 'demagogic activities'; his first compositions date from this time. Already an ardent revolutionary, in whom Wagner detected 'a certain wildness and vehemence' (*Mein Leben*), he held various posts in rapid succession, including those of lawyer in Elberfeld (*c*1830), editor of a Cologne commercial newspaper founded by his father, the *Handelsblatt* (1834), and critic for the *Kölner Zeitung* and *Neue Zeitschrift für Musik*. On the failure of the *Handelsblatt*, he devoted himself entirely to music. After the death of his father and his wife he moved to The Hague to teach theory and aesthetics at the Royal Music School (1837–40). In 1840 he went to London to teach theory at the RAM, but, sent by a rich Englishman on a legal mission to Vienna at the end of the year, he remained there. He became a successful music critic, writing for the *Allgemeine Wiener Musik-Zeitung* and (from 1842) the *Sonntagsblätter*, encouraged in this by his friend of Cologne days, Mendelssohn, and supported by new friends including Castelli, Lenau, Nicolai and Vesque von Püttlingen (though opposed by Grillparzer and Laube). In 1848, on the outbreak of the March Revolution, he founded with some colleagues the extremist *Der Radikale*, whose staff included Hebbel; in this he was financially supported by Karoline von Perin (a niece of Beethoven's banker friend Pasqualati), with whom he lived. The paper's policies, which included the independence of Italy and Hungary and the dissolution of the monarchy, led to Becher's being placed high on Windischgrätz's blacklist. He went into hiding when Vienna fell, but was discovered, court-martialled for treason, and shot.

Not only Mendelssohn admired Becher: he was respected by Schumann, while Wagner, who was himself involved in the 1848 revolutionary activities, thought him 'a passionate and exceedingly cultured man' (*Mein Leben*), and Berlioz described him as 'a dreamy, introspective spirit, whose harmonic boldness surpasses anything hitherto attempted, whose aim is to enlarge the form of the quartet and give it novel appeal' (*Mémoires*). Becher in turn greatly admired Berlioz, inscribing on a photograph of himself: 'Remember from time to time, my dear Berlioz, one of your sincerest admirers. 27 February 1846' (Berlioz's subsequent comment on the photograph is: 'Shot down in Vienna by Windischgrätz ... Poor Becher!'). His songs and piano pieces achieved some popularity, but he had little success in Vienna with his chamber music, his Symphony in D minor or his *Fantaisie élégiaque* for violin (or cello) and orchestra, though the last was given at a Jenny Lind concert (some of his works were published; others remain in manuscript in *A-Ws*, *Wn* and *Wgm*). His writings include a book on the Lower Rhine Music Festival (Cologne, 1836), a biography of Jenny Lind (Vienna, 1846, 2/1847) and translations of English opera librettos.

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L.A. Frankl: *Erinnerungen*, ed. S. Hock (Prague, 1910)
M. Gregor-Dellin, ed.: *Richard Wagner: Mein Leben* (Munich, 1963)
H. Ullrich: *Alfred Julius Becher: der Spielmann der Wiener Revolution* (Regensburg, 1974)
R. Federhofer-Königs: 'Der unveröffentlichte Briefwechsel Alfred Julius Becher (1803–1848) – Felix Mendelssohn-Bartholdy (1809–1947)', *SMw*, xli (1992), 7–94

JOHN WARRACK

**Bechet, Sidney (Joseph)** (*b* New Orleans, 14 May 1897; *d* Paris, 14 May 1959). American jazz soprano saxophonist and clarinettist. He took up the clarinet as a young boy and studied sporadically with the older clarinettists Lorenzo Tio jr, Big Eye Nelson and George Baquet, but was principally self-taught. By about 1910 he was working with some of the incipient black jazz bands in New Orleans, but around 1916 he left the city to wander (a habit which stayed with him into middle age), playing in touring shows and carnivals throughout the South and Midwest. He arrived in Chicago in 1917 and played with bands led by the New Orleans pioneers Freddie Keppard, King Oliver and Lawrence Duhé.

In 1919 Bechet was discovered by Will Marion Cook, who was about to take his large concert band, the Southern Syncopated Orchestra, to Europe. The orchestra played mainly concert music in fixed arrangements with little improvising, but featured Bechet (who could not read music) in blues specialities. In London the Swiss conductor Ernest Ansermet heard the band, and in an article that has been widely reprinted referred to Bechet as 'an extraordinary clarinet virtuoso' and an 'artist of genius'.

Bechet first discovered the curved soprano saxophone in Chicago; while in London he purchased a straight model and taught himself to play it. It became his primary instrument for the rest of his life, though he continued to play the clarinet frequently. The soprano, although difficult to play in tune, has a powerful, commanding voice, and with it Bechet was able to dominate jazz ensembles.

In 1919 Bechet broke away from the Southern Syncopated Orchestra to work in England and France with a small ragtime band led by Benny Peyton. Crucially, in 1924, he played for two or three months in New York with the Duke Ellington Orchestra. In 1923 the band had acquired the trumpeter Bubber Miley, who awakened Ellington's musicians to the new jazz music. Bechet had by this time acquired a capacity to swing that was matched only by that of Louis Armstrong, and his example led the band further towards jazz.

In 1924 and 1925 Bechet made a group of recordings with Armstrong which were variously issued under the names Clarence Williams's Blue Five and the Red Onion Jazz Babies, among them *Texas Moaner Blues* (1924, OK), *Cake Walking Babies* (1924, Gen.) and *Cakewalking Babies from Home* (1925, OK). These constitute one of the most important bodies of New Orleans jazz. Through the next few years Bechet continued to wander, travelling in Europe and the USA; he even toured the USSR with a jazz band. In the 1930s, as hot dance music lost its popularity to more sentimental styles, Bechet dropped into obscurity, playing when he could find work, though he was frequently a member of Noble Sissle's band between 1931 and 1938. He organized the New Orleans Feetwarmers in 1932 with Tommy Ladnier, but owing largely to the group's musical style it was short-lived, and the following year the two men briefly managed a tailor's shop. However, with the New Orleans revival, from about 1939 Bechet was extolled by critics as one of the greatest jazz pioneers; his fortunes improved and he made many recordings. In 1949 he returned to Europe for the first time in almost 20 years. He was received there with adulation and reverence, and in 1951 he settled permanently in France, where he lived out his final years as a show-business star.



*Sidney Bechet*

Bechet was one of the best of the New Orleans jazz pioneers who spread out from the city in the years around World War I, giving the music its first national popularity. Because he travelled so much, especially abroad, he never developed the large popular following that he might have had if he had chosen to emulate Armstrong or Ellington in leading a large dance band. He was frequently bristly and difficult, with the *amour-propre* of a star even in obscurity. His passions were free: he was expelled from both England and France for fighting, and spent almost a year in jail in Paris. He was certainly not temperamentally suited to the kinds of compromise that Armstrong and Ellington made to achieve popular success. But this same barely controlled passion is one of the hallmarks of his playing, which is everywhere filled with feeling, from the wild exuberance of *Sweetie Dear* (1932, Vic.) to the brooding melancholy of *Blue Horizon* (1944, BN). Bechet mastered the soprano saxophone to such a degree that few other jazz musicians were willing to challenge him, and until John Coltrane renewed the popularity of the instrument in the 1960s he had the field virtually to himself.

Like most of the New Orleans pioneers, Bechet tended to work out his figures in advance, and once he had arrived at a way of playing a tune he seldom changed it. But his playing was nonetheless passionate: his music was filled with movement, at fast tempos dashing headlong through the melody, at slow tempos swirling up and down the full range of the instrument in free-floating arpeggiated figures.

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JAMES LINCOLN COLLIER

**Bechi, Gino** (*b* Florence, 16 Oct 1913; *d* Florence, 2 Feb 1993). Italian baritone. He studied in Florence with Raul Frazzi and Di Giorgi and made his dêbut at Empoli in 1936 as Germont. He sang regularly in Rome (1938–52), and at La Scala (1939–53), where he sang the title role of *Nabucco* at the reopening of the theatre in 1946. He established himself as the leading Italian dramatic baritone of the day, especially in the Verdi repertory; his roles also included Gérard, Scarpia, Jack Rance, Tonio and Thomas' Hamlet. In London he appeared with the Scala company at Covent Garden in 1950 as Iago and Falstaff, and at Drury Lane as William Tell in 1958. He sang in the premières of Rocca's *Monte Ivnor* (1939, Rome) and Alfano's *Don Juan de Manara* (1941, Florence). Bechi continued to sing until 1961, when he appeared as Salieri's Falstaff at Siena and in *Il barbiere di Siviglia* at Adria. As

his recordings confirm, he possessed a voice of striking individuality, incisive in both tone and diction.

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HAROLD ROSENTHAL/ALAN BLYTH

**Bechler, Johann Christian** (*b* 1784; *d* 1857). American Moravian composer. *See* MORAVIANS, MUSIC OF THE, §3.

**Bechstein.** German firm of piano makers. Friedrich Wilhelm Carl Bechstein (*d* Gotha, 1 June 1826; *d* Berlin, 6 March 1900), who founded the firm in 1853 in Berlin, served his apprenticeship with the Perau firm in Berlin, becoming foreman at the age of 22. He left in 1852 to work under Pape and Kriegelstein in Paris, and returned to Berlin the next year to start his own small business. Three years later he attracted considerable attention with his first grand, which was inaugurated by Bülow with a performance of the Liszt Sonata. Success at the 1862 London exhibition and the more important 1867 Paris exhibition consolidated a fast-growing reputation. Output was expanded vigorously, from 300 instruments a year during the 1860s to 1000 a decade later, 3000 during the 1890s and 5000 in the years preceding World War I.

Large-scale production and extensive use of machinery did not preclude the maintenance of consistently high standards. Bechstein's concert grands were preferred by most leading pianists in Europe, and the firm's smaller grands (notably the *c* 2 metre model B) and uprights (including the superb model 8 and smaller model 9) are acknowledged as among the finest ever made. After 1870 all were iron-framed and overstrung, owing much to the examples of Steinway, but with a less brilliant tone, 'velvety' and somewhat 'thinner' in the bass. The firm's close association with German music was demonstrated at the opening of Bechstein Hall in 1892 with recitals by Bülow, Brahms and Joachim. In 1901 a concert room in London, later known as the Wigmore Hall, was opened, exemplifying Bechstein's secure hold on the English market, which regularly absorbed about half of the firm's annual output. Following the founder's death, his sons Edwin Bechstein and Carl Bechstein assumed control and later Carl's son, also Carl, joined the firm.

Between the wars, while maintaining its reputation for the finest instruments, Bechstein made a bold but unsuccessful attempt to transform the piano by introducing the 'neo-Bechstein' in 1933. The touch and hammer-action were normal, but only one or two strings were used for each note, and the soundboard was replaced by electrical amplification and reproduction. In addition to the normal sustaining pedal a second pedal acted as a volume control. Despite its excellent workmanship, practical advantages and serious intent, this revolutionary instrument failed to win support and was withdrawn.

Bechstein's factory was almost completely destroyed during World War II, but production of grands began again in 1951 and annual production soon rose to approximately 1000 instruments. In 1963 the company was bought by Baldwin, who sold it again in 1987. Bechstein took over production of Zimmerman pianos in 1992. Among current Bechstein models the model 8 upright, model B grand and the concert grand maintain the firm's high reputation.

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CYRIL EHRLICH

**Bechstein Hall.** London concert hall built next to the premises of the Bechstein firm in 1901 and renamed the Wigmore Hall in 1917. *See* LONDON (i), §VI, 2.

**Becilli, Giovanni.** *See* BICILLI, GIOVANNI.

**Beck.** German family of organ builders. Hans Beck (*fl* Grossenhain, 1514–57) built organs in Halle (1514–17, 1539), Delitzsch (1520) and Oschatz (1555). No organs by by his eldest son, Anton Beck (*d* Halle, 1563), are known to survive. Esaias Beck (*d* Halle, 8 April 1587), Hans Beck's second son, built instruments in Löbejün (1564), Naumburg (1568; praised by Adlung), Halle (1569, 1573), Bitterfeld (1579) and Greiffenberg. Anton Beck's son David Beck (*fl* Halberstadt, 1587–1601) also built in Halle (1587), Löbejün (1588–91), Halberstadt (1590) and Gröningen (1592–6; praised by Mattheson). No organs built by Georg Beck (*fl* Halberstadt, 1592) are known to survive; he is mentioned in conjunction with David, but the nature of their relationship is unkown.

The most famous member of the family was Esaias Beck, whose organs contained a complete diapason chorus and one or two foundation stops in the Great organ, and a full range of foundations and mutations and an open diapason in the second manual, while the Pedal controlled stops both low (16′ Open Diapason, 16′ Untersatz) and high (Zimbel, 2′ Nachthorn, 1′ Bauernflöte). In addition there were reed stops for Great organ and Pedal, as well as those in the second manual. This idea was probably developed by the Beck family and is first found in the organ built by Esaias Beck for Naumburg Cathedral in 1568 (two manuals, 22 stops). David Beck developed a wide range of foundation stops and reeds on all his organs. The Becks created the great central German Baroque organ, to which even the Compenius family added nothing new in principle.

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HANS KLOTZ

**Beck, Anthony** (bur. Norwich, 29 Jan 1674). English composer. He was appointed a lay clerk of Norwich Cathedral in 1639, but was subsequently admonished in the Chapter Acts for neglecting his duties (17 June 1642). After the Restoration he resumed his place, and was promoted to minor canon in 1663. He also took his turn as precentor in 1663 and 1668. His anthem *Behold how good and joyful* survives in a Restoration set of partbooks from Norwich (*GB-Ckc*) and creates a favourable impression. He also wrote the anthem *Who can tell how oft he*

*offendeth* (*Cp*). (I. Spink: *Restoration Cathedral Music, 1660–1714*, Oxford, 1995)

IAN SPINK

**Beck, Conrad** (*b* Lohn, canton of Schaffhausen, 16 June 1901; *d* Basle, 31 Oct 1989). Swiss composer and radio producer. After studying mechanical engineering for a short time at the Eidgenössische Technische Hochschule, Zürich, and taking private music lessons from Müller-Zürich, he attended the Zürich Conservatory, where his teachers included Volkmar Andreae (composition), Reinhold Laquai (counterpoint) and Carl Baldegger (piano). In 1924 he moved to Paris, where he studied orchestration with Ibert and mingled with the circle surrounding Arthur Honegger, Albert Roussel and Nadia Boulanger, although he was not a pupil. This period proved very stimulating for Beck, awakening in him a life-long affinity for French culture. At the suggestion of Sacher, who promoted his career more than that of any other composer, he relocated to Basle in 1934. During a period of over 50 years, Sacher commissioned his works and conducted their premières with the Basle Chamber Orchestra and the Collegium Musicum, Zürich. From 1939 to 1966 Beck served as music director of Swiss Radio in Basle, a position that enabled him to do a great deal to promote contemporary music. His honours include the composition prize of the Schweizerischer Tonkünstlerverein (1954), the Ludwig Spohr Prize of the city of Brunswick (1956) and the Basle arts prize (1964).

In terms of form, thematic construction and compositional technique, most of Beck's works incline towards Classical and Baroque models. Even in his earliest works he rejected a late Romantic style, favouring instead linear and often strictly polyphonic writing. The compositions of his Paris period invoke bitonality (such as the third movement of the Violin Sonatina no.1, 1928) and tend towards dissonant formations, tonal stridency and complex textures. The Concerto for String Quartet and Orchestra (1929), winner of the Elizabeth Sprague Coolidge Prize, is remarkable in this respect. Works from his middle years combine Expressionistic elements with a neo-classical approach; an elegiac tone and a certain pathos are perceptible. Although his works move between tonality and atonality, they frequently conclude on triadic chords containing the fifth and octave, but not necessarily the third. 12-note melodies, such as the one that appears in the second movement of the Duo for Two Violins (1960), are exceptional, as Beck did not pursue serialism consistently. In later works metaphorical titles such as *Facettes* (1974), *Cercles* (1978–9), *Centres mobiles* (1980) and *Lichter und Schatten* (1982) replaced the generic descriptions of earlier compositions, but his musical language did not change substantially.

Beck was able to create an extensive body of works, comprising all genres except opera, even though for much of his life he did not compose full-time. Some of his compositions are inspired by local topics. These include the Festspiel for the 500th anniversary of the battle of St Jakob an der Birs (1943–4) and the cantata *Der Tod zu Basel* (1950–52), on the Basle earthquake of 1356. His Symphony no.7 'Aeneas Silvius' (1955–7) is a tribute to the founder of Basle University and thus to the humanistic tradition of the city. He also made many folksong arrangements and conducted research for radio broadcasts into traditional Swiss music. Although his works received frequent performances in Switzerland until the 1960s, they have appeared only rarely since that time.

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Orch: Sym. no.1, 1925; Sym. no.2 'Sinfonietta', 1926; Vc Conc., 1926–7; Sym. no.3, str, 1927; Concertino no.1, pf, orch, 1928; Sym. no.4 'Conc. for Orch', 1928; Conc., str qt, orch, 1929; Sym. no.5, 1929–30; Kleine Suite, str, 1930; Innominata, 1931; Konzertmusik, ob, str, 1932; Pf Conc., 1932–3; Serenade, fl, cl, str, 1935–6; Ostinato, 1936; Rhapsodie, cl, bn, hn, tpt, pf, str, 1936; Prelude, 1940; Vn Conc. (Chbr Conc.), 1940; Fl Conc., 1941; Conc., hpd, str, 1942; Suite no.2, str, 1945; Suite, 1947; Va Conc., 1949; Sym. no.6, 1950; Hymn, 1952; Concertino, cl, bn, orch, 1953–4; Mouvement, 1953; Sym. no.7 'Aeneas Silvius', 1955–7; Sonatina, 1957–8; Suite concertante, wind, db, perc, 1961; Concertino, ob, orch, 1962–3; Concertato, 1963–4; 2 hommages, 1965; Cl Con., 1968; Fantasie, 1968–9; Chbr Conc., 1970–71; Mouvements lyriques, vc, chbr orch, 1970; Conc., fl, ob, cl, bn, hn, orch, 1975–6; 3 Aspekte, chbr orch, 1976; Cercles, 1978–9; Lichter und Schatten, 2 hn, perc, str, 1982; Nachklänge, 1983–4

Chbr and solo inst: Str Qt no.1, 1922; Sonata, e, vc, pf, 1923; Sonata, vn, pf, 1924; Str Qt no.2, b, 1924; Suite, vc, 1924; Duo, 2 vc, 1925; Sonatina, vc, pf, 1925–6; Suite, 2 vc, 1925; Suite, vn, 1925; Str Qt no.3, 1926; Str Trio no.1, 1926; Sonatina, fl, vn, 1927; Sonatina no.1, vn, pf, 1928; 3 Bilder aus dem Struwelpeter, fl, cl, bn, perc, pf, ?1934 [after H. Hoffmann]; Duo, vn, va, 1934–5; Str Qt no.4, 1934–5; Sonata, viol, org, 1938; Sonatina, ob, pf, 1941, rev. 1953; Duo, 2 vn, 1960; Facettes, tpt, pf, 1974; Centres mobiles, fl, ob, cl, bn, hn, tpt, timp, 1980; arrs. popular songs, wind, str qt, db, 1945–6, 1955–7; other chamber pieces

Kbd (pf, unless otherwise stated): Sonata, 1923; Sonatina, org, 1927; Sonatina no.1, 1928; 2 Tanzstücke, 1928; Klavierstücke I–II, 1929–30; 2 Preludes, org, 1938; Sonatina no.2, 1941; 10 Klavierstücke für den Hausgebrauch, 1945; other works

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CHRISTOPH KELLER

**Beck, Franz** [François] **Ignaz** (*b* Mannheim, 20 Feb 1734; *d* Bordeaux, 31 Dec 1809). German composer, conductor, violinist and organist, active in France. He received violin lessons from his father Johann Aloys Beck (*d* 27 May 1742), an oboist and choir school Rektor at the Palatine court whose name is listed in the calendars of 1723 and 1734. He also learnt the double bass, among other

instruments, and eventually came under the tutelage of Johann Stamitz, who arrived in Mannheim in 1741. The Palatine court, under Carl Theodor, recognized Beck's talent and undertook responsibility for his education.

Several sources maintain that Beck left the Palatinate at an early age to study composition with Galuppi in Venice. According to his pupil Blanchard (1845), however, Beck was the object of a jealous intrigue that involved him in a duel during which his opponent was supposedly killed (many years later Beck met his former opponent, who had only feigned death); Beck then presumably fled and travelled in Italy, giving concerts in principal cities. In any event, he spent several years in Venice before eloping to Naples with Anna Oniga, the daughter of his employer.

After Beck's stay in Italy (probably in the 1750s), he moved to Marseilles and became the leader of a theatre orchestra. It is not certain whether he arrived in France before about 1760, but in the late 1750s Parisian firms published more than 20 of Beck's symphonies in fairly rapid succession. In 1757 a symphony by 'Signor Beck' was listed in two Concert Spirituel programmes. The title-pages of his op.1 (1758) and op.3 (1762) describe him as 'chamber virtuoso to the Elector Palatine' but add 'and presently first violin of the Concert in Marseilles'. At least seven performances of his symphonies were given at Marseilles in 1760–61.

Beck soon moved from Marseilles to Bordeaux, where he continued his interest in the theatre, subsequently becoming the conductor of the elegant Grand Théâtre. By 1764, when his first child was born, he was active as a teacher; his students included Pierre Gaveaux, Henri-Louis Blanchard and Bochsa. Beck was appointed organist at St Seurin, Bordeaux, on 24 October 1774 and his exceptional improvisatory skill drew considerable admiration from the congregation. Several sets of his keyboard pieces were printed in Paris and Dresden as well as Bordeaux. In 1783 he travelled to Paris for the first performance of his *Stabat mater* at Versailles and in 1789 the overture and incidental music to *Pandore* were performed in Paris at the Théâtre de Monsieur. He also directed concerts of the Société du Musée in Bordeaux. During the Revolution he composed patriotic music, including a *Hymne à l'être suprême*. In 1803 the new government honoured Beck by naming him correspondent of music composition for the Institut de France.

In the early 20th century the research of Riemann and, particularly, Sondheimer focussed new attention on Beck's symphonies, most of which date from his earliest period (*c*1757–66), and raised them to considerable prominence. Sondheimer regarded Beck as a highly individual and progressive 'Sturm und Drang' composer who grasped the full implications of symphonic style and whose works have a dramatic intensity resulting from 'dualistic' thematic material (well delineated by contrast in instrumentation and dynamics), remarkably bold harmonic progressions and flexible rhythms. Beck's independent part-writing and his emphasis on thematic development led Sondheimer to consider him the predecessor of Haydn, Boccherini and Beethoven. Brook (1962) described Beck's symphonies as 'among the most original and striking of the pre-Classical period'. Progressive traits in the symphonies include the use of wind instruments (usually oboes and horns in pairs) in most works written after 1760 and the expansion from three movements to four. Beck's choice of minor mode for no fewer than four of these works is exceptional.

Beck's published keyboard works, mostly one-movement pieces entitled 'sonata' or 'fantasy', are relatively modest in scope. Two manuscript collections in Paris include many of these pieces, some of them bearing descriptive titles; in addition a small collection of unpublished keyboard music in Bordeaux contains several multi-movement sonatas. Beck also wrote vocal compositions and stage works. His *Stabat mater*, the crowning achievement of his maturity, is in 12 sections (including an extended choral finale) for soloists, chorus and orchestra. He composed a considerable amount of music for the Bordeaux theatre and for St Seurin, much of which is lost.

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STAGE

*first performed in Bordeaux unless otherwise stated*

Le combat des Muses (prol., L.-C. Leclerc), 1762, ?lost
Le nouvel an, ou Les étrennes de Colette (oc, S. Mamin), 1765, ?lost
La belle jardinière (bouquet, Caprez), 24 Aug 1767, pubd lib *F-BO*
Athalie (tragédie, J. Racine), 11 Sept 1775, 1 choral part *BO*
L'isle déserte (oc, C.-P.-H. Comte d'Ossun, after P. Metastasio), 14 Jan 1779, *Pn*, ov. ed. in S
Le jugement d'Apollon (épisode, Blincourt), Grand, 7 April 1780
La mort d'Orphée (ballet héroïque pantomime, A. Hus), Grand, 27 Oct 1784, ov. *Pn*, ed. in S
Le coq du village (ballet-pantomime, E. Hus), Grand, 1784, ?lost
Les trois sultanes, ou Soliman second (comédie, 3, C.-S. Favart, after J.-F. Marmontel), Grand, 1784, 5 ariettes *Pn*
Les plaisirs du printemps (ballet), *c*1784–90, ?lost
La fête d'Astrée (cantate allégorique, P.-H. Duvigneau), 28 Aug 1786, pubd lib *BO*
Esther (tragédie, Racine), Grand, 23 Oct 1788, music lost
Belphégor, ou La descente d'Arlequin aux enfers (comédie, 3, ?J. Le Grand), Grand, 9 Feb 1789, parts *BO*
La loterie d'amour (oc, Vallier), Grand, 4 June 1789
Pandore (mélodrame, d'Aumale de Corsenville), Paris, Monsieur, 2 July 1789, pubd parts *BO*
Sargines, ou L'élève de l'amour (opéra buffon, 4, Mlle Renaud, after F.-T.-M. de Baculard d'Arnaud), Grand, 5 Dec 1789
Le comte de Comminges, ou Les amans malheureux (drama, 3, F.-T.-M. de Baculard d'Arnaud, after Mme de Tencin: *Mémoires du comte de Comminges*), Grand, 19/20 Dec 1790, parts *BO*
Les peuples et les rois (oc), Grand, 1793, parts *BO*

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Orch: 6 ovs., str orch, op.1 (1758), 1 ed. in S; 6 syms., op.2 (1760); 6 sinfonie, op.3 (1762), 1 ed. in S; 6 sinfonies, op.4 (1766); no.2 of 6 syms. . . . de différents auteurs, op.1 (*c*1760); no.2 of 6 sinfonie . . . da vari autori, op.10 (1760); no.17 of Simphonie périodique (1761); no.1 of 6 sinfonie . . . da vari autori, op.13 (1762), and as no.7 of Simphonie périodique, ed. in S; unpubd syms., *CH-Bu*, 1 ed. in S; *CZ-KRa*; *DK-Sa*; *F-Pn*; *I-Gl*; no.1 of 6 sinfonie . . . da vari autori, op.9 (1757), doubtful

Kbd: [18] sonates, hpd/pf, op.5 (*c*1772/*R*); 6 sonates, pf/hpd, op.5 (Bordeaux, *c*1774–85); [4] fantesies, hpd/pf (Dresden, *c*1774), nos.1, 3 also pubd Paris; other works in contemporary anthologies and in *F-BO*, *Pn*

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ANNELIESE DOWNS/PHILIPPE VENDRIX

**Beck, Frederick** (*b* ?Württemberg, bap. 30 May 1738; *d* ?London, *c*1798). German piano maker, active in England. He left Germany for England some time after 1756, and married Mary Coles on 23 September 1770. The rate books of St James, Westminster, show that he lived at a house in Broad Street, London, from midsummer 1771 until the end of 1798. During the early 1780s the numbers in the street were changed, giving the false impression that Beck changed addresses.

Beck is only known to have made square pianos. Several of his instruments, including one dated 1774, were confiscated by the state during the French Revolution (see Bruni). There is a 1775 Beck square piano in the Paris Conservatoire. Up to 1780 at least, Beck's square pianos were not numbered, a typical early nameboard being 'Fredericus Beck Londini fecit 1775/No.4 Broad Street Golden Square', then 'Fredericus Beck Londini fecit 1780/ No.4 Broad Street Soho'. This changed to 'No.1941 Fredericus Beck Londini fecit 1788/No.10 Broad Street Soho', the numbers apparently indicating a prolific output in his early years.

The quality of Beck's pianos ranges from rushed cabinet-work, poor key-carving, and even in one case an adze-mark on the wrestplank, to the fine craftsmanship especially noticeable in his early instruments. The 1775 square piano illustrated in James may have been intended more as a beautiful piece of furniture than a piano, for the elaborately inlaid case into which the piano is built has no recess for the player's legs. Another attractive square piano on four legs but with a music cabinet beneath the keyboard is illustrated by Macquoid and Edwards. Beck's surviving square pianos have a compass of five octaves or slightly less, single action, two or three handstops and very rounded hammer heads covered with doeskin or buckskin.

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H. Heyde: *Historische Musikinstrumente im Bachhaus Eisenach* (Eisenach, 1976)

MARGARET CRANMER

**Beck, Jean** [Johann Baptist] (*b* Gebweiler, Alsace, 14 Aug 1881; *d* Philadelphia, 23 June 1943). Alsatian philologist and musicologist. Beck studied in Paris and later in Strasbourg, where he took the doctorate in 1907. His dissertation formed the first part of his *Die Melodien der Troubadours und Trouvères* (1908), in which he proposed the application of modal rhythm to medieval secular song. In 1907 the French scholar Pierre Aubry became convinced of the validity of modal theory for secular song, and there ensued a bitter dispute between the two men as to who had conceived the idea. In 1909 a judicial tribunal of scholars upheld Beck's claim. The lamentable outcome of this affair was Aubry's death in 1910 while fencing with foils, apparently in preparation for a duel with Beck. In the face of unpopularity, Beck emigrated to the USA, where he held positions at the University of Illinois (1911–14), Bryn Mawr College, Philadelphia (1914–20), and the Curtis Institute of Music, Philadelphia (from 1920). In 1934 he was made a member of the executive board of the AMS at its inauguration.

Beck originally planned a collected edition, with facsimiles, transcriptions and commentary, of all troubadour and trouvère songs surviving with melodies. He aimed to publish in 52 volumes, under the title Corpus cantilenarum medii aevi, 'tout se qui se chantait dans le monde chrétien pendant le XIIe et le XIIIe siècles, à l'exception de la musique liturgique'. The series ran to only two publications, the second edited jointly with his wife Louise Beck.

Beck's theory of modal rhythm, first set out in the second part of *Die Melodien*, rested firmly on the conviction that the few melodies which have survived in mensurally notated form should provide the clues for reconstructing the rhythms of the remaining melodies. He accepted Runge's and Riemann's contention that the poetic metre of a text should influence the rhythm of its melody, but rejected Riemann's 'Vierhebigkeit' in favour of medieval modal theory. By 1927, when he regarded his methods as fully developed, he admitted duple transcription for certain contexts, and occasionally assigned equal values to all syllables in a line.

WRITINGS

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with L. Beck: *Le manuscrit du roi*, Corpus cantilenarum medii aevi, 1st ser., ii (Philadelphia, 1938)

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IAN D. BENT

**Beck, Jeff** (*b* Wallington, Surrey, 24 June 1944). English blues-rock guitarist. Along with Jimi Hendrix and Led Zeppelin's Jimmy Page, he pioneered hard-rock and heavy-metal guitar playing. He played with the YARDBIRDS (1965–7), then created the Jeff Beck Group, which went through several personnel changes, the earliest including Rod Stewart (vocals) and Ron Wood (bass). The album *Truth* (1968), made with this line-up, is important as an extension of the heavy-rock sound formulated by Cream and the Jimi Hendrix Experience and taken further by Led Zeppelin, to whose first album, released in the following year, it has often been compared. In 1973, Beck also formed a trio with drummer Carmine Appice and Tim Bogert and produced two instrumental albums, *Blow By Blow* (Epic, 1975) and *Wired* (Epic, 1976), in which his solo playing was the focus. They were commercial successes despite there being no vocalist, a rarity in rock records. Both albums were produced by

George Martin and with them, and his subsequent collaboration with Jan Hammer, Beck moved into a jazz-rock style.

Beck was influenced by Les Paul's experiments with guitar sound in the 1950s as well as the influx of blues and early rock and roll into Britain in the early 1960s; these styles, among others, are combined in his guitar-playing. He is capable of playing blues with great expression, but is better known for his pioneering exploration of unconventional guitar timbres and approaches to solo playing: this was already apparent in *Nursery Rhyme*, recorded in 1964 with the Tridents and released on *Beckology* (Epic, 1991). On this Beck plays an extraordinary solo, largely outside the key and occasionally abandoning distinct pitches for a percussive sound. He uses microtonal inflections in his string bends for the riff to the Yardbirds' *Over, Under, Sideways, Down*, anticipates Hendrix in his use of feedback in *Shapes of Things* and numerous other pieces, employs scratch-picking in *I'm a Man*, quotation, harmonics, hammer-ons and pull-offs in *Jeff's Boogie*, and wah-wah and various noise effects in *You Shook Me* on the *Truth* album. While Eric Clapton has been hailed as the consummate British rock guitar virtuoso of this era, his style is based largely on a relatively conservative blues style; Beck, however, used the blues as only one of several springboards in his creation of a highly innovatory and influential style.

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SUSAN FAST

**Beck, Johann H(einrich)** (*b* Cleveland, OH, 12 Sept 1856; *d* Cleveland, 26 May 1924). American conductor, composer and violinist. He studied at the Leipzig Conservatory from 1879 to 1882, and made his European début as a violinist at the Leipzig Gewandhaus in his own String Quartet in C minor. On his return to Cleveland he continued activity with the Schubert String Quartet, which he organized in 1877, and the Beck String Quartet, giving frequent concerts during the 1880s and 1890s. After 1878 he was active as a conductor. He directed the Detroit SO (1895–6) and local Cleveland orchestras during the early years of the 20th century, and appeared frequently with major orchestras in other cities. He conducted his own works with much success and numerous contemporary articles and reviews give him high praise. Only his *Elegiac Song* op.4 no.1 seems to have been published. Beck was active in the Music Teachers National Association and the Ohio Music Teachers' Association. An extensive collection of his manuscripts and memorabilia is in the Cleveland (Ohio) Public Library.

WORKS

Stage: Salammbo (J.H. Beck), begun 1887, inc.
Vocal: 6 sym. poems, 1v, orch, 1877–89, incl. Elegiac Song, arr. 1v, vn, pf, op.4 no.1 (Cleveland, 1877), 2 inc.; Deukalion (B. Taylor), 4 solo vv, chorus, orch, ?1877, inc.; Wie schön bist du, T, orch; Meeresabend (M. Strachwitz, trans. Beck), Mez/T, orch, ?1908; Salvum fac regem, 4vv, pf; partsongs; songs
Orch: Sym. ('Sindbad'), op.1, *c*1875–7, inc.; 4 ovs., 1875–85; Skirnismael, cycle of 5 sym. poems, *c*1887–93, 3 inc.; 2 scherzos, 1885–95, 1889; Aus meinem Leben, sym. poem, 1917
Chbr: 4 str qts, 1877–80; Str Sextet, 1885–6; Sonata, vn, pf, inc.; piece for fl, pf; other works
Pf: Sonata, inc.; Canone all'ottave, 1875; variations; other works

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J.H. ALEXANDER

**Beck, Johann Hector** (*fl* 1650–70). German composer, editor and musician. He is known to have been the principal *musicus ordinarius* in Frankfurt. He was nominated in 1650 but was expelled a few years later for indecent behaviour; he returned to the position in 1670. His name is connected with two collections of dance music for four-part string ensemble and basso continuo. *Continuatio exercitii musici* (Frankfurt, 1666), includes 50 dance pieces bearing his name, presumably as composer, arranged into suites and according to the title pages he arranged and edited the anonymous pieces of this volume and of its successor, *Continuatio exercitii musici secunda* (1670). The 1666 volume was the second edition of *Exercitium musicum* (1660); this publication makes no mention of Beck, although it is possible that he had an editorial role here too. It includes pieces in scordatura and features a wider range of genres than its successor volumes. The latter, however, contain information on the optional deletion of parts, apparently to accommodate varying levels of skill in the performers. Indeed, the idea of bringing together performers with differing levels of ability in an instructional setting may well have had some bearing on the titles of the collections. (Å. Davidsson: *Catalogue critique et descriptif des imprimés de musique des XVIe et XVIIe siècles conservés à la Bibliothèque de l'Université royale d'Upsala*, Uppsala, 1951)

ERIK KJELLBERG/PAUL WHITEHEAD

**Beck, Sydney** (*b* New York, 2 Sept 1906). American music scholar and librarian. He was educated at the College of the City of New York, New York University, the Institute of Musical Art and the Mannes College of Music; his studies included the violin and chamber music with Louis Sveçenski, composition with Bernard Wagenaar and Hans Weisse, and musicology with Sachs and Reese. From 1931 to 1968 he worked in the music division of the New York Public Library as head of the Rare Book and Manuscript Collections, editor of music publications and curator of the Toscanini Memorial Archives; from 1950 to 1968 he taught at the Mannes College of Music. In 1968 he became director of libraries and a member of the faculty at the New England Conservatory of Music in Boston. He retired in 1976.

Beck's principal fields of study were early string techniques and performing practice, textual analyses and criticism (see his *Music in Prints*, New York, 1965, with E. Roth), and instrumental teaching and study, with an emphasis on English Renaissance music. He appeared as director and performer with various concert groups.

During the 1930s and 40s Beck edited many music publications issued by the New York Public Library from manuscript and printed materials; this was reproduced by the Federal Music Project and included composers from the 16th to the 20th centuries, such as Coprario, Locke, Bach, Grétry, Gossec and John Knowles Paine.

PAULA MORGAN

**Becken** (Ger.). *See* CYMBALS.

**Becker (i).** Russian firm of piano makers. Jakob Becker (Yakov Davidovich Bekker) (*b* Neustadt an der Haardt; *d* St Petersburg, 1879) founded a small workshop in St Petersburg in 1841, which was taken over by his brother Franz Davidovich 20 years later. The Russian piano industry developed later and on a smaller scale than the European, and several Germans played a large part in establishing the industry at St Petersburg. Becker became one of the best and most successful piano manufacturers, although its output was lower than that of contemporary English, American or German firms, producing 200 pianos in 1868, 400 in 1878, and 900 annually in the 1880s when 240 workmen were employed. The firm made 11,400 pianos between 1841 and 1891; the concert grands were used by leading virtuosos, including Anton Rubinstein, whose piano (no.4009) is still in his country home. It had been the custom until that time for foreign artists to take their own instruments with them on Russian tours, but the quality of Becker's grand pianos made this unnecessary. Becker adopted the principal improvements introduced by European and American makers, including the American system of cross-stringing; in 1865 Franz became the first Russian maker to adopt Erard's repetition action, and he was awarded a prestigious State Emblem at the All-Russian Exhibition of 1896. When Franz retired in 1871 he was succeeded by M.A. Bitepash [Bietepage], on whose retirement (1903) K.K. Schröder, one of the co-owners, took over the business. In 1918 the factory was nationalized and renamed Piano Factory No.2. It was used as the basis for the 'Red October' (*Krasnïy Oktyabr'*) Piano Factory, founded in 1924, which became the largest piano manufacturer in the USSR.

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MARGARET CRANMER

**Becker (ii).** American family of violin makers. Carl G. Becker (*b* Chicago, 20 Sept 1887; *d* Chicago, 6 Aug 1975) was the son of a prominent violinist and teacher, and his maternal grandfather, Herman Macklett, had been a violin maker. He began as a craftsman in 1901, and a year later joined the firm of Lyon & Healy, where he worked under John Hornsteiner until 1908. When Hornsteiner left to start his own business Becker went with him, staying as an assistant until 1923. By 1924 he had become an outstanding violin maker, repairer and connoisseur, and he took a position with William Lewis & Son, another Chicago firm; before 1924 he had already made about 100 violins in his spare time. After he joined Lewis he spent at least three summer months doing new work at Pickerel, Wisconsin; from 1925 to 1947 he made 389 new violins, violas and cellos, each with its serial number (100–488). For the rest of each year he supervised the repair workshop of Lewis & Son, or accompanied the president of the firm on his journeys in search of old instruments.

His son, Carl F. Becker (*b* Chicago, 16 Dec 1919) inherited his father's great ability, and worked with him from 1936. Between them they developed the art of violin restoration to a high level, introducing a number of important innovations and technical improvements. Carl F. Becker's particular speciality is varnish restoration. From 1948 to 1967 new instruments (489–726) were produced by father and son in Wisconsin in association with Lewis & Son. By 1968 the Beckers' rare understanding of their craft and their perfectionism had become incompatible with the increasing pace of big business, and they left Lewis & Son to work on their own account. Both new work (now over 750 instruments) and restoration continue to the same very high standard. In the years before the elder Becker's death they each made a few instruments individually.

Carl F. Becker's children have also become violin makers and restorers. Jennifer Becker Jurewicz (*b* Chicago, 14 Aug 1955), his daughter, began working with her father at the age of 11, finishing her first violin in 1970. She began to work full time at the age of 16. Following her marriage she moved to Minneapolis in 1978, maintaining her association with the family business; in 1986 she opened her own shop in that city. Her brother Paul Becker (*b* Chicago, 21 Dec 1958) began making violins in 1974, working full time after 1976. He later opened his own business in cabinet making, in which he also excelled, pursuing this craft from 1988 to 1992 while simultaneously working in the family business.

CHARLES BEARE/PHILIP J. KASS

**Becker, Albert (Ernst Anton)** (*b* Quedlinburg, 13 June 1834; *d* Berlin, 10 Jan 1899). German composer. He studied in Quedlinburg with Hermann Bönicke and then in Berlin with S.W. Dehn (1853–6). From 1858 to 1869 he worked in Potsdam and Ohlau (now Oława), Silesia, before settling permanently in Berlin where in 1881 he became a teacher of composition at the Schwarwenka Conservatory. In 1891 he was appointed director of the choir of Berlin Cathedral. The following year he was offered the position of Thomaskantor in Leipzig, but declined in deference to Kaiser Wilhelm II. In 1892 he was appointed to the Prussian Royal Academy of Arts.

Becker published primarily vocal music during his lifetime. His G minor symphony (1859, the second of three) shared a prize in a Vienna competition of 1861. His published large-scale instrumental works are the Piano Quartet in D minor op.19, the Piano Sonata in F minor op.40 and Piano Quintet in E flat op.49. His first successes were his songs to texts from Julius Wolff's *Rattenfänger* and *Wilder Jäger* (1877). His Mass in B flat minor won Liszt's admiration and is generally considered his best work. The oratorio *Selig aus Gnade* op.61 (1890) and *Reformationskantate* op.28 (1882) were also much admired. His shorter liturgical works are still performed in Germany. Becker grew from early influences of Schumann to become a conservatively eclectic harmonist. His best work exhibits skillful counterpoint and keen sensitivity to text.

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ALAN H. KRUECK

**Becker, Carl Ferdinand** (*b* Leipzig, 17 July 1804; *d* Leipzig, 26 Oct 1877). German organist, musicologist, music collector and bibliographer. He was educated at the Thomasschule under Johann Gottfried Schicht, and also studied with the organists Friedrich Schneider and Johann Andreas Dröbs. He played the violin in the Gewandhaus Orchestra (1820–33) and in the theatre orchestra (1821–4). He was organist at the Peterskirche (1825–37) and later at the Nikolaikirche (1837–54). When the Leipzig Conservatory was founded in 1843, Mendelssohn invited Becker to become its first organ professor; among his pupils was William Rockstro. He also gave organ recitals in Leipzig and other German cities.

In his twenties Becker began to collect early printed music and manuscripts as well as musical literature. Based on his important library he published bibliographies, editions of older music and many articles in such periodicals as the *Allgemeine musikalische Zeitung* and the *Neue Zeitschrift für Musik*. Of his various publications, the *Systematisch-chronologische Darstellung der musikalischen Literatur* is perhaps the most notable, being a remarkable attempt to produce a classified list of older publications. It is clear and concise, and is still used. Becker was interested in various fields of music. One of his special interests was J.S. Bach; he was a founder-member of the Bach-Gesellschaft. He also championed in his writings the late works of Beethoven and the music of Schumann. His compositions (motets, songs, piano music) are of minor importance, although his organ pieces were valued for study purposes. In 1854 Becker retired from his offices. Two years later he transferred his library (3277 volumes) to the city of Leipzig, which still owns it (*D-LEm*).

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ALEC HYATT KING/PETER KRAUSE

**Becker, Constantin Julius** (*b* Freiberg, Lower Saxony, 3 Feb 1811; *d* Oberlössnitz, nr Dresden, 26 Feb 1859). German writer, teacher and composer. He began his studies with August Anacker before going to Leipzig in 1835 where he studied further with C.F. Becker. He then assisted Schumann as an editor on the *Neue Zeitschrift für Musik*. His essays continued to appear until 1846 despite his move to Dresden in 1843 to teach singing and composition. In 1846 he retired to Oberlössnitz, where he died after a long illness. His works include a rhapsody *Das Zigeunerleben*, a symphony (1843, Leipzig) and the opera *Die Entstürmung von Belgrad* (1848, Leipzig). He also wrote a noted *Männergesang-Schule* (Leipzig, *c*1845) and translated Berlioz's *Voyage musical* into German.

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FRANZ GEHRING/CHRISTOPHER FIFIELD

**Becker, Cornelius** (*b* Leipzig, 21 Oct 1561; *d* Leipzig, 25 May 1604). German theologian and poet. He lived in Leipzig for the whole of his life except for six months' service in 1592 as a deacon in Rochlitz in Saxony. After his education and several years' employment at the Thomasschule he became pastor of the Nikolaikirche in 1594. He was elected a professor at the university in 1599 after gaining his doctorate. As a staunch Lutheran he was an ardent opponent of crypto-Calvinism; this led to his temporary suspension in 1601. In the following year in Leipzig he published his *Der Psalter Davids Gesangweis auff die in Lutherischen Kirchen gewöhnliche Melodeyen zugerichtet* with an introduction by Polykarp Leyser. The Becker Psalter was intended as a Lutheran counterpart to the Calvinist *Lobwasser Psalter*; in it he attacked not only the Lobwasser text, but also specifically 'the outlandish French melodies, which sound lovely to worldly (weltlusternen) ears'. The psalter went through 25 editions by 1712.

Becker's writings have little literary merit and the psalter is no exception; its importance lies in the fact that several musical editions were subsequently published. The first was by Calvisius (Leipzig, 1605), which by 1621 had gone through at least five editions and the second was by Heinrich Grimm (Magdeburg, 1624); both Calvisius and Grimm set the Becker melodies in four-part note-against-note counterpoint. The most important, by Heinrich Schütz, was published in Freiberg in 1628 and later reprinted in Güstrow in 1640 (ed. in *Heinrich Schütz: Neue Ausgabe sämtlicher Werke*, Kassel, 1936, 2/1957, vol.vi). An extended and partly revised version with a figured bass by Schütz appeared at Dresden in 1661, and was republished a further three times with only the melodies and figured bass: it was included in Johann Olearius's *Geistliche Singkunst* (Leipzig, 1671), in the *Geistliche Gesangbuch* (Dresden, 1676), and in the *Sachsen-Weissenfelsische … Gesangbuch* of 1712. Individual psalms also appeared in many hymnbooks. The Becker Psalter was officially recognized in 1661 as the standard psalter for use in Saxony. Calvisius based his *Tricinia teutsche Lieder* (Leipzig, 1603) on 22 Becker texts: 16 are versifications of the psalms and six are completely original. A portrait of Becker is in the Leipzig Universitäts-bibliothek.

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WALTER BLANKENBURG

**Becker** [Bekker, Bäkker], **Dietrich** [Diederich, Diedrich, Dierich] (*b* ?Hamburg, ?26 Feb 1623; *d* Hamburg, 12 May 1679). German composer, organist and violinist.

1. Life. According to the dedication of his *Musicalische Frühlings-Früchte* (1668), Becker was born in Hamburg, and he has therefore been identified as the 'Dirik' Becker who was baptized in the Nikolaikirche there on 26 February 1623, but another source names him as the son of the organist Paul Becker from Wernigerode. In 1642 he was appointed organist to Count Rantzau at the Schlosskirche in Ahrensburg, where an organ by Friedrich Stellwagen had been installed two years earlier. On 25 November 1644, he married Maria, daughter of the Hamburg gunsmith Hans de Koning, to whom he dedicated a wedding poem, *Das Orgelwerk* (lost, formerly in *D-Hs*). Between 1654 and 1655 Becker worked as a violinist at the court of Count Magnus Gabriel de la Gardies near Stockholm, and after another period in Ahrensburg he was appointed violinist to Duke Christian Ludwig of Celle in April 1656. On 23 September 1658 he was married for a second time, this time to Clara Catharina, daughter of the court violinist Christian Reinwald.

Becker was granted leave of absence from Celle in 1662 to visit Lübeck and Hamburg 'to improve his skill in his profession', but instead of returning to Celle he became a citizen of Hamburg on 11 April 1662 and worked there as a simple *Musicant*. That he was employed as a town musician by 29 December 1664 is evident from his appointment, with Hans Hake, as director of the *14-tägigen Music* at Hamburg Cathedral, but it was not until 22 July 1667 that he received a salaried appointment, in succession to Johann Schop. The following year he was made sole director of the Hamburg town musicians, having at first shared the duties with Samuel Peter. As a town musician, he played at civic festivities and weddings and in the main churches in Hamburg, and as chief musician had the additional task of 'playing a duet on solo violin' with various organists (Weckmann, Scheidemann, Reincken and others). In addition he was a member of the collegium musicum founded by Matthias Weckmann, which met weekly in Hamburg Cathedral and which he is said to have led for a while. He was probably also involved in the Hamburg opera orchestra during the last two years of his life. A *Trauergedicht* on Becker's death by the opera librettist Christian Richter refers to this.

After Christoph Bernhard's departure for Dresden in 1674, Becker temporarily took over the town choirs in the main churches and the 'kleine Canonicat' at Hamburg Cathedral, which he was allowed to retain after the appointment of Joachim Gerstenbüttel as Hauptkantor, despite Gerstenbüttel's repeated complaints. After Becker's death this division between town and cathedral choirs was retained. In his position as cathedral Kantor Becker composed various sacred concertos and a *St John Passion* (libretto in *D-Hs*), which was performed many times after his death.

2. Works. Although Becker began his career as an organist, not a single organ piece by him survives, which perhaps indicates that he gave up the organ in order to devote himself principally to violin playing. He became one of the most prominent north German violinists of the second half of the 17th century but, surprisingly, no solo violin works by him survive either. However, the short solo passages in some of his ensemble sonatas are extremely rewarding. These are italianate works in several sections contrasted in metre and tempo with, at their centre, a fast fugue in 4/4 or 12/8 time. Some of the sonatas are separate compositions, but most appear along with a suite, which in one case (no.17 in the 1674 set) is even thematically linked to the sonata in a way normally found only in a sequence of dance movements. In Becker's suites the usual 18th-century sequence of allemande, courante, sarabande and gigue predominates; recent research suggests that Becker was the first to use this sequence in ensemble suites.

That Becker was also known beyond the Hamburg area as a composer of vocal music is shown by his two surviving funeral works for Glückstadt in Schleswig-Holstein. When he wrote most of his sacred concertos is not known, but the dating of *Schaff in mir, Gott* (1664) and *Amor Jesu* (1670) suggests these works were performed during the *14-tägigen Music* in Hamburg Cathedral or at the collegium musicum; some of the other works may date from Becker's time as Kantor (1674 onwards). Becker was also known as a lieder composer. Through contacts with Philipp von Zesen's Teutschgesinnte Genossenschaft, Becker's songs were included in two of Zesen's printed collections. Burkhardt reckoned his *Scheidelied* and the *Schattenlied* from Zesen's *Rosen- und Lilienthal* to be among the most important lied compositions of the period. His hymn *Warum sollt ich mich denn grämen* from the *Auszug et licher geistlichen Lieder* was still sung in Hamburg churches as late as 1890.

WORKS

INSTRUMENTAL

Musicalische Frühlings-Früchte, 3–5 insts, bc (Hamburg, 1688, 2/1673 as Musicalische Lendt-Fruchten); ed. in EDM, 1st ser., cx (1995)

Erster Theil . . . Sonaten und Suiten, 2 vn, bc, or vn, va da gamba, bc (Hamburg, 1674); no.6 ed. in Mw, xxxv (1970), no.9 ed. A. Einstein (Leipzig, 1905)

Ander Theil . . . Sonaten und Suiten, 2 vn, bc (Hamburg, 1679), some for vn, va da gamba, bc

5 sonatas etc., 3 vn, bn, bc (no. 1), 2 vn, 2 va da gamba, bc (nos.2–5), *D-Hs*; ed. in EDM, 1st ser., cx (1995)

23 dances, 2 vn, bc (inc.), *Dl*

Sonatas etc., 2 vn, bc (inc.), attrib. 'Sieterich Beckron', *GB-Lgc*

VOCAL

Ehren Gedächtniss oder Begräbniss-Music, S, S/T, A, B, 3 va da braccio, bc (Glückstadt, 1677)

Traur- und Bergräbnüss-Music, 3 va da braccio, 'violino fagotto', bc (Glückstadt, 1678)

2 songs in 1668[8]

13 songs in 1670[6]

7 hymns in Auszug etlicher geistlichen Lieder für das Zucht-Haus (Hamburg, 1677)

Das Leiden und Sterben unsers Herrn Jesu Christi nach dem H. Johanne, 1678, lost, see Seiffert (1907–8)

Sacred concs.: Ach Herr wie ist meiner Feinde so viel, B, 2 vn, 4 va/tbn, lost, see Seiffert (1907–8); Amor Jesu, S, vn, bc, 1670, *S-Uu* (inc.); Der Herr is mein Hirt, S, 2 vn, bc, *D-W* (inc.); Herr Gott du bist unser Zuflucht, B, 4 va, bn, lost, see Seiffert (1907–8); Laeta nobis refulget, 2 S, 2 vn, va, bc, *S-Uu*; O hilf Christe, Gottes Sohn, S, B, 3 vn, va, bn, bc, *D-Bsb*; Schaff in mir, Gott, ein reines Herz, A, 2 vn, 2 va da gamba, vle/bn, bc, 1664, *S-Uu*; Wer unter dem Schirm des Höchsten sitzt, 2 S, 2 vn, va, bn, bc, *D-Bsb*; Wie der Hirsch schreiet, S, B, 2 vn, lost, see Seiffert (1907–8)

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M. Seiffert: 'Die Chorbibliothek der Michaelisschule in Lüneburg zu Sebastian Bach's Zeit', *SIMG*, ix (1907–8), 593–621
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ULF GRAPENTHIN

**Becker, Günther** (*b* Forbach in Baden, 1 April 1924). German composer. He fought with the German army in the Soviet Union during World War II and was a prisoner when the war ended. On his release he attended the Badische Hochschule für Musik in Karlsruhe, studying to become a Kapellmeister. Two years later he met Fortner, who became his mentor for the next eight years; in 1953 Becker followed him to the Nordwestdeutsche Musikakademie in Detmold. He completed his studies in 1955–6, passing examinations in choral conducting, music theory and composition. He then moved to Greece to become the music teacher to Crown Prince Constantine. He stayed in Greece for 12 years, first at the Greek National School Anavryta and then at the German Dörpfeld Gymnasium. He was music adviser and choirmaster at the Goethe Institute in Athens and founded a Studio for Contemporary Music. He maintained his ties with Germany, however, several times attending the Darmstadt courses, where his *Vier Epigramme*, *Diaglyphen*, *Moirologi* and two string quartets had their premières between 1962 and 1967; he also lectured there in 1967, 1968 and 1970. Meanwhile two successful radio commissions, for *Nacht- und Traumgesänge* (1964) and *stabil – instabil* (1965) made his name and brought sufficient commissions for him to return to Germany as a freelance composer. In 1969 his interest in the combination of traditional instruments and electronic sound led him to found the live electronic music group MHz in Wuppertal. He also held a series of administrative posts including the presidency of the ISCM (1971–4). In 1973 he was appointed lecturer at the Robert Schumann Institute in Düsseldorf, becoming professor of composition and live electronic music there one year later. During his teaching career (he retired in 1989) he attracted a body of pupils from around the world. He is the editor of the two-volume collection *Neue griechische Klaviermusik* (Cologne, 1967).

Becker no longer acknowledges his youthful works, dismissing them as reminiscent of Hindemith and Schmitt. He distances himself from the earliest of his published works, the Four Bagatelles for piano, whose 12-note writing is derived from the dodecaphonic classicism of Schoenberg and the epigrammatic style of Webern. The new style he adopted shortly after 1960, which emphasizes, colours and surfaces, is exemplified by the First String Quartet, which was given its première by the Parrenin Quartet at the Darmstadt courses in 1964. Uncompromising and highly expressive, the work experiments with tonal extremes and changing degrees of density, directions of movement, layers and intensities. Becker's use of alienating instrumental noise led naturally to the creation of tape pieces (*Meteoron*, 1969; *Epiklesis Alpha*, 1976; *Magnum Mysterium*, 1978–9) and, more significantly, live electronic music, which he employs to defamiliarize the sound of the orchestra (*Transformationen*, 1970), a solo instrument (Oboe Concerto, 1973) or choral groups distributed around the performance area (*Apeiron*, 1972). His natural seriousness and interest in metaphysical ideas is counterbalanced by a liking for Dadaism and nonsense, and an objective attitude that has allowed him to produce a composition with ironic overtones on the subject of a severe illness which has shadowed his later years.

WORKS
(*selective list*)

ACOUSTIC

Inventiones, chbr ens, 1959–60; 4 Epigramme, Bar, chbr ens, 1961; Diaglyphen alpha-beta-gamma, chbr orch, 1962; Str Qt no.1, 1963; Moirologi, high female v, 2 cl, b cl, hp, 1964; Nacht- und Traumgesänge (O. Elytis), mixed choir, orch, 1964; stabil – instabil, large orch, 1965; Correspondences I, 2 cl, b cl, a sax, chbr orch, 1966; Griechische Tanzsuite, plucked str orch, 1967; Aphierosis, vc, pf, 1968; Caprices concertants, mand, mandola, gui, plucked str orch, 1968; Serpentinata, wind qnt, 1968; Attitude, orch, 1972–3; à la mémoire de Josquin', org, 1974; Fragmente aus 'Hymnen an die Nacht' von Novalis, Ct, T, B-Bar, 1979; Quasi una fantasmagoria, scenes after Schumann's 'Sphinxes', wind sextet, 1980; Linie, Zirkel, Kreis, 5 solo vv, 1982–3; Un poco giocoso, concertante scenes, b tuba, chbr ens, 1983; Reverenz 1985, Musik zu Heinrich Heine, 2 players, 1985; Stravaganza, vn, 1986; Zeitspuren, 2 pf, 1987–8; In modo greco, concertante scenes, gui, plucked str orch, 1992; Damals ... nach dem Grauen, Reflexionen eines Zeitzeugen, spkr, chbr ens, 1994–5; Befindlichkeiten, a sax, vc, pf, 1997

ELECTRO-ACOUSTIC

Rigolo, high v, 5 insts, tape, 1966; Meteoron, elec sounds, org, perc, 1969; Scanning, wind qnt, 2-track tape, 1969–70; Transformationen, orch, live elec ens, tape, 1970; Aktionen für Tänzer, ballet, live elec ens, 1971; Apeiron, 10 choruses, mics, live elec ens, 4-track tape, 1972; Ferrophonie, elec steel sounds, 1973; Konzert, mod ob, orch, 1973; Passagen, speech sounds, kbds, perc, elec, 1975–6; Epiklesis Alpha, chbr ens, 2-track tape, 1976; Ihre Bosheit wird die ganze Erde zu einer Wüste machen, sacred conc., 4 pts, spkr, A, mixed chorus, org, inst ens, tape, 1978; Magnum Mysterium – Zeugenaussagen zur Auferstehung, spkr, mixed chorus, chbr choir, org, wind, str, tape, 1978–9; Hommage à Joseph Haydn (Str Qt no.3), str qt, flexatone obbl, 1988; Hard Times, Multi-Sounds for Bn and 17 Insts, 1989–90; Oh, Mr Dolby, What a Terrible Noise, b cl, tape, 1991

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O.G. Blarr: 'Günther Beckers Ostermusik "Magnum Mysterium"', *Musik und Kirche*, liv (1984), 179–84

RAINER PETERS

**Becker, Heinz** (*b* Berlin, 26 June 1922). German musicologist. From 1946 he studied conducting, composition, the piano and the clarinet at the Hochschule für Musik in Berlin-Charlottenburg, where in 1949 he passed his final examination in the clarinet; during this time he was a

private student of Hermann Grabner. In 1948 he began studies in musicology at the Humboldt University in Berlin under Walther Vetter, Dräger and Ernst Hermann Meyer, with art history and philosophy as secondary subjects; he took the doctorate there in 1951 with a dissertation on the problems and techniques of cadences. After serving as an instructor at a Volkshochschule (1951–5) and as director of the department of private music teaching at the Petersen Conservatory in Berlin (1952–5), he became assistant lecturer at the musicology institute of Hamburg University in 1956, where he completed his *Habilitation* in musicology in 1961 with a study of the development of ancient and medieval reed instruments. He then taught as an external lecturer at Hamburg University before his appointment as professor of musicology at the Ruhr University in Bochum in 1966. In 1975 he founded the monument series Die Oper, which has made important works once again available. From 1975 to 1987 he served on the advisory committees of the Stiftung Preussischer Kulturbesitz, Berlin, and the Deutsche Bibliothek, Frankfurt. In 1987 he retired and since then he has contributed to the forthcoming edition of Meyerbeer's correspondence (ed. S. Henze-Döhring) and the critical edition of Meyerbeer's stage works, published under the auspices of the International Meyerbeer Institute.

Becker first became known for his research on the history of instruments and his work provided the impetus for further investigation of the history of reed instruments. His chief contribution has been the reintroduction of 19th-century French opera into the scholarly debate brought about by his detailed archival research. Although he focussed on the works of Meyerbeer, his research has inspired the rediscovery and staging of many works from the *grand opéra* repertory. The two Festschriften dedicated to him pay tribute to his position as a doyen of opera research.

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HANS HEINRICH EGGEBRECHT/MATTHIAS BRZOSKA

**Becker, (Jean Otto Eric) Hugo** (*b* Strasbourg, 13 Feb 1863; *d* Geiselgasteig, nr Munich, 30 July 1941). German cellist, son of JEAN BECKER. He studied with his father and with Kanut Kündinger, Grützmacher, de Swert and Piatti. After his solo début at Leipzig and quartet tours with his father and siblings, he became solo cellist of the Frankfurt Opera (1884–6), taught at the Hoch Konservatorium in Frankfurt from 1894, and was cellist of the Heermann Quartet (1890–96). He succeeded Hausmann as professor at the Berlin Hochschule für Musik (1909–29). Becker was highly regarded as a teacher. His pupils included Eisenberg, Arnold Földesy, Grümmer, Boris Hambourg, Beatrice Harrison, Ludwig Hoelscher, Mainardi, Rudolf Metzmacher, Piatigorsky, Arnold Trowell, Herbert Walenn and Herbert Withers. His trio performances with Flesch and Carl Friedberg in Berlin were highly praised, as were those with Ysaÿe and Busoni in London, with Marteau and Dohnányi, and with Joachim and Bülow; he was also greatly esteemed as a soloist until illness forced him to give up his solo career in about 1910. According to Cobbett (*Grove5*), the features of Becker's playing were the production of a tone of remarkable richness and sonority, and a fine left-hand technique. For a time he experimented (unnecessarily) with a wooden soundbox to improve resonance. A number of works by established composers, including Reger, were written for him; of his own compositions, including a concerto and solo pieces, only the studies remain in use. He published a number of editions of chamber music and solo works, all of lasting value, and with Dago Rynar he wrote *Mechanik und Ästhetik des Violoncellspiels* (Vienna, 1929, 2/1971). He owned two fine Stradivari cellos: the 'Cristiani' of 1700, acquired in 1884 (but sold in 1894), and later the 1719 instrument now known as the 'Becker'.

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LYNDA MACGREGOR

**Becker, Jakob.** *See under* BECKER (i).

**Becker, Jean** (*b* Mannheim, 11 May 1833; *d* Mannheim, 10 Oct 1884). German violinist. He studied with his father, Carl Becker, and with Hugo Hillebrandt, but credited Aloys Kettenus (1823–96), a graduate of the Liège Conservatory, with his principal musical education. From 1855 to 1865 he was Kettenus's successor, leading the orchestra of the Nationaltheater in Mannheim. In 1859 he began his career as a virtuoso, giving concerts in Paris and London. He appeared at the Monday Popular Concerts, was leader of the Philharmonic Society in 1860 and, in the same year, played at both Windsor and Buckingham Palace. During the next few years he toured successfully throughout Europe, earning the nickname 'the German Paganini'. He showed an early interest in chamber music, leading a quartet in London in 1860 and playing the music of Brahms and Schumann with Clara Schumann at Baden in 1863.

On a visit to Florence in 1865 he met Abramo Basevi, founder of the Società del Quartetto, and this acquaintance led to the formation of the Quartetto Fiorentino with Enrico Masi, Luigi Chiostri and Friedrich Hilpert (after 1875, Louis Spitzer-Hegyesi). Unlike ensembles of orchestral musicians or groups dominated by personalities (like those led by Joachim and Hellmesberger), the Quartetto Fiorentino devoted itself exclusively to quartet playing. It was recognized as the outstanding quartet of its time, setting standards of ensemble, musicianship and repertory that signalled the beginning of professional quartet playing; equally important was its role in developing audiences for chamber music and inspiring interest in amateur quartet playing.

Becker's three children all became string players, and for a brief period, after the Quartetto Fiorentino was disbanded in 1880, they played with their father as a quartet. The most illustrious of them, Hugo Becker (1864–1941), was a cellist. (E. van der Straeten: *The History of the Violin*, London, 1933/*R*)

ALBERT MELL

**Becker, John J(oseph)** (*b* Henderson, KY, 22 Jan 1886; *d* Wilmette, IL, 21 Jan 1961). American composer. He belongs, together with Ives, Ruggles, Cowell and Riegger, to the group named the 'American Five' of avant-garde music. Over several decades he served as the group's militant crusader for new music in the American Midwest, seeking to establish a national music with experimental tendencies drawn from the American experience rather than from Europe.

Becker graduated from the Cincinnati Conservatory in 1905 and received the doctorate in composition from the Wisconsin Conservatory in 1923. His principal teachers were Alexander von Fielitz, Carl Busch and the noted contrapuntist Wilhelm Middelschulte. He taught the piano and theory at the North Texas College Kidd-Key Conservatory in Sherman, Texas, from 1906 until about 1914, an otherwise obscure period in his life. In 1917 he began a long career of teaching and administration in Midwestern Catholic institutions, among them the University of Notre Dame (1917–27), the College of St Thomas, St Paul, Minnesota (1929–33) and Barat College, Lake Forest, Illinois (1943–57). After meeting Cowell in 1928, he became an energetic member of the newly organized Pan American Association of Composers. In addition to lecturing and writing (his writings include articles on 20th-century composers, the aesthetics of music and music education), he conducted Midwestern premières of works by Ives, Ruggles and Riegger in the early 1930s. His warm friendship with Ives, documented in a remarkable correspondence between the two men (1931–54), resulted in his orchestration of Ives's *General William Booth Enters into Heaven* for baritone, male chorus and small orchestra (1934). From 1935 to 1941 he was the controversial director of the Federal Music Project in Minnesota and was associate editor of the *New Music Quarterly*. A devout Catholic, he was chosen as the American musical representative to the First International Congress of Catholic Artists in Rome in 1950. His musical activity slackened somewhat in his later years because of declining health and the continual neglect of his music.

Becker's early symphonies and songs reveal the influence of German Romanticism and, to a lesser extent, French Impressionism. In the late 1920s his musical style underwent a radical change, leading to the highly dissonant yet lyrical *Symphonia brevis* of 1929. His creativity culminated in the 1930s in such works as *Abongo*, the Horn Concerto, *Concertino pastorale* and a unique series of 'Soundpieces', abstract chamber works of diversified instrumentation. His most significant contributions were large-scale stage works fusing dance, colour, mime, stage design and music into shapes



*John J. Becker, c1932*

prophetic of 'mixed-media' theatre. He considered his masterpiece to be his Stagework no.3: *A Marriage with Space* (1935), written in collaboration with the Chicago poet Mark Turbyfill. Becker favoured such contrapuntal forms and procedures as chorale, fugue and canon and preferred a dissonant, atonal counterpoint reminiscent of 16th-century polyphony in its even flow. His music employs rhythmic polytonal patterns and large chordal outbursts featuring overtones calculated to blend with and transform the basic sonority. An unusually clear orchestration is characterized by strongly contrasting colours and much use of percussion. The swift change of moods, from violent to darkly tragic, is most clearly revealed in the brilliant Violin Concerto (1948), Becker's last completed orchestral composition. His work, although occasionally gentle and serene, is frequently satirical and forcefully expressive of social protest. At a time when neo-classicism and a return to folk sources dominated American music, Becker insisted on the responsibility of the composer to 'add new resources, evolve new techniques, develop new sound patterns'.

WORKS

*unpubd unless otherwise stated*

*list excludes most lost and unfinished works; for details see GroveA*

STAGE

The Season of Pan (ballet suite), small ens, *c*1910

Dance Figure: Stagework no.1 (ballet, E. Pound), S, orch, 1932 [incl. music from unfinished cinema op Salome]

Abongo, a Primitive Dance: Stagework no.2 (ballet), wordless vv, 29 perc, 1933, pubd, New York, 16 May 1963

A Marriage with Space: Stagework no.3 (ballet, after M. Turbyfill), speaking chorus, orch, 1935, pubd [incl. music from Sym. no.3], arr. as Sym. no.4 'Dramatic Episodes', 1940

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Vigilante 1938 (ballet), pf, perc, 1938, Northfield, MN, 12 Dec 1938

Privilege and Privation: Stagework no.5c (op, 1, A. Kreymborg), 1939, pubd, Amsterdam, 22 June 1982

Rain down Death: Stagework no.5a (incid music, Kreymborg), chbr orch, 1939, earlier orch version, A Prelude to Shakespeare, 1937, rev. as Orch Suite no.1, 1939

When the Willow Nods: Stagework no.5b (incid music, Kreymborg), spkr, chbr orch, 1940 [incl. music from 4 Dances, pf, and Nostalgic Songs of Earth], rev. as Orch Suite no.2, 1940, pubd

Antigone (incid music, Sophocles), orch, 1940–44

Deirdre: Stagework no.6 (op, 1, Becker, after J.M. Synge), 1945, unorchd

Julius Caesar (film score, W. Shakespeare), brass, perc, 1949

Faust (TV op, J.W. von Goethe, trans. B. Taylor), T, pf, 1951, pubd, Los Angeles, 8 April 1985

Madeleine et Judas (incid music, R.L. Bruckberger), orch, 1958, Paris radio broadcast, 25 March 1959

ORCHESTRAL

A Tartar Song, *c*1912; 2 Orch Sketches (Cossack Sketches), 1912, 2nd movt arr. of The Mountains; Sym. no.1 'Etude primitive', 1912, last movt arr. as Sym. Movt 'Americana', pf, *c*1912 arr. as Sonate American, vn, pf, *c*1925; Sym. no.2 'Fantasia tragica', 1920, lost, rev. *c*1937 [incl. music from Pf Sonata]; Sym. no.3 'Symphonia brevis', 1929, arr. pf, 1929, both pubd

Conc. arabesque, pf, 12 insts/small orch, 1930, pubd; Concertino pastorale: a Forest Rhapsodie, 2 fl, orch, 1933; Hn Conc., 1933, pubd; Mockery, scherzo, pf, dance orch, 1933; A Prelude to Shakespeare, 1937 [arr. of pt of Rain down Death]; Va Conc., 1937; Pf Conc. no.2 'Satirico', 1938 [incl. music from Mockery]; Orch Suite no.1, 1939 [from incid music from Rain down Death]; Orch Suite no.2, 1940, pubd [from incid music from When the Willow Nods]; Sym. no.5 'Homage to Mozart', 1942; Victory March, 1942 [from Sym. no.6]; The Snow Goose: a Legend of the Second World War, after P. Gallico, 1944; Vn Conc., 1948, pubd

Orch of Ives: General William Booth Enters into Heaven, B, male vv, chbr orch, 1934–5, pubd

For Sym. no.4 see underSTAGE, for syms. nos.6–7 see underCHORAL

CHORAL

Rouge bouquet (J. Kilmer), T, male vv, tpt, pf, 1917; Jesu dulcis memoria (offertory), male vv, org ad lib, 1919; Martin of Tours (C.L. O'Donnell), T/B, male vv, org, pf, 1919; The Pool (H. Doolittle), 1923, arr. female vv, pf, *c*1947; Out of the Cradle Endlessly Rocking (cant., W. Whitman), spkr, S, T, chorus, orch, 1929

Missa symphonica, male vv, 1933; Pater noster, unacc., 1935; Sym. no.6 'Out of Bondage' (A. Kreymborg, A. Lincoln), spkr, chorus, orch, 1942; Mass in Honor of the Sacred Heart, 3 equal vv, 1943; A Little Easter Cycle (J.B. Tabb), S, female vv, 1944; Mater admirabilis (offertory), female vv, 1944; Song of the Cedar Tree (anon.), female vv/(unison chorus, pf), 1944

Moments from the Passion (cant., Goday, trans. McLaren), solo vv, chorus, org, 1945, pubd; Nunc sancte nobis spiritus (St Ambrose), *c*1945; Morning Song (H.P. Horne), double chorus, 1946; Tantum ergo, female vv, 1946; Unison Mass in Honor of St Madeleine Sophie Barat, female vv, pf, 1946; Ecce sacerdos, female vv, 1947

O domina mea, female vv, 1947; The Seven Last Words, female vv/ male vv, 1947; Moments from the Liturgical Year (G. von Le Fort, trans. M. Chanler), spkr, speaking chorus, 1v, chorus of 3 equal vv, 1948; Mass in Honor of St Viator, (unison chorus, org)/2vv, 1949; Sym. no.7 (Becker, Bible: *Beatitudes*, Dante), speaking chorus, female vv, orch, 1954, unfinished

CHAMBER

Pf Sonata 'The Modern Man I Sing', *c*1910; The Mountains, pf, *c*1912; 2 Architectural Impressions, pf, 1924; My Little Son, 18 Months Old: Studies in Child Psychology, pf, 1924; 2 Chinese Miniatures, pf, 1925, pubd [arr. R.F. Kraner, orch, 1928]; Soundpiece [no.1], pf, str qt, 1932, arr. as no.1a, pf, str qnt, 1935; arr. as no.1b, pf, str, 1935; Soundpiece no.2a 'Homage to Haydn': Str Qt no.1, 1936, arr. as no.2b, str, 1936, both pubd, Soundpiece no.3: Vn Sonata, 1936, pubd; Soundpiece no.4: Str Qt no.2, 1937, pubd; Soundpiece no.5: Pf Sonata, 1937, pubd; 4 Dances, pf, 1938; Soundpiece no.6: Sonata, fl, cl, 1942, pubd; Soundpiece no.7, 2 pf, 1949; Soundpiece no.8: Str Qt no.3, 1959, unfinished; Improvisation, org, 1960; kbd arrs. of orch works, incl. Fantasia tragica, org, 1920, pubd

SONGS

*for solo voice and piano*

John Becker's Songbook (A. Austin, F. Stanton, A. Upson, M.F. Robinson, H. Heine), 1907–09; 2 Simple Songs (H.A. Waithman,

M. O'Neil), c1917; 4 Songs (C. Doris, J. Keats, P.B. Shelley, H. Cook), 1918–20, nos.2–3 arr. S, str qt, 1919; Little Sleeper (Hāfiz, trans. P. le Gallienne), S , str qt, 1919; 2 Songs (G. O'Neil), 1921; 2 Songs (C.P. Baudelaire, trans. Symons, G.B. Hallowell), 1923; 2 Songs from H.D., 1923; 2 Songs (J. Joyce, E.W. McCourt), 1923; A Heine Songs Cycle (Heine, trans. J. Thompson), 1924–5; 2 Poem of Departure (Rihaku, trans. E. Pound), 1927; 4 Songs from the Japanese (Matsuo Bashō, trans. C.H. Page), 1933; The Lark (Schubert) (A. Kreymborg), 1934; Psalms of Love (P. Baum, trans. J. Bitchell), 1935; 3 Songs to Poems by Mary Cecilia Becker, 1935; The Stars about the Lovely Moon (Sappho, trans. E. Arnold), 1943; At Dieppe (A. Symons), 1959

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DON C. GILLESPIE

**Becker, Judith O.** (*b* Bay City, MI, 3 Sept 1932). American ethnomusicologist. She took the doctorate in South-east Asian studies at the University of Michigan in 1972 under William Malm. After working as assistant (1972–8) and associate professor at Michigan, she was appointed professor there in 1985. She has directed the university's Javanese gamelan programme since its inception. She is one of the few ethnomusicologists to have conducted field work in a number of South-east Asian countries and her contributions have been recognized with awards from the University of Michigan and the Society for Ethnomusicology. Her publications include four books on the music of Indonesia as well as articles on mode in Burmese harp music, Javanese gamelan music, music and ritual, music and trance, and the relations between music and general culture. Although her early work was musicological in orientation, her later work has emphasized anthropological issues. Of special note are several studies of 'iconicity' or the replication of general cultural patterns within musical ones.

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'Music of the Pwo Karen of Northern Thailand', *EthM*, vii (1964), 137–53

'The Migration of the Arched Harp from India to Burma', *GSJ*, xx (1967), 17–23

'Percussive Patterns in Southeast Asia', *EthM*, xii (1968), 173–91

'The Anatomy of a Mode', *EthM*, xii (1969), 267–79

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'Time and Tune in Java', *The Imagination of Reality: Essays in Southeast Asian Coherence Systems: Ann Arbor 1974*, ed. A.L. Becker and A.A. Yengoyan (Norwood, NJ, 1979), 197–210

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'Kalau bahasa dapat diterjamahkan, mengapa musik tidak?' [If language can be translated, why is it that music cannot?], *Seni pertunjukan Indonesia*, i/1 (1990), 14–25

'The Javanese Court *Bedhaya* Dance as a Tantric Metaphor', *Metaphor: a Musical Dimension*, ed. J. Kassler (Sydney, 1991), 109–20

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'Music and Trance', *Leonardo Music* , iv (1994), 41–51

'Tantrism, *Rasa*, and Javanese Gamelan Music', *Enchanting Powers: Music in the World's Religions*, ed. L.E. Sullivan (Cambridge, MA, 1997), 15–59

TERRY E. MILLER

**Becker, Rudolph Zacharias** (*b* Erfurt, 9 April 1752; *d* Gotha, 28 March 1822). German writer and publisher. The son of a schoolteacher, he graduated in theology from Jena University, and then taught at a school in Klettenberg am Harze for a short time before returning to Erfurt as a tutor. In 1782 he took a teaching position in Dessau, but in 1784 moved to Gotha to help found a teachers' institute. There he continued his career as a writer, established several periodicals and in 1795 founded his own publishing house.

Becker is best known for his literary works, particularly the *Versuch über die Aufklärung des Landsmanns* (1784) and the remarkably popular *Noth- und Hülfsbüchlein für Bauersleute* (1787), both of which deal with his imaginary utopian village of Mildheim. His importance to music rests in the songbook he compiled for the village – the *Mildheimisches Liederbuch von 518 lustigen und ernsthaften Gesängen über alle Dinge in der Welt und alle Umstände des menschlichen Lebens, die man besingen kann, gesammelt für Freunde erlaubter Fröhlichkeit und echer Tugend, die den Kopf nicht hängt* (1799) – and its companion volume of 359 melodies published in the same year. These two works, in their several editions, contain examples of the work of most major poets and lied composers of the pre-Schubert era. The poets include Walther von der Vogelweide, Bürger, Claudius, Dach, Gleim, Goethe, Matthison and Schiller; many of the melodies are by Reichardt, Schulz and Hiller, and other composers represented include Georg Benda, Neefe, André and Mozart. Becker contributed both poetry and music to the collections, which by the time of the 1822 editions included 800 poems and as many melodies. The volume of melodies also appeared in an instrumental arrangement for two violins and bass (1799). Becker edited the *Allgemeine Choral-Buch* (in four-part settings, 1811) by the organist K.G. Umbreit, who may have advised Becker in compiling the melodies to the *Mildheimisches Liederbuch*.

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RAYMOND A. BARR

**Becker, Wilhelmine Ambrosch.** Married name of the singer Wilhelmine Ambrosch, daughter of JOSEPH KARL AMBROSCH.

**Beckerath, Rudolf von** (*b* Munich, 19 Feb 1907; *d* Hamburg, 20 Nov 1976). German organ builder. He was the son of Willy von Beckerath, a well-known painter, and his mother Louise was a pianist and harpischordist. The family moved to Hamburg, where Beckerath was educated. Under the influence of Gottlieb Harms and H.H. Jahnn, and having heard the Arp Schnitger organ at the Jacobikirche, Hamburg, he gave up his engineering studies in order to take up organ building. He first undertook an apprenticeship in cabinetmaking at the Kunstgewerbeschule, Hamburg (1925–8), and in 1926 he began building a house organ. To widen his knowledge and gain practical experience he worked with Victor Gonzalez in Châtillon-sous-Bagneux, near Paris (1929–30) and in 1931 with Theodor Frobenius in Lyngby, Denmark, where he specialized as a voicer and made a study of the pipe measurements of Baroque organs. During this time his relations with Jahnn cooled. He then returned to Gonzalez (Victor and his son Fernand), where he took over the pipe-making and voicing (1932–6). In 1936 he began to work as an organ consultant in Hamburg and in November 1938 he became consultant on organs to the Reichs- und Preussische Ministerium für kirchliche Angelegenheiten in Berlin.

During the war Beckerath served for four years in the army and was an American prisoner of war in 1945. On his return to Germany in 1946 he made an inventory of the organs in churches of the Hannoversche Landeskirche. In 1949 he passed his Meisterprüfung and set up an organ workshop in Hamburg. From the beginning he made all his own reeds. His organs (all with tracker action) soon gained a worldwide reputation, especially because of their fine voicing. He built 143 organs in Europe, the USA, Canada and Australia. His most important organs are those in the Johanneskirche, Düsseldorf (1954); the Petrikirche, Hamburg (1955); Trinity Lutheran Church, Cleveland, Ohio (1957); Oratoire St Joseph-du-Mont-Royal, Montreal (1960); St Paul's Cathedral, Pittsburgh (1962); Dwight Chapel, Yale University (1971); Great Hall, University of Sydney (1970); and the Hochschule für Musik und Theater, Hanover (1973). The last organ he planned (op.148) was for the University of Cape Town. Beckerath also restored historic organs in northern Germany, Denmark and Sweden. In his last two restorations, at Neuhaus an der Oste (1972) and Neuenkirchen (1973), both near Cuxhaven, he retuned the organs to meantone temperament.

After Beckerath's death three members of staff carried on the workshop. Timm Sckopp was manager from 1990, superseded in 1996 by Holger Redlich and Rolf Miehl. Since 1977 the firm has built, among others, organs for the Cultural Hall, Narashinō, near Tokyo (1978); the American Church, Paris (1988); the Concert Hall, Krasnodar, Russia (1994) and Immanuel Methodist Church, Seoul, Korea (1996). Restoration work has included organs in Mariana, near Ponte Nova, Brazil (1984); the abbey church at Bassum, near Bremen (1985), and at Steinkirchen, near Stade (1987).

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K.J. Raudsepp: 'The Organ of the Basilica of Saint Joseph's Oratory, Montreal', *American Organist*, xix/5 (1985), 63–5
A. Carkeek: 'Rudolf von Beckerath', *American Organist*, xxix (1995), no.9, pp.58–63; no.12, pp.54–8; xxx (1996), no.3, pp.54–7; no.8, pp.56–9

SUSI JEANS/ALFRED REICHLING

**Beckett** [Becket], **Philip** (*d* ? London, May 1679). English violinist, cornett player and composer. He is perhaps the Philip Beckett recorded in the London parish of St Olave Hart Street between 1654 and 1661. He was sworn in as a member of the Twenty-Four Violins on 19 June 1660, was given a place as a wind musician by a warrant dated 3 January 1661, and was paid £18 on 2 September 1661 for 'a Vyolin to be used in the Chamber of Vyolins and for a Cornett to be used in his Majesties Chappell Royall'. He was evidently well thought of, for John Banister chose him for his 'select band' in April 1662, and he directed members of the Twenty-Four Violins on at least one occasion: on 31 October 1666 nine members were ordered 'to meet and practise with Mr. Becket, his lessons'. The first violin part of a 12-movement suite in B♭ by Beckett survives (*GB-Och* Mus.1066), and it could be the work in question, as it is the sort of music the Twenty-Four Violins would have played on duty at court. The only other surviving music attributed to him is the bass part of an air (*Ob* Mus.Sch.D.220), though there are divisions on a ground by 'Mr. P.B.' in Playford's *The Division Violin* (London 1684/*R*). Beckett surrendered his place in the Twenty-Four Violins in August 1674, though he kept his place as a wind player until at least May 1678, perhaps as a sinecure. His successor, Richard Robinson, was sworn in on 17 May 1679, and Beckett was described as 'late musician' on 3 September 1679.

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PETER HOLMAN

**Beckett, Walter Koehler** (*b* Dublin, 27 July 1914; *d* Dublin, 3 April 1996). Irish composer and organist. Born to a musical family, he was a student of George Hewson and John Larchet at the Royal Irish Academy of Music and completed the MusD (1947) at Trinity College, Dublin. He began his varied career as the organist at St Canice's Cathedral, Kilkenny, and later taught in Dublin, London and Venice. Beckett's output, though small, is both lyrical and accessible. Early works show the influence of Vaughan Williams and Delius, while later works, such as the String Quartet no.1 (1980) attest to the composer's high regard for chamber music. A fondness for things Irish is also apparent in a number of his works. The *Irish Rhapsody* (1957) is based on traditional melodies. The song cycle *Goldenhair* (1980) sets texts by James Joyce, while the *Dublin Symphony* (1990), one of the composer's largest

undertakings, is based on texts by Joyce and Rhoda Coghill. The composer's particular literary sensitivity may have been a family trait he shared with his distant relation, Samuel Beckett.

WRITINGS
(*selective list*)

Suite, orch, 1945; 4 Higgins Songs (F.R. Higgins), 1946; Irish Rhapsody, orch, 1957 [trad. airs]; Falaingin Dances, orch, 1958; Goldenhair (J. Joyce), 1v, pf, 1980; Str Qt no.1, 1980; Dublin Sym. (R. Coghill, Joyce), nar, chbr chorus, orch, 1990

JOSEPH J. RYAN

**Beckford, William** (*b* Fonthill, 29 Sept 1760; *d* Bath, 2 May 1844). English writer, patron and amateur composer. He is chiefly remembered as author of the oriental tale *Vathek* (1786). Although he was an accomplished performer on the harpsichord and pianoforte, it is unlikely that, as he later claimed, Beckford studied with Mozart when both were children. Beckford met Pacchierotti in Italy in 1780; he encouraged the castrato to return to England to sing at the Italian opera and became one of his most important patrons. For Beckford's coming-of-age party at his Fonthill estate the following year a cantata (*Il tributo*) composed by Rauzzini was performed by the composer together with Pacchierotti and Tenducci. Beckford provided music for Elizabeth, Lady Craven's opera *The Arcadian Pastoral* (1782), which was written for private performance at Queensberry House in London; his other compositions include an *Overture du Ballet de Phaeton* (1784/1788–91) and over 30 short works including songs, keyboard sketches and pieces for small orchestra. After a scandal in 1784 Beckford travelled (his published journal comments on musical performances in Lisbon) and then lived a reclusive life in England, devoting himself to the creation of Fonthill Abbey. His papers including musical manuscripts are in the Bodleian Library, Oxford.

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LINDA TROOST

**Becking, Gustav (Wilhelm)** (*b* Bremen, 4 March 1894; *d* Prague, 8 May 1945). German musicologist. He studied in Berlin with Wolf and in Leipzig with Riemann. He became Riemann's assistant and took the doctorate in 1920. From 1922 he was successively lecturer at the University of Erlangen (where he completed the *Habilitation* with a work on rhythm and was promoted to reader in 1928), professor at Utrecht (1929) and professor at the German University of Prague (1930, in succession to Heinrich Rietsch), where he remained until his death. Becking's earliest researches were devoted to rhythm, and led to the so-called 'Becking curves' – graphic representations of what he conceived to be the constant element in each composer's musical personality. He also did valuable work on Bohemian art music and Balkan folk music, as well as editing several series of studies by his pupils. Against the rising tides of nationalism, Becking pointed out the futility of pinpointing national characteristics in music, but he later championed the cause of Sudeten-German culture in Czechoslovakia as the German annexation of the Sudetenland in 1938 approached.

*See also* ANALYSIS, §II, 4 and fig. 15.

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'Die Musikgeschichte in Spenglers *Untergang des Abendlandes*', *Logos*, ix (1920), 260–95
'Das Problem der nationalen Musikgeschichte', *Logos*, xii (1923–4), 281–91
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KARL GEIRINGER/ MALCOLM TURNER/PAMELA M. POTTER

**Beckman, Bror** (*b* Kristinehamn, 10 Feb 1866; *d* Ljungskile, 22 July 1929). Swedish composer and administrator. He studied counterpoint with Lindegren; the award of a state grant (1894–5) enabled him to study abroad, principally with F. Würst in Berlin. After working in music shops he earned a living in insurance during the period 1888–1909. In 1910 he was appointed director of the Stockholm Conservatory, where he introduced the Jaques-Dalcroze method of aural training and instituted a class in conducting. He became a member of the Swedish Royal Academy of Music in 1904 and a professor in 1911. His compositions reveal a skilled handling of form, together with an imaginative, if sometimes reserved, temperament. The later works show Nielsen's influence.

WORKS

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AXEL HELMER

**Beckmann, Johann Friedrich Gottlieb** (*b* Celle, bap. 6 Oct 1737; *d* Celle, 25 April 1792). German composer. He was organist at the Neuenhäuser Kirche in Celle by 1757, and at the Stadtkirche there from 1784 until his death. He also gave lessons in singing and keyboard playing and conducted the town's orchestra in subscription concerts. This orchestra was supplied with recent music by the Hamburg publisher Westphal, through whom some

connection with C.P.E. Bach may have been established, as Beckmann distributed Bach's works on commission in Celle. He was held by his contemporaries Gerber and Cramer to be one of the greatest keyboard players of his age, with an extraordinary gift for improvisation. His works show an open-minded acceptance of 18th-century forms and styles, and a distinctive warmth of melody. An opera *Lukas und Hannchen* (1768) was performed in Brunswick, Hanover, Hamburg and Cologne by the Ackermann troupe.

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Lukas und Hannchen (op, J.J. Eschenburg), Brunswick, 1768, kbd score, Herrenhofmuseum Valdemars Slot, Svendborg, Denmark

Songs: In dem rosafarbnen Kleide, Die weissen Rosen, An die Erde, in E. von Berlepsch: *Sammlung kleiner Schriften und Poesien*, i (Göttingen, 1787), ed. Müller (*Celler Chronik*, iii, 1987); Stets sey es Frühling um dich, 1v, pf, 1790, *D-CEbm**; Elegie an Dorinde (J.J. Eschenburg), *D-FRva*

Inst: 6 Kbd Sonatas, i–ii (Hamburg, 1769–70); 2 syms., hpd, vn, 2 hn, op.1 (Lyons, before 1777), lost; 6 Hpd Concs., opp.1–2 (Berlin and Amsterdam, 1779–80); 6 Sonatas, hpd/pf, acc. fl/vn, vc, op.3 (Berlin and Amsterdam, 1790); Solo, hpd/pf (Hamburg, 1797)

Other works mentioned in Beckmann's will, lost

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H. Müller: 'Drei neu aufgefundene Lieder von Johann Friedrich Gottlieb Beckmann', *Celler Chronik*, iii (1987), 93–111

H. Müller: *Johann Friedrich Gottlieb Beckmann (1737–1792): Leben und Werk mit thematischen Verzeichnis seiner Werke*, Schriftenreihe des Bomann-Museums und des Stadtarchivs Celle, xv (Celle, 1987)

HARALD MÜLLER

**Beckwith, John** (*b* Victoria, BC, 9 March 1927). Canadian composer, writer and pianist. He studied the piano with Alberto Guerrero at the Toronto Conservatory (1945–50), took the MusB at the University of Toronto (1947) and continued his studies with Boulanger in Paris (1950–52). He joined the University of Toronto music department in 1952, broadcast regularly on CBC radio (1956–65) and was music critic for the *Toronto Star* (1959–62, 1963–5). In 1961 he received the MMus from the University of Toronto, where he later served as the dean of music (1970–77), Jean A. Chalmers Professor in Canadian Music and director of the Institute for Canadian Music (1984–90). A founding member of the Canadian League of Composers (1951), he has served on the boards and committees of innumerable artistic organizations. He was a co-founder of the Canadian Musical Heritage Society, for which he edited two volumes, and has produced transcriptions, arrangements and reconstructions of much early Canadian music. His honours include the Annual Medal (1972) and Composer of the Year award (1985) from the Canadian Music Council, the diplôme d'honneur of the Canadian Conference of the Arts (1996) and a number of honorary doctorates. In 1987 he was appointed a member of the Order of Canada.

Beckwith's commitment to Canada and Canadian culture has been the thread running through his various musical pursuits. As a composer he has frequently explored Canadian subjects, as a writer he has been a staunch supporter of Canadian music, and as a scholar he has helped to uncover and restore a wealth of Canadian vernacular and art music. While his early works are neoclassical, the radio collages of the 1960s, co-produced with James Reaney (an Ontario writer), experiment with musical textures layered into complex mosaics, a technique used extensively in his later instrumental and choral works, especially *Circle with Tangents* (1967), the String Quartet (1977) and *Keyboard Practice* (1979). The last of these quotes from a number of well-known keyboard pieces; other compositions use material borrowed from a wide spectrum of styles. Beckwith and Reaney have also collaborated on four operas, *Night Blooming Cereus* (1958), *The Shivaree* (1978), *Crazy to Kill* (1988) and *Taptoo!* (1993–4), all of which are based on southern Ontario stories. Beckwith's fascination with the activities of The Children of Peace (a 19th-century Ontario religious community) has produced such compositions as *Sharon Fragments* (1966), the *Upper Canadian Hymn Preludes* (1977) and Three Motets (1981), as well as historical and restorative work.

Beckwith's outlook and compositions also explore horizons beyond Canadian borders. His theatrical interests have influenced instrumental works such as *Taking a Stand* (1972), which requires players to use their performing space in a dramatic manner. A puckish sense of humour, encapsulated in the children's story *All the Bees and All the Keys* (1973), surfaces repeatedly, especially in his vocal works, which include settings of highway signs (*Gas!*, 1969) and animal calls (*Mating Time*, 1981), as well as texts by Margaret Atwood, e.e. cummings and b p Nichol. The *Etudes* for piano (1983) are a fine example of his approach to serialism, while the flute concerto, *A Concert of Myths* (1983), is based upon three Greek stories of metamorphosis.

WORKS
(*selective list*)

DRAMATIC

Stage: Night Blooming Cereus (chbr op, 1, J. Reaney), 1958, CBC radio, 4 March 1959, staged, Toronto, 5 April 1960; The Shivaree (chbr op, 2, Reaney), 1978, Toronto, 3 April 1982; Crazy to Kill (detective op, Reaney, after A. Cardwell), 1988, Guelph, ON, 11 May 1989; Lucas et Cécile (op), 1989–91 [restoration of op by J. Quesnel, *c*1808]; Taptoo! (op, Reaney), 1993–4; Montreal, 13 Mar 1999

Radio collages (texts by Reaney, unless otherwise stated): A Message to Winnipeg, 3 spkrs, cl, vn, pf, perc, 1960; 12 Letters to a Small Town, 4 spkrs, fl, ob, gui, pf + hmn, 1961; Wednesday's Child, 3 spkrs, S, T, fl, va, pf, perc, 1962; Canada Dash, Canada Dot, 4 spkrs, 5 solo vv, 10 insts: I The Line Across, 1965, II The Line Up and Down, 1966, III Canada Dot, 1967; The Journals of Susanna Moodie (M. Atwood), 2 kbd, perc, 1972, rev. 1990

VOCAL

Choral: Jonah (Bible, 16th-century hymn, J. Macpherson), 4 solo vv, SATB, cl, hn, str, timp, 1963; The Tpts of Summer (M. Atwood), nar, 4 solo vv, SATB, fl, bn, tpt, vc, hp, perc, 1964; Sharon Frags. (D. Willson), SATB, 1966; Place of Meeting (D. Lee), spkr, T, blues singer, SATB, orch, 1966–7; Gas! (Ontario street and traffic signs), 20 spkrs, 1969; The Sun Dance (various), spkr, 6 solo vv, SATB, org, perc, 1969; Mating Time (b p Nichol), SATB, perc, elec kbd, 1981; 3 Motets on Susan's 'China' (Esdras, Willson, J. Brown, I. Watts), SATB, 1981; A Little Org Concert (vocables), SATB, brass qnt, org, 1982; Harp of David (Book of Common Prayer), SATB, 1985; beep (Nichol), 2 solo vv, SATB, perc, 1990; Basic Music (vocables), children's chorus, youth chorus, orch, 1998; Lady Wisdom (Bible: *Ecclesiastes*, *Proverbs*), SATB, 2000

Other: The Great Lakes Suite (Reaney), S, Bar, cl, vc, pf, 1949; 4 Songs (e.e. cummings), S, pf, 1950; 4 Love Songs (Can. trad.), Bar, pf, 1970; 5 Songs (Can. trad.), A, pf, 1971; All the Bees and all the Keys (Reaney), nar, orch, 1973; 6 Songs (Cummings), Bar, pf, 1982; Avowals (Nichol), T, pf, cel, hpd, 1985; Les premiers

hivernements (S. Champlain, M. Lescarbot), S, T, 2 rec, lute, viol, perc, 1986; Synthetic Trios (vocables), S, cl, pf, 1988; Stacey (M. Laurence), S, pf, 1997

INSTRUMENTAL

Orch: Montage, 1953, reorchd 1955; Fall Scene and Fair Dance, vn, cl, str, 1956; Conc. Fantasy, pf, orch, 1958–9; Flower Variations and Wheels, 1962; Hn Concertino, hn, orch, 1963; Elastic Band Studies, concert band, 1969, reorchd 1975; A Concert of Myths, fl, orch, 1983; Peregrine, va, perc, orch, 1990; Round and Round, 1992

Chbr: Ww Qt, fl, ob, eng hn, bn, 1951; Circle with Tangents, hpd, 13 str, 1967; Taking a Stand, brass qnt, 1972; Musical Chairs, str qt, db, 1973; Str Qt, 1977; Case Study, any 5 str/ww/brass, 1980; Sonatina in 2 Movts, tpt, pf, 1981; Arctic Dances, ob, pf, 1984; Scene, cl, tpt, pf, 2 perc, db, 1991; After-Images, after Webern, gui, vc, 1994; Blue Continuum, tpt, pf qt, 1994; Lines Overlapping, banjo, hpd, 1996–7; Blurred Lines, vn, hpd, 1997; Ringaround, non-pedal hp, hpd, 1998

Kbd: Music for Dancing, pf duet, 1948, orchd 1949, reorchd 1959; Novelette, pf, 1951; Upper Canadian Hymn Preludes, org, tape, 1977; Kbd Practice, 10 kbd (4 pfmrs), 1979; Etudes, pf, 1983; On the Other Hand . . ., hpd, 1997

EDITIONS

Canadian Musical Heritage, v: Hymn Tunes/Cantiques (Ottawa, 1986)

Canadian Musical Heritage, xviii: Oratorio and Cantata Excerpts (Ottawa, 1995)

Principal publishers: Berandol, Frederick Harris, Jaymar, Waterloo

WRITINGS

ed., with U. Kasemets: *The Modern Composer and his World* (Toronto, 1961)

ed., with K. MacMillan: *Contemporary Canadian Composers* (Toronto, 1975)

ed.: *Sing Out the Glad News: Hymn Tunes in Canada* (Toronto, 1987)

ed., with D. Cooper: *Hello Out There! Canada's New Music in the World* (Toronto, 1988)

ed., with F. Hall: *Musical Canada: Words and Music Honouring Helmut Kallman* (Toronto, 1988)

ed., with P. Hatch: *The Fifth Stream* (Toronto, 1991)

*Music Papers: Articles and Talks by a Canadian Composer, 1961–1994* (Ottawa, 1997)

Other articles and reviews in: *Canadian Forum, Canadian Music Journal, Canadian University Music Review, University of Toronto Quarterly, Grove6, VintonD, EMC1/2*

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*EMC2* (I. Anhalt); *VintonD*

P. Such: *Soundprints* (Toronto, 1972)

J. Mayo: 'Expectations and Compacts in the Beckwith-Reaney Operas: a Case Study', *University of Toronto Quarterly*, lx (1990–91), 305–18

T. McGee, ed.: *Taking a Stand: Essays in Honour of John Beckwith* (Toronto, 1995)

JOHN MAYO

**Beckwith, John 'Christmas'** (*b* Norwich, 25 Dec 1759; *d* Norwich, 3 June 1809). English organist and composer. He was the son of the Norwich organist Edward Beckwith. His published works name him simply as John; the name 'Christmas', though used at his burial, seems to have been no more than a nickname. In 1775 he was placed under William Hayes, whom he assisted at Magdalen College, Oxford, continuing afterwards under Philip Hayes. After returning to Norwich in 1784, initially as a teacher of singing and harpsichord, he took an active part in local concert life. By 1785 he had succeeded his father as assistant organist at Norwich Cathedral, and in April that year he married Mary Elizabeth Cox of Oxford. They had three children; the youngest, John Charles (1788–1819) served the cathedral as lay clerk and ultimately, organist. In 1788 and 1790 John the elder joined the oboist Michael Sharp in organizing the ambitious Norwich music festivals. In January 1794 he succeeded his father as organist of St Peter Mancroft, Norwich, and as master of the cathedral choristers. His interest in church and congregational singing had encouraged him to introduce the first sung service at St Peter Mancroft in late 1792, and he was in some demand to 'open' new organs in country towns around Norwich. In 1803 he took the Oxford degree of DMus, and finally became organist of Norwich Cathedral in August 1808, retaining his post at St Peter Mancroft.

His *Six Anthems in Score* appeared in 1785. The anthems are innocently melodious, though *The Lord is very great*, by which he was long best known, attempts the dramatic and picturesque albeit somewhat naively. He also published some harpsichord and organ music. He enjoyed a great reputation as an extemporizer, and in an exceptionally long obituary notice, the *Gentleman's Magazine* for 1809 extolled 'the genius with which he conceived ... and ... the style in which he performed his inimitable voluntaries' (p.589). His publication *The First Verse of every Psalm of David, with an Ancient or Modern Chant* (London, 1808) contains a historical preface on church singing and a germ of the idea of a pointed psalter. It also contains his admission that almost every day he was occupied for up to 14 hours 'in the most slavish part of my profession'.

WORKS

*printed works published in London*

VOCAL

6 Anthems in Score, 1–5vv (1785)

The Chimney Sweepers, glee, 3vv (1795)

The First Verse of every Psalm of David, with an Ancient or Modern Chant (1808)

My Soul is Weary of Life, anthem, vv, org, orch (n.d., repr. 1848)

Anthems, unpubd, Norwich, Cathedral Library, all inc.: Bow Down; Hear O Thou Shepherd; I cried unto the Lord; O All Ye Works; O Lord My God; O Praise God in His Holiness; O Praise the Lord; O Sing to Thee, O God

2 chants, *GB-Lcm*

INSTRUMENTAL

6 Voluntaries, org/hpd (1785)

A Favourite Concerto, org/hpd/pf (1795)

A Favourite Sonata, hpd/pf, op.3 (1795)

5 Lessons, hpd/pf, 1779, lost

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*DNB* (W.B. Squire)

T. Fawcett: *Music in Eighteenth-Century Norwich and Norfolk* (Norwich, 1979)

WATKINS SHAW/JONATHAN BAXENDALE

**Béclard d'Harcourt** [née Béclard], **Marguerite** (*b* Paris, 24 Feb 1884; *d* Paris, 2 Aug 1964). French composer and ethnomusicologist. She studied the organ with Abel Decaux, composition with d'Indy at the Schola Cantorum, and, later, counterpoint with Maurice Emmanuel, and developed a deep interest in modes and folksong. From 1912, interrupted briefly by the war, she and her husband, the anthropologist Raoul d'Harcourt, carried out fieldwork in the Andes, which resulted in various publications from 1922, including the first notated collection of Quechua songs (1923). *La musique des Incas et ses survivances* (1925) contains descriptions of musical instruments, festivals, dances and folklore as well as analyses and transcriptions of 200 melodies with words and popular urban harmonizations. Their research was not confined to South America, as the comprehensive study *Chansons folkloriques françaises au Canada* (1956) testifies.

Béclard d'Harcourt's compositions are strikingly modal in character. Imitative and fugal writing alternates with block harmony in the syllabic setting of Charles d'Orléans' *Au printemps* (1956), while *L'Amour par terre* (1905) evokes a *fin-de-siècle* atmosphere with its static vocal line, abrupt changes of mood and repetitive pianistic figurations. (*HoneggerD*; *MGG1*, G. Rouget)

WORKS
(*selective list*)

Dramatic: Raïmi ou la fête du soleil (ballet), 1925; Dierdane (op, after J.M. Synge: *Deirdre of the Sorrows*), 1937–41

Orch: 3 mouvements symphoniques, 1932; Chant d'espérance, sym. poem, perf. 1946; Sym. no.2 'Les saisons', 1951; Conc. grosso, str, 1956

Choral and solo vocal: L'amour par terre (P. Verlaine), 1v, pf, 1905; Le sentier (M. Bouchoi), 1v, pf (Paris, 1907); Péristèris, 1v, pf, 1908; Beuvons fort, 4-pt female chorus, 1910; La flûte de jade, poèmes chinois (F. Toussaint), 1v, pf, 1924; 2 poèmes (P. Valéry), 1927; 3 sonnets de la renaissance française, 1930; Les enfants de l'enclos, 1934; 2 pièces (J. du Bellay), 1v, vn, 1936; Madrigal (P. de Ronsard), 1940; A nos morts héroïques, chorus, orch, 1944; A la gloire du mot patrie (H. Ghéon) (Paris, 1948); A la mer (J. Supervielle), 1v, pf, 1948; Au printemps (Charles d'Orléans), unacc. 4-pt female chorus, 1956; A la mémoire du Père Donostia, Agnus Dei, children's chorus, 1v, 1957

Chbr: Str Qt, 1930; Sonata, 3 str, 1938; Sonatine, fl, pf, 1946; Chants péruviens, fl, pf/hp

Many arrs., incl. Chanson de mendiant, A l'ombre d'un buissonet, Chanson et vieux cantiques français de Louisiane

EDITIONS

50 mélodies populaires indiennes, 1v, fl, hp (Paris, 1923)
24 chansons populaires du vieux Québec, v, pf (Paris, 1936)
Chansons folkloriques françaises au Canada (Paris, 1956)

WRITINGS

'La musique Indienne chez les anciens civilisés d'Amérique: II Le folklore musical de la région andine équateur, Pérou, Bolivie', *EMDC*, I/v (1922), 3353–71

with R. d'Harcourt: 'Chants populaires de Pérou', *ReM*, vi/6–8 (1924–5), 144–51

with R. d'Harcourt: *La musique des Incas et ses survivances* (Paris, 1925, rev. 2/1957 by S.L. Moreno as La música de los Incas)

'L'oeuvre musical de Maurice Emmanuel', *ReM*, nos.152–6 (1935), 22–33

'Analyse des versions musicales canadiennes des "Trois beaux canards"', *Archives de folklore*, no.4 (Quebec, 1949), 129–36

*Chansons populaires françaises du Canada: leur langue musicale* (Paris, >1956)

'Cantiques folkloriques français retrouvés en Louisiane', *Congrès international de musique sacrée III: Paris 1957*, 509–14

BARBARA L. KELLY

**Becuadro** (Sp.). *See* NATURAL.

**Bečvařovský** [Beczwarzowsky, Betschwarzowski, Betzwarzofsky], **Antonín František** [Anton Franz; Franz Anton] (*b* Mladá Boleslav, Bohemia, 9 April 1754; *d* Berlin, 15 May 1823). Czech composer, pianist and teacher, grandfather of CARL FERDINAND POHL. He attended the Piarist college at Kosmonosy (1767–74) where he probably received his first musical education. Later he studied music in Prague with Kuchař and became organist at the Minorite church of St Jakub (*c*1777). Having left for Germany, he worked in Brunswick (*c*1779–96) as organist of the Hauptkirche and Kapellmeister to the duke. Thereafter he spent several years in Bamberg as a piano teacher. About 1799 he settled in Berlin, again as a private music teacher, and remained there until his death. The Berlin newspapers (*Königlich privilegierte Berlinische Zeitung*, later *Vossische Zeitung*, and *Berlinische Nachrichten von Staats- und Gelehrten Sachen*, later *Spenersche Zeitung*, 1799–1823) provide some evidence that he was also active in public music-making. In 1804 and 1805, for example, he conducted Haydn's *The Creation* and *The Seasons* at the Königliches Nationaltheater; in 1814 he was referred to as 'Kapellmeister' in the *Allgemeine musikalische Zeitung*.

Bečvařovský's output, most of which was published in his lifetime, reflects the stylistic transition from the Classical to the early Romantic idiom of Schubert and Weber. In his vocal compositions the romantic traits are most obvious in several large-scale songs shaped as dramatic scenes, with introduction, interludes, declamatory and arioso sections; some other songs are in strophic form and many of them have the character of canzonettas. The piano part is diversified and plays an important role in depicting the meaning of the poetry. Romantic elements of melodic inspiration also appear in Bečvařovský's chamber works. The concertos opp.1 and 2, intended for dilettante keyboard players, show a marked difference from those of opp.5 and 6, which tend to more virtuoso and specifically pianistic stylization. In the sonata form of the first movements of his instrumental works the 'singing-allegro' type often appears, whereas the rondo finales make great use of folklike dance rhythms. Bečvařovský was a prominent piano teacher. Most of his piano compositions were written as teaching material and some of them are still used and reissued for that purpose. The progressive orientation of his teaching can be seen from the fact that by about 1803 he was assigning works of Beethoven (piano concertos and sonatas), Cramer and Dussek to his more advanced pupils.

WORKS
*thematic catalogue in Kadlec (1971), 240–86*, [KA]

VOCAL
*for 1 voice and piano unless otherwise stated*

[6] Gesänge beim Klavier, KAiv:I (J.G. Jacobi, J.W. von Goethe and others) (Offenbach, *c*1799), arr. B.J. Mäurer as 6 Lieder, gui (Bonn, 1802)

[7] Gesänge beim Klavier, ii, KAiv:2/5 (S.A. Mahlmann, S. Albrecht and others) (Offenbach, *c*1800)

Leyer und Schwerdt (T. Körner), i–ii, KAiv:8, 9/7 (Berlin, *c*1814–15), arr. C. Klage for gui (Berlin, 1815); iii, KA:10 (Berlin, 1819)

Single songs: Die Würde der Frauen, KAiv:3 (F. Schiller) (Brunswick, *c*1800); Zur Einweihungsfeier des Neuen Locals der Grossen National-Mutterloge zu den Drei Weltkugeln im Orient zu Berlin, KAiv:4 (Berlin, 1800); Der Zauberbann, KAiv:6 (A.F.E. Langbein), before 1803; An den Abendstern, KAiv:6, before 1803; Preussisches Trinklied (Der Elfer), KAiv:11 (Sismar), pf/gui acc. (Berlin, *c*1815); Wenn wir so im trauten Kreise (Gesellschaftslied), KAiv:12 (F.W.J. Kralowsky), pf/gui acc. (Berlin, n.d.)

Masonic and other songs pubd in contemporary anthologies

INSTRUMENTAL

Kbd concs.: F, KAii:1, op.1 (Offenbach, 1793); Concerto en rondo, C, KAii:2, op.2 (Offenbach, 1794); E♭, KAii:3, op.5 (Offenbach, 1800); F, KAii:4, op.6 (Brunswick, n.d.)

Chamber: 3 sonates, KAiii:1–3, pf, vn, vc obbl, op.3 (Offenbach, 1798); Divertissement, G, KAiii:4, pf, vn obbl (Berlin, 1811/12); Grande sonate, C, KAiii:5, pf, fl/vn obbl, op.47 (Berlin, 1819); Rondoletto, E♭, KAiii:6, pf, vc/vn obbl, op.48 (Berlin, 1819)

Pf sonatas: G, KAi:1 (Berlin, 1797); Nouvelle sonatine, G, KAi:2, 4 hands (Berlin, ?1812); Sonate facile, G, KAi:10 (Mainz, ?1813); [4] Sonates faciles, agréables et progressives, KAi:11 (Hamburg, *c*1816), no.3 lost; Sonata facile, F, KAi:12, ed. K. Hůlka, Album starších českých mistrů, viii (Prague, 1892); 4 leichte Sonaten, KAi:17, 4 hands (Brunswick, n.d.), no.4 lost; 4 leichte Sonatinen (Brunswick, n.d.); F, KAi:15, op.40 (Berlin, 1819); no.11, KAi:19 (Vienna, n.d.); Sonate nouvelle, KAi:20 (Vienna, n.d.); F, KAi:21 (Offenbach, n.d.) [? same as op.40]; E♭, KAi:22 (Bonn, n.d.); KAi:23 (Mainz, n.d.), Sonates périodiques (Rotterdam, n.d.)

Pf exercises: 5 pieces, KAi:3–7, in Kleine practische Klavierschule, ed. F. Lauska (Berlin, *c*1812, 2/1815 as Instructive Übungsstücke), incl. Andantino with Variations, B♭, ed. in MVH, xv (1966); Elementar-Hefte für das Pianoforte, enthaltend ... Übungsstücke

... für die allerersten Anfänger, KAi:16 (Berlin, 1819); Kleine Handstücke für das Pianoforte, KAi:27 (Berlin, 1819); 2 thèmes agréables variés à l'usage des amateurs (Rotterdam, n.d.)

Other pf works: Rondeau agréable, C, KAi:18 (Berlin, *c*1811); 3 Sieges-Märsche der Verbündeten Truppen nach der Völkerschlacht bey Leipzig, KAi:9 (Berlin, 1813/14); Prelude with 5 variations, F, KAi:25 (Berlin, *c*1815); Polonoise, C, KAi:13 (Berlin, *c*1815), ed. in MAB, xiv (1953, 3/1973); Rondeau, E♭ (Berlin, 1819); Neueste Berliner Hof- und Favorit- Tänze, 4 vols. (Berlin, *c*1819), vols.1–2 ?lost; 2 polonaises, E♭, C, KAi:14 (Leipzig, 1819/20); Polonaise favorite, F, KAi:24 (Hamburg, n.d.); Saxe-Coburg, rondo (Philadelphia, n.d.)

Org: Präludium und 5 Variationen (Vienna, n.d.), ?lost; other works, lost

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*ČSHS*; *DlabačžKL*, i; *GerberL*; *GerberNL*; *LedeburTLB*; *MCL*, i

G.J. Dlabacž: 'Versuch eines Verzeichnisses der vorzüglichern Tonkünstler in oder aus Böhmen', *Materialien zur alten und neuen Statistik von Böhmen*, ed. J.A. Riegger, vii (Leipzig and Prague, 1788), 133–62, esp. 145

*AMZ*, i–xxv (1798–1823)

H. Engel: *Die Entwicklung des deutschen Klavierkonzertes von Mozart bis Liszt*(Leipzig, 1927/*R*), 90

J. Němeček: *Nástin české hudby 18.století*[Outline of 18th-century Czech music] (Prague, 1955), 217

J. Racek: *Česká hudba* [Czech music] (Prague, 1949, 2/1958), 169, 257

O. Kadlec: *A.F. Bečvařovský: český hudební emigrant* [Czech musical emigrant] (diss., U. of Prague, 1971) [with bibliography, thematic catalogue, Ger. summary]

U. Wagner: *Das Wirken böhmischer Komponisten im Raum Berlin/Potsdam: ein Beitrag zum Problem der sogenannten böhmischen Musiker-Emigration im 18. Jahrhundert* (diss., U. of Halle, 1988), esp. chaps. 3 and 4; work-list in appx 3)

MILAN POŠTOLKA/UNDINE WAGNER

**Bédard, Hubert (François)** (*b* Ottawa, 28 Dec 1933; *d* Brignoles, France, 16 June 1989). Canadian harpsichord maker and harpsichordist. After classical studies he entered the Conservatoire de Musique in Montreal (1956), where he studied organ with Bernard Lagacé and harpsichord with Kenneth Gilbert. In 1959–60 at the Vienna Music Academy he studied harpsichord with Eta Harich-Schneider and had private lessons with Isolde Ahlgrimm (1959–60); he also studied at the Amsterdam Conservatory with Gustav Leonhardt (1960–61). After resuming his career as organist in Montreal, he served as musician-in-residence at the Shakespeare Festival, Stratford, Ontario (1962–3), and then entered the workshop of Frank Hubbard in Waltham, Massachusetts, to learn the craft of instrument making. In 1968 he moved to Paris as chief restorer in the Conservatoire workshop then being established under Frank Hubbard's direction. At the same time Bédard set up his own workshop with a small staff where he undertook restorations for other collections and produced harpsichords modelled on historical prototypes.

During the following 20 years over 40 early keyboard instruments were restored under his direction, both for private collectors and for a number of museums, including the Vleeshuis (Antwerp), the Musée des Arts Décoratifs (Lyons), the Musée des Beaux-Arts (Chartres), the Horniman Museum (London) and the Musée de la musique (Paris). Bédard's approach to restoration was both conservative and intuitive. He held that any intervention on historical instruments should be reversible, in case new elements were one day to come to light; at the same time he believed that the instruments should be both played and heard. During his years in Paris he taught a number of younger makers who subsequently established their own workshops. He also developed several harpsichord kits which are marketed by the Heugel-Leduc publishing firm in Paris.

Bédard made a recording (1964) of Froberger and Louis Couperin on the 1646 harpsichord by Andreas Ruckers held in the Vleeshuis, and prepared editions of Rameau's *Hippolyte et Aricie* and *Les Fêtes d'Hébé* for a perfomance on Radio-Canada Television (1964). He also published French translations (with Félia Bastet) of Frank Hubbard's *Three Centuries of Harpsichord Making* (Cambridge, MA, 1965; Fr. trans., 1981), and of Andreas Streicher's *Kurze Bemerkungen über das Spielen, Stimmen und Erhalten der Forte-piano* (Vienna, 1801/*R*; Fr. trans., 1982).

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HOWARD SCHOTT, KENNETH GILBERT

**Bede** [Beda venerabilis] (*b* Northumbria, 673; *d* Jarrow, 735). Anglo-Saxon monk, writer and historian. His works, particularly the *Historia ecclesiastica gentis Anglorum* ('Ecclesiastical History of the English People'), provide important evidence for the practice of music in the Anglo-Saxon Church during the 6th, 7th and early 8th centuries. At the age of seven, he was placed under the care of Benedict Biscop (628–90), abbot and founder of the Northumbrian monastery of St Peter at Wearmouth. When Biscop founded the brother abbey of St Paul at Jarrow in 682 Bede was sent there to join its abbot Ceolfrith (642–716). Bede spent the rest of his life at Jarrow, where he became a dedicated teacher, never travelling outside Northumbria. Biscop and Ceolfrith acquired many books on their frequent journeys to Rome and Gaul and were largely responsible for the substantial collection of manuscripts owned by the abbeys; they also created one of the most important scriptoria in Anglo-Saxon England. Wearmouth became a major centre for the teaching of liturgical music in Northumbria when in 680 Biscop acquired the services of John, archcantor of St Peter's basilica and abbot of St Martin's in Rome, to teach his monks how to celebrate the liturgy and to chant according to the practice of the Roman churches.

Bede's writings were intended to aid his work as a teacher and include a number of commentaries on the scriptures, hagiographical texts, a book of hymns, a history of the abbots of Wearmouth and Jarrow and treatises on orthography and metrics; a list of his writings (to which should be added *De locis sanctis*) may be found at the end of his most important work, the *Ecclesiastical History*. Many spurious texts have also been attributed to Bede, including a *Musica theorica* and a *Musica quadrata seu mensurata* (*PL*, xc, 909ff); the former is an anonymous commentary on Boethius's *De institutione musica* and the latter is the treatise on mensural theory by MAGISTER LAMBERTUS. Music as a theoretical discipline was practically unknown to Bede and his contemporaries in the Anglo-Saxon Church; he was not acquainted with the works of Boethius, Martianus Capella or Cassiodorus's *Institutiones* and, according to his biographer Cuthbert, he remained distrustful of Isidores of Seville's 'falsehoods'.

Although none of his works discusses music directly Bede's writings nevertheless constitute some of the most

important and informative evidence for liturgical music in the Anglo-Saxon Church. *De orthographia* contains definitions of several musical terms, for example, *bucina*, *cantator* and *rhythmos*; and *De arte metrica* includes a discussion of the definition and difference between rhythm and metre, a passage later quoted by Aurelian of Réôme. His biblical commentaries refer to the singing of the Gloria in excelsis and Agnus Dei in the Mass, the omission of the alleluia from the Mass during Lent and its reinstatement at Easter.

The *Ecclesiastical History* was completed in 731, a few years before Bede's death, and traces the history of the Anglo-Saxon Church from the arrival in Kent in 597 of the Roman missionary St Augustine. Bede's view of this history was coloured by a strongly pro-Roman bias that led him to present much of the work in terms of the gradual spread of Roman traditions, including chant, throughout the English Church (*see* CELTIC CHANT, §1). In particular, he mentions several times that there was a tradition of Roman chant practised in Kent that had been transmitted by 'the disciples of Pope Gregory' (*Ecclesiastical History*, v.20). Although Bede never stated that he thought Gregory I was the original creator of the repertory, the emphasis he and other Anglo-Saxon writers placed on Gregory I's role in introducing Roman chant, as well as Christianity, to England is thought to have laid the foundations for the later legend of Gregory I's authorship.

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CALVIN BOWER/JANE BELLINGHAM

**Bedeckher, Philipp Friedrich.** *See* BÖDDECKER, PHILIPP FREIDRICH.

**Bedford, Arthur** (*b* Tiddenham, Glos., 8 Sept 1668; *d* Hoxton, London, 13 Aug 1745). English clergyman, scholar and writer. He held clerical positions in Bristol from 1693, in Newton St Loo, near Bath, from 1713, and at the Haberdashers' Hospital, Hoxton, from 1724. He supposedly was chaplain to the first two dukes of Bedford, and in his later years to Frederick, Prince of Wales, but does not seem to have served actively in their households. He was a major figure in the campaign against the theatres, publishing *The Evil and Danger of Stage Plays* (Bristol, 1706) and a sermon (London, 1730) given in 1729 at St Botoph Aldgate, against the building of Goodman's Fields Theatre. In doing so he and the Nonjuror Jeremy Collier (1650–1726) prepared the way for the Licensing Act of 1737 that instituted the first censorship of plays. He also exerted an important influence on writings on musical taste, especially on 16th-century music, or 'ancient music', as it became called around 1700. In *The Great Abuse of Music* (London, 1711) he condemned the increasing commercialization of music for the home and the theatre and championed the works of the Elizabethan masters as models of good taste and morality. As a scholar he published works on issues of astronomical chronology raised by Isaac Newton and contributed to an Arabic psalter and an edition of the New Testament for Asians. His *Excellency of Divine Musick* (1733) includes at least three hymns composed by him.

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WILLIAM WEBER

**Bedford, David (Vickerman)** (*b* London, 4 Aug 1937). English composer. He studied at the RAM between 1958 and 1961, where he was taught composition by Berkeley; he was later appointed FRAM. In 1962 he was a pupil of Nono in Venice and also worked at the RAI electronic music studio in Milan. Since 1963 he has spent some of his time as a schoolteacher, in particular at Queen's College, London (1968–80), where he was also composer-in-residence in 1981; between 1983 and 1987 he was associate visiting composer at Gordonstoun School, Scotland. He became youth music director of the English Sinfonia in 1986, and from 1994 also the orchestra's composer-in-association.

In 1963–6, in particular, Bedford reaped the fruits of an obsession with the American poet Kenneth Patchen, whose texts he set to powerful effect in the dense but evocative textures of the *Two Poems* for unaccompanied chorus (1963), his first work to receive international recognition. Subsequently one of the most individual aspects of his output became his deployment of experimental techniques of the time in music designed for performance by children. An enthusiastic contributor to Universal Edition's groundbreaking *Music for Young Players* series, Bedford drew on graphic scoring methods, space-time (or proportional) notations, extended instrumental and vocal techniques, and the chance-determined procedures of such composers as Cage, Earle Brown and his for-a-time close colleague Cornelius Cardew, to produce pieces which elegantly combine simplicity of realization and directness of effect; the ensemble composition *An Exciting New Game for Children of All Ages*

(1969) is a good example. Another dimension of his ability to transcend the common barriers between different fields of musical endeavour is demonstrated in *The Tentacles of the Dark Nebula* (1969) for tenor and eight strings – commissioned and first performed by Peter Pears – which sets prose from a short story by Arthur C. Clarke with an urgent lyricism amid its instrumental glissandos and quarter-tones.

From 1969 onwards, Bedford was involved with Kevin Ayers, whose group The Whole World took part in Bedford's *Star's End* for rock group and orchestra (1974). This work is probably the best of his pieces to combine elements from cultivated and vernacular traditions during a period of particular optimism for such concerns.

Since those years of maximum exposure, Bedford has been active in popular, commercial and film music (for instance, producing, in 1973, a live instrumental version of Mike Oldfield's *Tubular Bells*) as well as composing for both the concert hall and the operatic stage, and for professional and amateur forces. His prolific output has continued to reflect the changing values and conditions of its time; *Twelve Hours of Sunset* for chorus and orchestra (1974), for example, sets words by Roy Harper to shimmering sounds typical of 1960s 'texture' music with greater consonance than many at the time would have dared. His Symphony no.1 (1984) initially suggests a less flamboyant demeanour, yet as a whole is an excellent example of the composer's skills as an orchestrator as well as of the more symphonic, less static approach that characterises his later output. Bedford's work for children has continued with the composition of eight operas for schools and several innovative large-scale projects, such as *A Charm of Blessings* for vocal soloists, children's choir, chorus and orchestra (1997).

WORKS
*(selective list)*

INSTRUMENTAL

Orch: Star's End, rock group, orch, 1974; The Valley Sleeper, the Children, the Snakes and the Giant, 1983; Sym. no.1, 1984; The Transfiguration: a Meditation, 1988; In Plymouth Town, chbr orch, 1992; The Goddess of Mahi River, sitār, tablā, fl, vc, chbr orch, 1994; Rec Conc., 1994; At the Sign of the Crumhorn, 1998; Ob Conc., ob/eng hn, str, 1998; The Sultan's Turret, 1998; Like a Strand of Scarlet, baroque chbr orch, 1999; Perc Conc., perc, chbr orch, 1999; works for sym. wind, brass band, youth orch, amateur orch

Chbr and solo inst: Piece for Mo, perc, vib, accdn, 3 vn, vc, db, 1963; Pf Piece 1, 1966; 18 Bricks Left on April 21st, 2 elec gui, 1967; Pentomino, wind qnt, 1968; You asked for it, gui, 1969; The Sword of Orion, fl, cl, vn, vc, 2 perc, 4 metronomes, 1970; With 100 Kazoos, ens, 100 kazoos played by audience, 1971; A Horse, his Name was Hunry Fencewaver Walkins, gui, ens, 1973; Pancakes with Butter Maple Syrup and Bacon, and the TV Weatherman, brass qnt, 1973; Variations on a Rhythm by Mike Oldfield, 84 perc (3 players), 1973

Circe Variations, cl, pf, vn, vc, 1976; The Ones who Walk Away from Omelas, ww qt, elec gui, elec b gui, timp, str qt, 1976; Fridiof Kennings, sax qt, 1980; Sonata in 1 Movt, pf, 1981; Str Qt, a, 1981; Sym. for 12 Musicians, ens, 1981; Toccata, d, pf, 1981; Wind Sextet, wind qnt, pf, 1981; ♩ = 120, b cl, tape delay, 1984; Pentaquin, fl/pic, cl, va, hp, perc, 1985; Diafone, fl, vib, 1986; In memoriam, pf, 1986; Verses and Choruses, 2 gui, 1986; Hoketus David, 2 pf, 1987; Memories of Ullapool, fl, gui/hp, 1987; Erkenne Mich, fl/a fl, ob/eng hn, b cl, vib, 1988; Backings, s sax, tape, 1991; Cadenzas and Interludes, 2 cl, va, vc, db, 1992; Str Qt no.2, 1998

VOCAL

Choral: 2 Poems (K. Patchen), SATB, 1963; A Dream of the Seven Lost Stars (Patchen), SSATBB, ens, 1964; Star Clusters, Nebulae and Places in Devon (Bedford), SSAATTBB, brass, 1971; Twelve Hours of Sunset (R. Harper), chorus, orch, 1974; Of Beares, Foxes and Many, Many Wonders (R. Hakluyt), SSAATTBB, ens, 1978; The Way of Truth (Parmenides, trans. K. Popper), SATB, elecs, 1978; Of Stars, Dreams and Cymbals (T. Browne), SATB, 1982; An Island in the Moon (W. Blake), SATB, 1986; A Charm of Joy (*Carmina Gadelica*), SATB, str, 1996; A Charm of Blessings (*Carmina Gadelica*), SATB, 1997; The City and the Stars (A.C. Clarke), SATB, orch, 2000

Solo vocal: Music for Albion Moonlight (Patchen), S, fl, cl, pf, vn, vc, a melodica, 1965; O Now the Drenched Land Wakes (Patchen), Bar, pf duet, 1965; That White and Radiant Legend (Patchen), S, spkr, fl, ob, cl, bn, vn, va, vc, db, 1966; Come in Here, Child (Patchen), S, amp pf, 1968; The Tentacles of the Dark Nebula (Clark), T, 8 str, 1969; The Garden of Love (Blake), fl, cl, hn, tp, db, rock group, 6 dancers, 1970

Some Stars above Magnitude 2.9 (Bedford), S, pf, 1971; When I Heard the Learn'd Astronomer (W. Whitman, C. Flammarion), T, wind ens, 1972; Because he Liked to be at Home (Patchen), T, s rec, hp, 1974; The Golden Wine is Drunk (E. Dowson), 16vv, 1974; On the Beach at Night (Whitman), 2 T, pf, org, 1977; The Juniper Tree (T. Bragg), S, rec, hpd, 1982; Be Music Night (Patchen), S, pf, 1986; The OCD Band and the Minotaur (Gorla), S, fl, cl, vn, vc, gui, pf, 1990; Touristen Dachau (M. White), S, male vv, fl, ob, cl, vn, va, perc, 1992; I am Going Home With Thee (*Carmina Gadelica*), 6 female vv, str, 1993; My Mother, my Sister and I (A. Powell), 3 S, tape, 1994

WORKS FOR CHILDREN

Ops: The Rime of the Ancient Mariner (S. Coleridge), 1975–6; The Return of Odysseus (Bedford, after Homer), 1976; The Death of Baldur (Bragg, after S. Sturluson), 1979; Fridiof's Saga (Bragg, after Icelandic saga), 1980; The Ragnarok (Bragg, after Sturluson), 1982; The Camlann Game (Williams), 1987; Anna (Powell and C. Phillips), 1993

Other works: Whitefield Music 1, 12 bell bars, 12 milk bottles, 4 drums, 1966; Whitefield Music 2, ens (6–36 players), 1967; An Exciting New Game for Children of All Ages, ens, 1969; Some Bright Stars for Queen's College, chorus, 2 melodicas, pf, 3 rec, 1970; Balloon Music 1, 2–1000 balloons, 1973; The Song of the White Horse (G. Chesterton), boy's chorus, ens, tape, 1977; Seascapes (E. Bedford, C. Jackson, trad.), vv, str qnt, 1986; Into Thy Wondrous House (Bible: *Isaiah*, Patchen), S, children's chorus, SATB, orch, 1991; From Clocks to Stars (Milton and others), Ct, TTB, children's chorus, SATB, perc, org, 2000

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KEITH POTTER

**Bedford, Steuart (John Rudolf)** (*b* London, 31 July 1939). English conductor, brother of DAVID BEDFORD. He studied at the RAM and was an organ scholar at Worcester College, Oxford (where he conducted university productions of Britten's *Albert Herring* and Menotti's *The Consul*). In 1965–6 he joined the Glyndebourne music staff, and in 1967 the English Opera Group, with which he made his conducting début that year in *The Beggar's Opera* at Sadler's Wells Theatre. In 1965 he became a professor at the RAM and conductor of the opera class, with which he conducted his own version of *L'incoronazione di Poppea* in 1969 (which he discussed in *Opera*, xx, 1969, pp.94–100) and gave the first modern British performances of Donizetti's *Belisario* as an RAM centenary production (1972). He conducted the première of Gardner's *The Visitors* (1972, Aldeburgh Festival), the first stage performances of Britten's *Owen Wingrave* (1973, Covent Garden), and was widely praised for his

preparation, conducting and recording of Britten's *Death in Venice* (1973, Aldeburgh). He conducted many later performances of that work at Covent Garden and on tour abroad; also the US première at the Metropolitan Opera in 1974 (his American début). He returned to the Metropolitan for *Le nozze di Figaro* in 1975 and *Billy Budd* in 1997. In December 1973 he was appointed an artistic director of the Aldeburgh Festival, and in 1975 joint artistic director of the English Music Theatre Company, for which he conducted the première of Stephen Oliver's *Tom Jones* in 1976, the first British production of Britten's *Paul Bunyan* also 1976, and the première of Minoru Miki's *Ada* (1979). He also conducted the première of Britten's cantata *Phaedra* op.93 at the 1976 Aldeburgh Festival, the revised version of Oliver's *Duchess of Malfi* at Santa Fe (1978), and in 1995 the première of Lowell Liebermann's *The Picture of Dorian Gray* at Monte Carlo. Bedford was appointed principal conductor of the English Sinfonia in 1982, and has appeared as guest conductor throughout the world. Among his recordings are Holst's *The Wandering Scholar* and vital, idiomatic readings of many works by Britten.

NOËL GOODWIN

**Bedient, Gene R.** (*b* Alliance, NE, 23 Aug 1944). American organ builder. After graduating from the University of Nebraska, he was apprenticed to Charles McManis of Kansas City and in 1969 established his own firm in Lincoln, Nebraska. In 1971 he received the master's degree from the same university; one of his first organs was built for the Wesley Foundation there in 1975. Bedient's earlier organs were strongly influenced by historic north German models and were usually tuned in non-equal temperaments. By the 1980s Bedient was also building organs in the French classic style (St Mark's Church, Grand Rapids, Michigan, 1985) and the French romantic style (Idlewild Presbyterian Church, Memphis, Tennessee, 1989) as well as more ecletic organs. Other notable organs include those at Ripon College, Ripon, Wisconsin (1982) and Queen's College, New York (1991). The firm also builds a line of pre-designed one- and two-manual organs for small churches.

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BARBARA OWEN

**Bedingham, John.** *See* BEDYNGHAM, JOHANNES.

**Bedini, Domenico** (*b* ?Fossombrone, *c*1745; *d* after 1795). Italian soprano castrato. His career began intermittently in comic opera at Pesaro (1762) and Rome (1764), and as secondo uomo in *opera seria* at Venice (1768). In 1770–71 he was secondo uomo in five Italian houses and then entered the service of the Munich court, resuming his career in Italy in 1776 and soon becoming primo uomo in leading houses. He is mostly remembered as the first Sextus in Mozart's *La clemenza di Tito* (1791, Prague). He retired after singing at Florence in Carnival 1792 and by 1795 was in the *cappella* of the Santa Casa of Loreto in his native region.

DENNIS LIBBY

**Bédos** [Bedos] **de Celles, François** (*b* Caux, nr Béziers, 24 Jan 1709; *d* St Denis, Paris, 25 Nov 1779). French organ builder and writer on organs and organ construction. He entered the Benedictine Congregation of St Maur at La Daurade, Toulouse, on 7 June 1726. On 30 October 1745 he became secretary of Sainte-Croix abbey at Bordeaux, where in 1748 he built an organ in the monastery church; after the Revolution it was transferred to St André, Bordeaux, and much original pipework survives. In 1759 he was elected a member of the Académie des Sciences, Bordeaux, and was subsequently elected a corresponding member of that of Paris. In 1761–2 he built an organ at St Vincent, Le Mans; he was also consultant for many other new organs. Bédos de Celles is best known for his writings, particularly his *L'art du facteur d'orgues*. This work is among the earliest to describe in detail the design and physical construction of the pipe organ and provides a valuable description of classical French organ building. His extensive and highly detailed plates, charts and diagrams deal with aspects of organ design, mixture compositions, pipe scales, pipes and pipe making, and tools and their use. Working from the writings of MARIE DOMINIQUE JOSEPH ENGRAMELLE, he gave exhaustive instructions on the transfer of musical scores to organ barrels for mechanical playing and provided two complete pieces in the form of pinning charts. This aspect of his work inspired the makers of mechanical organs from his time forward. Bédos de Celles also described a mechanism for a square piano combined with an organ, a claviorgan and a *vielle organisée* and included a detailed discussion of ornamentation, articulation and principles of organ registration. He contributed reports on new organs to the *Mercure de France*.

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GUY OLDHAM/ARTHUR W.J.G. ORD-HUME

**Bedouin music.** 'Bedouin', derived from the Arabic *badū*, refers to tribal peoples found in the Arab world and Israel. The Bedouin are nomadic desert pastoralists found in the deserts of West Asia, the Arabian peninsula and the North African Sahara. Through changing circumstances many Bedouin have now become sedentarized. Organized within the tribe (*qabīla*), clan (*'ashīra*) and extended

family, these peoples lead an independent way of life. Since antiquity they have had close associations with date palm trees and camels, which also adapted to the harsh nature of the desert.

Bedouin music developed slowly and internally, through long periods of semi-isolation. But trade contact with villages and towns at the edge of the desert also had an impact, especially recently, with Bedouin sedentarization. Radio and television have entered Bedouin tents and houses, bringing many new impulses. Outside influences on Bedouin music include the use of certain tetrachords, ornamentation and musical instruments. Today, although the nomadic way of life is disappearing, Bedouin cultural values and music have assumed symbolic importance within some Arab nation-states such as Jordan and Oman.
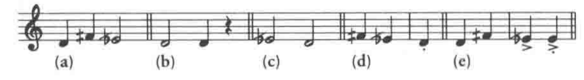


1. General musical characteristics.

*(i) Melody.* Bedouin melodies are short and usually fall within the ambitus of a 4th (extension to a 5th occurs, but is rare). The melodic line is mostly formed of stepwise intervals. Intervals of 3rds and 4ths are found, but a 5th is rare. Melodies are resistant to change, usually following a melodic formula. When small nuances of variation in rhythm or melody occur, they are perceived as highly significant. There is much melodic repetition: sometimes the whole poem is sung to a one-line melody. The melody of the first hemistich is either repeated exactly or with some alteration in the second hemistich, and if the same words are repeated, they take the same melody.

*(ii) Mode.* Bedouin songs are based on the tonic (*qarār*). The melody moves around it and leads to it, and most songs begin with it. Various characteristic cadences (*qafl*) are used; see ex.1 (*d* as tonic). The Bedouin use a special

Ex.1 Bedouin cadences (a, b, c, d, e)




tetrachord (*jins*): *d–e♭–f♯–g*. The interval *e♭–f♯* is approximately a whole tone, and it gives Bedouin singing its special character. Other tetrachords that are used probably derive from urban music: *Ṣabā*, *Ḥijāz* and *Bayātī* (Table 1).

*(iii) Vocal style.* Most types of song are interpreted in an alternating or antiphonal manner, although some are performed by a solo poet-singer accompanying himself on the *rabāba* (one-string fiddle). Singing is in a high-pitched nasal voice, especially when sung solo. The declamatory style is almost always syllabic, except during cadences.

TABLE 1: Tetrachords used in Bedouin music: The Bedouin tetrachord (*jins*) and others
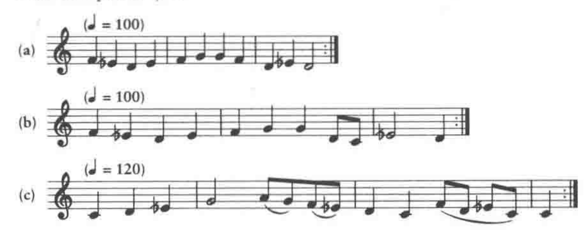
| | |
|---|---|
| Bedouin *jins* | d – e♭ – f‡ – g |
| *Ṣabā* | d – e♭ – f♯ – g♭ |
| *Ḥijāz* | d – e♭ – f♯ – g |
| *Bayātī* | d – e♭ – f – g |

*(iv) Text.* Verses usually consist of two hemistiches. Songs are performed in a Bedouin poetic dialect (*shi'r al-badawi* or *shi'r al-malḥūn*) which differs from everyday speech. New words are improvised to existing melodies. Themes usually relate to Bedouin values and experience (nomadism, heroism and life-cycle events). Some urban influences occur, especially among sedentarized Bedouin. Religious or Sufi themes appear within North African Bedouin songs, for instance the *'aiyāī* singing of the Algerian Bedouin.

2. Genres. The main features of many Bedouin genres are consistent throughout the Arab world, although genres may be known by different names. Variation, due to contact with local townspeople over a long period, reflects the specialities and tastes of different regions. Some genres are performed with dancing.

*(i) Ḥudā' and hjenī (camel songs).* *Ḥudā'* was an Arab vocal genre used from the pre-Islamic period in connection with camels: to pasture them, gather them when dispersed, and on journeys to ease their fatigue and increase their pace as well as entertaining human travellers. Today Bedouin camel-related songs with the same functions are known as *hjenī* or *frāqī*. The *hjenī* melody consists of three measures in a four-beat metre (totalling 12 beats). A melodic leap (sometimes of a 3rd) may precede the cadence. Ex.2 shows three variants: 2*a* and 2*b* from

Ex.2 Examples of *hjenī*




nomad sources, and 2*c* from the city. 2*b*, with only 11 beats as opposed to 12, shows the possible changes which could affect a Bedouin type in the process of internal development. 2*c* shows the influence of urban singing, containing some melismatic figures.

*(ii) Ḥidā (battle and work songs).* Before, during or after battle Bedouin warriors used to sing short plain melodies in a rhythmic declamatory style in a three-beat metre (ex.3). The contemporary poet-singer (*ḥādī*) usually

Ex.3 *Ḥidā* (Jordan)




improvises new verses, singing them alternately with the other participants. (Agricultural labourers also sing another form of *ḥidā* as work songs in a two-beat metre.) In Palestine the *ḥidā* is an open-air song accompanying the *saḥja* dance (*see* Palestinian music, §2).

*(iii) Uhzūja (heroic songs).* From ancient times to the Abbasid period a related term, *hazaja*, meant to dance and sing in joy. In pre-Islamic Arabia women encouraged



*1. Bedouin dance with weapons, accompanied by frame drums (ṭār) and barrel drums (mirwās); Abu Dhabi, United Arab Emirates, 1998*

warriors by singing and playing the frame drum (*duff*); Bedouin women still sing songs of this type, known in some regions as *uhzūja*. In modern folk music this category contains sung poems dealing with war, battle and heroism. There are no special forms or melodies; usually new words are set to a well-known and lively folksong, which then becomes an *uhzūja*. These songs are mostly sung in processions and at some national festivities (*see* JORDAN (i), ex.2).

*(iv) Qaṣīd (poetic ode).* From the earliest period of Arab history poetry has been connected with singing or recitation, sometimes with instrumental accompaniment. The Bedouin *qaṣīd* is related to the *qaṣīda*, an old form of monorhyme poetry consisting of many two-line verses (*bayt*) (ex.4). Bedouin singers prefer to be called 'poet'

**Ex.4** A *qaṣīd* melody



(*shā'ir*) rather than 'singer'; some use *rabāba* accompaniment. The Bedouin *qaṣīd* is performed with the *sāmer* dance (see below).

*(v) Sāmer, saḥja and daḥḥiyya (dances with female soloist).* The *sāmer* ('entertainment') or *saḥja* is performed by a circle of male dancers on happy occasions (ex.5). A leader

**Ex.5** *Sāmer* (Jordan)
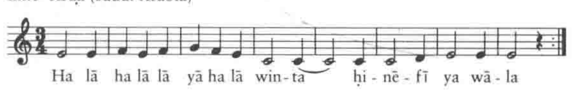
(♩ =120)

sings the *qaṣīd* verses and participants either repeat them or sing the verse '*Halā halā...*' ('Hallelujah, hallelujah ...'). After some time the leader asks a female member of the tribe to join the dance; in Jordan she is known as *al-ḥāshī* ('defender') because she defends herself with a sword from the surrounding male dancers who try to touch her. This last part of the dance is called *daḥḥiyya*, a wild and active performance with aspects of mystical eroticism. (For the *daḥḥiyya* dance of the Negev desert Bedouin *see* PALESTINIAN MUSIC, §2; *see also* ARAB MUSIC, §II, 4(ii).) *Habīsh* is another Bedouin dance with a female soloist (*see* YEMEN, §I, 2).

The *sāmer* is believed to be an antecedent of the Jewish and Christian 'hallelujah', and may originate from the *tahlīl* (song of joy) performed by pilgrims circumambulating the Ka'ba at Mecca prior to the advent of Islam.

*(vi) 'Arḍa and razfah (combat dances).* In the Arabian peninsula a dance named *'arḍa* ('exposition'; *see* SAUDI ARABIA, §5(i)) recalls pre-Islamic tribal battles (ex.6). Two

**Ex.6** 'Arḍa (Saudi Arabia)
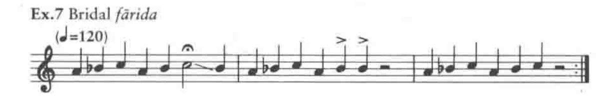



['You are a believer [in God] young man']

rows of men face one another, clapping, singing and dancing in a lively manner, accompanied by large frame drums (*ṭār*). At the peak of the dance two swordsmen perform a duel between the rows of dancers. This dance may be related to the ancient *rakbānī* ('riders' singing') or *rajaz* (improvised verses performed during battles or work). In the extreme south of Iraq the *'arḍa* and *samrī* dances are both performed (*see* IRAQ, §II, 1). Dances of Bedouin origin which use weapons (often known as *razfah* or *ayyala*) have achieved significance and popularity in the Arab Gulf states (fig.1) and Oman (*see* ARABIAN GULF and OMAN, §2 and 3).

*(vii) Fārida (bridal and pilgrim songs).* The term *fārida* denotes both the group of women accompanying the bride from her parental home, and their singing performed within this ritual journey. They sing in slow tempo, insistently prolonging one particular note (ex.7; *see also*

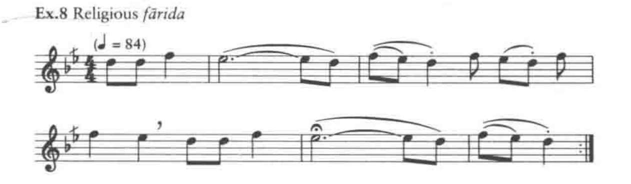
**Ex.7** Bridal *fārida*




JORDAN (i), ex.1). There is no ornamentation; the sound is empty and dry like the wide desert that they cross, enlivening the journey as they sing and improvise new texts.

Certain *fārida*s accompany the departure of pilgrims (ex.8). They may be related to pre-Islamic and early

**Ex.8** Religious *fārida*



Islamic songs called *talbia* which pilgrims sang while travelling to Mecca. Muslim pilgrims still recite *talbias*, but without any melody; it is possible that original *talbia* melodies are preserved in *fāridas*.

*(viii) Ma'īd or 'adīd (lamentations).* Women perform funeral lamentations (also known as *nwāḥ*). During such performances they used to beat their cheeks and breasts, tear their clothes and put ashes on their faces and hair. In some areas they perform a mourning dance in a semicircle, holding hands and moving slowly as they sing and cry.

*(ix) Tarwīda (women's songs).* Various songs are included within this category. Some deal with stages in the marriage process: the bride's bath, ritual application of henna (*see* JORDAN (i), ex.3), or her farewell to her girlfriends. Lullabies are also known as *tarwīdah*.

*(x) Hilālī epic.* This is a well-known folk epic describing incidents occurring during the Banī Hilāl tribe's migration to North Africa. It originated in Bedouin culture and was adapted by non-Bedouin performers and taken into a wider repertory. Banū Hilāl bin 'Āmir bin Ṣa 'ṣa'a is a branch of Hawāzin, a large Arabian tribe who lived in al-Shām (Greater Syria) and then moved to al-Hijaz (on the upper Red Sea coast of Arabia). Abū Zayd is the main figure of the story.

*Hilālī* epic performances usually occur during the evening (especially in winter) in many varied settings such as a tent, house, *dīwān* (family meeting-house), or coffee-house. The narrator, who should have a beautiful voice, might be Bedouin or non-Bedouin. He recites the story in a dramatic style, using special vocal effects, facial expression and body movements. According to region, he may accompany himself on the *rabāba* (one-string fiddle) or frame drum (*ṭār*). During the performance he adds improvised poetic commentary on the various incidents or characters within the story.

3. MUSICAL INSTRUMENTS. The most common instrument of Bedouin music is the *rabāba*, a monochord fiddle with a rectangular frame covered on both sides with skin and played in an upright position. It is unclear when this instrument entered the Arab world, but it is mentioned in the 10th-century 'Great Book of Songs' by al-Farābī. It is not exclusive to the Bedouin.

The *mihbāsh*, a carved wooden mortar and pestle used to grind coffee, is originally associated with Bedouin culture and hospitality; rhythms are created by striking the base and walls of the hollow body with a stick inserted through the top (fig.2). The Bedouin also use the *quṣṣāba* or *shibbāba*, short oblique six-holed flutes. In North Africa the *quṣṣāba* (known locally as the *qaṣba*) varies in size and pitch. Frame drums (*ṭār*, *bandīr*) of different sizes are used in some Bedouin music.



2. *Coffee mortar and pestle (mihbāsh), Shamār Bedouin, Iraq, 1970s*

*See also* ARAB MUSIC, §III; ALGERIA, §2(ii); ARABIAN GULF; EGYPT, §II; IRAQ, §III, 1(i); JORDAN (i); LEBANON, §III, 2; LIBYA; OMAN; PALESTINIAN MUSIC, §2; SAUDI ARABIA, §II, 2(i); SYRIA, §3; TUNISIA, §2 and YEMEN, §I, 1(ii).

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ABDEL-HAMID HAMAM

**Bedyngham** [Bedyngeham, Bedingham, Bodigham, Bellingan, Benigun; perhaps also Boddenham, Bodenham, Bodneham and Bodnam], **Johannes** (*d* ?Westminster, London, reported between 3 May 1459 and 22 May 1460). English composer. The unusually wide distribution of works ascribed to him and the existence of contrary ascriptions to Du Fay, Dunstaple (two works) and Frye suggest that he was a composer of some stature. In 1453–4 Johannes Bedyngham was paid for his robes as one of the four singing-men in the Lady Chapel choir at Westminster Abbey (Bowers). In 1456 he wrote to the king requesting the freedom of his cousin Thomas Bedyngham, wrongly imprisoned in the jail of Ilchester (*GB-Lpro* C 81/1478/25); the pardon was granted on 31 May. On 15 January 1456/7 he made over all his property by letters-patent to David Selly and John Rudolf, gentlemen, and to John Bristowe and Henry Stoneham, clerics; he confirmed this in person at the Westminster Royal Chancery on 30 March 1457/8 (*GB-Lpro* C 54 308, m.21*d*). These documents describe him as verger at the collegiate chapel of St Stephen, Westminster. The same position was later held by Nicholas Ludford; and further documentation corroborates the theory that it was a position for a composer of distinction. Bedyngham was a member of the London Gild of Parish Clerks when its first known membership list was compiled in February 1448/9; in the same source (*GB-Lgc* 4889) his death was

registered during the year Ascensio Domini 1459 to Ascensio Domini 1460.

It is possible that he was the same man as John Bodenham who was born in Oxford in 1422, was a chorister and scholar of Winchester College and then proceeded to New College, Oxford, where he was a scholar and a fellow, taking degrees in civil law (1449) and canon law (1455); Bodenham also cannot be traced beyond 1459. One of the beneficiaries of Bedyngham's letters-patent, John Bristowe, cleric, may be the man of that name who was five years younger than Bodenham, born in the same Oxford parish, and also went to Winchester and New College, later becoming a priest-vicar of St Stephen's, Westminster, where Bedyngham had been verger. Neither Bedyngham nor Bodenham seems ever to have been ordained priest.

It is possible, though unlikely, that the Ferrara court musician 'Johannes de arpa de Anglia', recorded in 1449–50, or the Ferrara cathedral singer 'Johannes quondam alterius Johannis presbiter Londini', 1448, might be Bedyngham. However, Bedyngham's name does not appear in any continental theory treatise of the time – and Hothby, for instance, would probably have mentioned him had he been in Italy. The theory that he remained in England is supported by this and by the relative sparseness of ascriptions to him in the musical sources on the Continent.

Both his mass cycles are unusually free in form. The *Dueil angoisseux* cycle parodies all three voices of its model but in a loose manner that often leaves doubts as to the precise relationship (see analysis in Sparks, 457–8). No models have been found for the other mass music. The two cycles are similar in scope and style; Strohm has drawn attention to similarities in the mass of Johannes Pullois and the Mass *sine nomine* of Benet, and it might be appropriate to see in them the roots of the style Du Fay used in his mass for St Anthony of Padua. The other mass movements, if they are his, are later, to judge from their more expansive style.

His motets are classified as such only because of their Latin text incipits. They are intricate and florid pieces of the utmost rhythmical and notational complexity. If anything in 15th-century music may be termed unvocal, it is these pieces. They bear witness to a composer of a profoundly intellectual bent, and indeed the ascription 'Mr: Jo: bedyngeham' suggests that he had a university degree. They appear only in a manuscript from the very end of the 16th century; but their style is firmly that of the mid-15th century, their context is a group of similar early pieces (perhaps the other four are his too), and their scribe, JOHN BALDWIN, showed a marked interest for earlier music in both the scope and the compilation of this manuscript.

The correct attribution of some of the songs will always be open to discussion. However, authorities on Dunstaple and Du Fay have been unanimous in regarding *Durer ne puis* and *Mon seul plaisir* as of doubtful authenticity, and therefore probably by Bedyngham. These two pieces and *O rosa bella* (original version, no.14) seem authentic, since they are ascribed to Bedyngham in *P-Pm* 714, where the compiler showed a strong interest and understanding for English music. *So ys emprentid* is ascribed in one source to Bedyngham and in one to Walter Frye; it is perhaps more in doubt than any of the other works. Because of its similarity of style to *So ys emprentid*, *Myn hertis lust* has also been attributed to Frye in much modern literature, although there is no ascription other than to Bedyngham.

The list of 26 different texts in four languages underlaid or applicable to songs ascribed to Bedyngham speaks for itself. Evidently the transmission of his works was circuitous, but their distribution wide. It is unwise to be too dogmatic in attempting to establish the original form of these works. The Italian *lauda* texts are not in music manuscripts but in collections of poems expressly written for known music; and the Latin contrafacta are merely part of the common practice of writing new texts so as to make secular music acceptable in a sacred context. But most of the other texts listed are possible. The poem of *Mon seul plaisir* is by Charles d'Orléans, except that the first three words are changed in all its musical appearances; the only explanation for this would seem to be that the music was originally written for the contemporary English version of Charles' poem (considered by some authorities on the poet to have been the original) and that the French version needed a little juggling to match the music as well as the English poem had done. *Gentil madona* and *O rosa bella* both show curious tensions between musical form and the poetic form of their Italian texts: either the composer did not fully understand the Italian poems or the music was originally written for some other text, possibly in English. The 'rhyming cadences' normally associated with ballade form and with English song in the later 15th century are found in *Gentil madona*, *Le serviteur*, *Myn hertis lust*, *So ys emprentid* and in *Vide Domine*.

The number of sources for some of the songs is impressive. *Mon seul plaisir*, with a contrary ascription to Du Fay, appears in 14 mensural sources, which is more than any authenticated piece by Du Fay; *O rosa bella*, in its original form in 18 sources, has more than any other work of Dunstaple, to whom it is normally attributed; *So ys emprentid* in ten sources is found more often than any other piece by Frye except the ubiquitous *Ave regina celorum*; in addition, *Gentil madona* has 15 sources, which is unusually many for any song written before the 1470s.

The influence of Bedyngham's music was equally great. *O rosa bella* served as a model and a basis for numerous works, including three mass cycles. The anonymous rondeau *Puisque je vis* is apparently modelled on *Mon seul plaisir*, which is several times cited in the literature of the time. *Gentil madona* and *So ys emprentid* each gave rise to a mass cycle and various other pieces. If, as seems likely, all these works are really his, Bedyngham must be accounted one of the more important composers of the mid-15th century.

WORKS

*sources listed in editions*

MASS ORDINARY SETTINGS

1 Mass 'Dueil angoisseux' (on Binchois' ballade), 3vv; ed. in DTÖ, lxi, Jg.xxxi (1924/*R*). In *I-TRmp* 88 it appears without Kyrie but with a Benedicamus Domino (not in edn); Kyrie immediately preceding cycle is in a different style but possibly by Bedyngham. *TRmp* 90 contains Gloria and Credo only, but Gloria carries the only ascription for cycle, and Credo has an additional voice.

2 Mass sine nomine, 3vv, *TRmp* 88, ff.46*v*–54; *TRcap* 93 contains 4 movts only. *GB-Ob* Add.c.87 contains Sanctus, ascribed; Sanctus ed. in Apfel, ii, 139

3 Sanctus and Agnus, 3vv, *I-TRmp* 90, ff.389*v*–395 (anon.), ed. in Gozzi. An annotation on *TRmp* 90, f.73, implies

that they are part of no.1; they are not, but they may be by Bedyngham.

MOTETS

4 Manus Dei, 2vv, *GB-Lbl* R.M.24.d.2 (John Baldwin's Commonplace Book), ff.105*v*–106
5 Salva Jesu, 3vv, *Lbl* R.M.24.d.2, ff.106*v*–107
6 Vide Domine, 2vv, *Lbl* R.M.24.d.2, ff.104*v*–105, ed. in Fallows, 1996

BALLADES

7 Myn hertis lust, 3vv; ed. in CMM, xix (1960), and in Perkins and Garey
8 So ys emprentid, 3vv (also ascribed Frye); ed. in CMM, xix (1960), and in Perkins and Garey

RONDEAUX

9 Durer ne puis, 3vv (also ascribed Dunstaple); ed. in MB, viii (1953, 2/1970)
10 Mon seul plaisir, 3vv (also ascribed Du Fay); ed. in CMM, i/6 (1964, 2/1995)
11 Se belle, 3vv, *I-TRmp* 90, ff.290*v*–291, *TRcap* 93, f.370*v* (both ascribed 'Benigun'); intabulated in Buxheimer Orgelbuch (*D-Mbs* Cim 352b), f.91*v*, as Sebelle anglicum, ed. in EDM, 1st ser., xxxviii (1958)

SONGS OF DOUBTFUL FORM

12 Gentil madona, 3vv, ed. in Perkins and Garey and in Thibault and Fallows
13 Le serviteur, 3vv; ed. in DTÖ, xiv–xv, Jg.vii/1–2 (1900/*R*)
14 O rosa bella, 3vv (also ascribed Dunstaple); ed. in MB, viii (1953, 2/1970)

ADDED VOICES

15 O rosa bella, 3 additional voices to no.14 in *I-TRmp* 89 with annotation 'concordan*cie* O rosa bell*a* cu*m* aliis *tribus* ut posuit bedingham et sine hiis no*n* concorda*nt*'; ed. in MB, viii (1953, 2/1970). The Latin could mean that Bedyngham wrote either the original voices (no.14) or the 3 new ones (no.15); Bukofzer, in MB, viii, accepted the latter interpretation. On account of their style (which must be after 1460), these voices are probably not by Bedyngham.

TEXTS

*including alternative texts for nos.4–14 of work-list*

ENGLISH

Fortune alas, alas what have I gylt (possible orig. Eng. rhyme-royal text for no.12), *GB-Lbl* Harl.7333, Harl.2251, Add.34360; ed. in Hammond
Mi verry ioy and most parfit plesere (possible orig. Eng. version of no.10), *Lbl* Harl.682, f.67*v* (Charles d'Orléans poetry MS); ed. in Steele and Day
Myn hertis lust, sterre of my confort (no.7); ed. in Menner and in Perkins and Garey
So ys emprentid in my remembrance (no.8); ed. in Menner and in Perkins and Garey (2nd half of stanza also in *GB-Ob* Rawl.C.813, f.2; ed. in Padelford)

FRENCH

Durer ne puis se ie ne vous voy belle (no.9)
Fortune elas (text incipit for no.12 in several MSS; possibly Fr. but probably Eng.; no subsequent Fr. text has been found in any 15th-century source
Grant temps ai eu et desiree (no.7 in most MSS)
Le serviteur (no.13, text incipit only, but possibly continuing like the poem set by Dufay, ed. in Droz and Piaget, and in Löpelmann)
Ma seule plaisant doulce joye (opening of Charles d'Orléans' poem, otherwise identical to no.10); ed. in Löpelmann, and in Champion
Mon seul plaisir, ma doulce joye (no.10); ed. in Löpelmann
Pour une suis desconfortee (no.8 in several sources)
Se belle (no.11; no further text survives)
Soyez aprentiz en amours (no.8, presumably an adaptation of the Eng. text opening; no further Fr. text survives)

ITALIAN

Gentil madonna de non m'abbandonare (no.12)
Humil madonna non mi abandonnare (lauda by Francesco d'Albizo for no.12); ed. in Galletti
Madre che festi colui che ti fece (lauda for no.10); ed. in Galletti
Nessun piacere ho sanza te Iesu (lauda by Feo Belcari for no.10); ed. in Galletti
O diva stella, o vergine Maria (lauda for no.14); ed. in Galletti
O rosa bella, o dolze anima mia (no.14; text probably by Leonardo Giustiniani)
Vergine bella non mi abbandonare (lauda by Feo Belcari for no.10 and no.12); ed. in Galletti

LATIN

Ave verum gaudium (no.7), *D-Mbs* 5023
Beata es virgo Maria (no.7), *I-TRmp* 90
[F]esto isti servi (no.12), *CZ-HKm* II A 7 (Speciálník)
Fortune Domine miserere (no.12), *D-Mbs* 5023
Manus Dei (no.4)
Salva Jesu (no.5)
Sancta Maria succurre miseris (no.8), *I-TRmp* 90
Superno nunc emittitur (no.13), *TRmp* 90 (also used as contrafactum for Du Fay's Le serviteur in same MS)
Vide Domine (no.6)

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DAVID FALLOWS

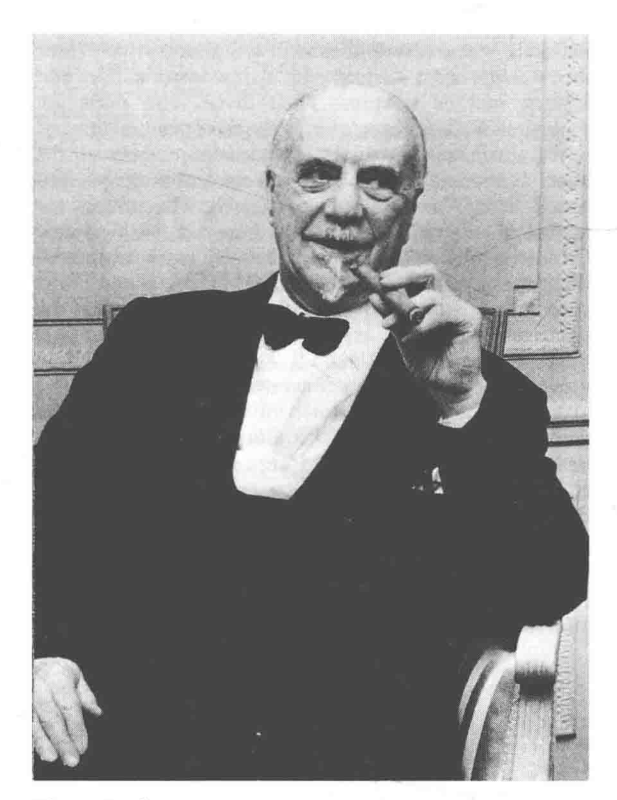
**Beecham,** Sir **Thomas** (*b* St Helens, Lancs., 29 April 1879; *d* London, 8 March 1961). English conductor. Educated at Rossall School and (briefly) Wadham College, Oxford, he studied composition privately with Charles Wood in London and Moszkowski in Paris. As a conductor he was self-taught, making the most of easy circumstances (his father, Sir Joseph Beecham, was a successful manufacturing chemist with a fondness for music) to attend opera and concerts at home and abroad, forming an orchestra at St Helens, and deputizing there for Richter at a concert by the Hallé Orchestra for a civic function when his father was mayor. His professional début as a conductor came in 1902, when, at the Shakespeare Theatre, Clapham, he opened a tour of the ramshackle but impressively named Imperial Grand Opera Company with *The Bohemian Girl*. In 1906 Beecham was invited to become conductor of the New Symphony Orchestra; originally a chamber orchestra, its strength was increased in the following year to 70 players. Delius attended one of its concerts at Queen's Hall and, impressed by what he had heard, introduced himself to Beecham. It was to prove an auspicious meeting for both men. In 1909 Beecham founded his own orchestra, the Beecham Symphony Orchestra, a band of adventurous young players who included Albert Sammons, Lionel Tertis and Eric Coates; in June of that year Beecham gave with it the first complete performance of Delius's *A Mass of Life*. In 1910, with his father's financial backing, he embarked on a five-year period of glittering operatic activity as both conductor and impresario, with seasons at Covent Garden, His Majesty's Theatre and Drury Lane. In the course of them he mounted a festival of Mozart operas, during which he reintroduced to London the almost completely forgotten *Così fan tutte*, and conducted the British premières of five operas by Strauss: *Elektra*, *Feuersnot* and *Salome* in 1910, *Der Rosenkavalier* and the original version of *Ariadne auf Naxos* in 1913. The Beechams also brought Diaghilev's Ballets Russes to London, thus giving British audiences their first opportunity to see and hear *The Firebird*, *Petrushka*, *The Rite of Spring*, *Jeux* and *Daphnis et Chloé* (all conducted by Monteux). In addition, there were the British premières (1913–14, Drury Lane) of key Russian operas, among them Musorgsky's *Boris Godunov* and *Khovanshchina*, Rimsky-Korsakov's *The Maid of Pskov* and Borodin's *Prince Igor*, all with Chaliapin, as well as Stravinsky's *The Nightingale*.

The war did not reduce Beecham's activities. He conducted for, and gave financial support to, three institutions with which he was connected at various times: the Hallé Orchestra, the LSO and the Royal Philharmonic Society. In 1915 he formed the Beecham Opera Company, with mainly British singers, performing in London and the provinces, which (Manchester especially) owed to Beecham a significant widening of their operatic experience. After the war there were joint Covent Garden seasons with the Grand Opera Syndicate in 1919 and 1920, but by now Beecham's financial affairs were in a condition that demanded temporary withdrawal from musical life to put them in order. In 1923 he emerged, more or less solvent, from a long series of hearings in the Court of Chancery. He was no longer in a position to underwrite his own schemes – in future they would by financed by others – but his enthusiasm and energy were undimmed. He stumped the country, making hundreds of speeches in support of a scheme to establish an Imperial League of Opera, to be paid for by subscriptions. After it failed for lack of public support, he consolidated his international reputation by conducting the New York PO, Boston SO and Philadelphia Orchestra (1928), the Concerts du Conservatoire and Lamoureux orchestras in Paris (also 1928), the Berlin PO (two visits in 1930; seven years later he was to make his celebrated recording of *Die Zauberflöte* with the orchestra), and the Vienna PO (1931, Salzburg Festival).

In 1932, dissatisfied as usual with orchestral conditions in Britain and goaded by the inception of the BBC SO, Beecham formed the London Philharmonic and brought it swiftly to the front rank, a position confirmed by visits to Brussels (1935), Germany (1936) and Paris (1937). Once again he showed his flair for choosing the finest players. The year 1932 also saw Beecham's return to Covent Garden, as artistic director. By 1935 he was in sole control, and it is a measure of his confidence in his own abilities as conductor that he had no qualms about inviting guests of the calibre of Furtwängler, Reiner, Knappertsbusch, Erich Kleiber and Weingartner to join him. Live recordings of Beecham conducting at Covent Garden during this period – notably a spine-chilling Act 2 of *Götterdämmerung* with Leider and Melchior – demonstrate that he indeed had nothing to fear by way of comparisons with such colleagues. In 1939 Covent Garden was closed for opera for the duration of World War II, and in 1940 Beecham went first to Australia for a concert tour and then to the USA, where he was conductor of the Seattle SO (1941–3) and of opera at the Metropolitan, New York (1942–4).

When Beecham returned to Britain in September 1944 he was welcomed back by the British public and by his old orchestra; but the LPO was now a self-governing body, neither able nor willing to offer any conductor the autocratic power Beecham had previously enjoyed. The result was the creation in 1946 of yet another orchestra, the Royal Philharmonic. With it he maintained his supremacy at home, increased his celebrity abroad (touring the USA and Canada in 1950), and made a large number of recordings. He returned to Covent Garden as guest conductor for *Die Meistersinger* and *The Bohemian Girl* in 1951. His last operatic performances were given at the Teatro Colón in Buenos Aires in 1958, and his last concert was with the RPO at the Guildhall, Portsmouth, on 7 May 1960.

This dynamic, many-sided, restless founder of orchestras and planner of opera seasons was first and foremost, in the words of the critic Richard Capell, 'the most gifted executive musician England has ever produced', a verdict that arguably still stands. In any assessment of his gifts the state of music in England during his formative years must be taken into account. Much energy had to be devoted to creating conditions (reliable orchestras, regular opera seasons) which leading conductors on the Continent could take for granted. Experience and temperament inclined him to regard music neither as a sacred calling nor a job to be done, but as an immense, essential pleasure to be shared with his audiences. His repertory, in orchestral music as in opera, was enormous. He cultivated the byways as assiduously as the highways. Bach meant little to him, but Handel he refreshed with a zest and



*Thomas Beecham*

brilliance far removed from the old massiveness (although his arrangements of ballet or concert suites would fail any 'authenticity' test, they revealed in their day some of the unsuspected riches lying beyond the popular oratorios). In later years Beecham's Mozart tended to mannerism, but he had long before done more than any other English conductor to demonstrate Mozart's greatness. He loved Grétry, Méhul and other minor French and Italian masters of the late 18th and early 19th centuries. Although in Beecham's lifetime his Beethoven was criticized for a lack of Teutonic gravitas, his best recordings of the composer sound surprisingly convincing and undated: a Fourth Symphony from 1945 with the LPO is particularly notable for its fierce attack and rhythmic energy. His Berlioz was masterly, as can be heard in his recording, also from 1945, of the Royal Hunt and Storm from *Les Troyens*, where his evocation of the dramatic details so carefully delineated by the composer is heightened by a matchless response to the romantic ache in the music. (Behind the extrovert public persona Beecham cultivated so assiduously there lurked a strong streak of melancholy.) He performed Haydn, Mendelssohn, Bizet and Dvořák with particular grace and affection, and was the most effective British exponent of both Richard Strauss and Sibelius. Although in 1916 he made the first recording of excerpts from *The Firebird* (and a year earlier had introduced its composer's *Tri stikhotvoreniya iz yaponskoy liriki* ('Three Japanese lyrics') to Britain), he was wary of most 20th-century music after early Stravinsky. In his younger days he played a great amount of British music, although there were composers (Vaughan Williams for one) not wholly congenial to him. An outstanding exception was the cosmopolitan Delius, who became a close friend, and whose music Beecham edited, propagated and interpreted with tireless, unique understanding. In 1929 he organized and conducted a Delius Festival in London in the presence of the blind composer.

Beecham's mastery of the orchestra depended not only on unusually strong gifts of communication with players, but on firm rhythm, singing melody and shapely phrasing. He was meticulous over the marking of parts, and conducted mostly from memory, sometimes without a stick. He could give ill-prepared or downright bad performances of scores he did not care for, but he was rarely pedestrian. To many of those fortunate enough to hear him often, he gave greater satisfaction and more sheer enjoyment than any other conductor. Beecham's appearance and personality were as unforgettable as his music-making: the stately, ceremonious walk, the pointed beard, the flashing eye and equally flashing wit, the oracular pronouncements. In his last years he developed a streak of demagogy, the teasing or trouncing of audiences turning into everlasting railing against institutions whose help or hospitality he would subsequently have no compunction in accepting. He could be cruel, preposterous or wildly inconsistent; yet there remained a bigness, and a fund of warm and genuine geniality: 'We are nationally and individually a more musically aware people because of him and what he gave us' (Cairns). He was knighted in 1916, and succeeded to the baronetcy on his father's death in the same year. He was made a Companion of Honour in 1957.

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RONALD CRICHTON/JOHN LUCAS

**Beecham Opera Company.** Company organized in London by Thomas Beecham during World War I. *See* LONDON, §VI, 1(i). In 1920 it became the BRITISH NATIONAL OPERA COMPANY.

**Beecke, (Notger) Ignaz (Franz) von** (*b* Wimpfen-im-Tal, 28 Oct 1733; *d* Wallerstein, 2 Jan 1803). German composer and pianist. He served as a military officer early in the Seven Years War, joining the Zollern Dragoons of the Bavarian Electorate in 1756 and, according to his own account, going on campaigns with Field Marshall Joseph Friedrich, Prince of Sachsen-Hildburghausen, who was also Dittersdorf's patron. Late in 1759 or early in 1760

Beecke, now a first lieutenant, arrived in Wallerstein, near Nördlingen, to join a contingent of Prince Friedrich Eugen of Württemberg's regiment of dragoons. Prince Philipp Karl of Oettingen-Wallerstein, who maintained a small court Kapelle, took him up as a courtier. Promoted to captain in 1763, Beecke acquired increasing respect at Wallerstein, both as a pianist (he was self-taught) and, at least from the 1770s, as a music director (Intendant). He was personal adjutant to the young Count Kraft Ernst, and when the count assumed the control of government in 1773 and became prince in 1774, Beecke's influence grew further. He remained single, and in 1792 was promoted to major, also being granted a pension; he was promoted again in 1797. Although likeable and witty, he led a dissipated life and was heavily in debt on his death.

Beecke travelled extensively. In the early part of his career he spent much time in Paris (1766, 1769, 1772–3) and in 1766 secured a privilege to publish his own music there. Several years later a Parisian première of his opera *Roland*, which Gluck and Hasse had encouraged him to complete in Vienna in 1770, was thwarted by intrigues between Louis XV's mistress Mme du Barry and Marie-Antoinette. Beecke later returned to Vienna several times; he wrote *Claudine von Villa Bella* (1780) for the German company at the Burgtheater, but it was unsuccessful. In Mannheim in 1782 the Intendant Wolfgang Heribert von Dalberg had Beecke's *Die Jubelhochzeit* and *Die Weinlese* performed. Beecke was also a regular visitor to the Thurn und Taxis court at Regensburg. He played a four-hand piano concerto with Mozart when in Frankfurt for the coronation of Emperor Leopold II in 1790, and in 1791 was a guest at the court of King Friedrich Wilhelm II of Prussia in Berlin, performing in a concert that included his own 'Sinfonia di caccia' and Sonata for three pianos. The many manuscripts of Beecke's works preserved in Berlin suggest that he was successful there. Six copies of string quartets (now in *D-Bsb*) seem to comprise a presentation set, one of them including a prominent cello theme that was perhaps meant for the king himself to play.

Beecke's journeys brought far-reaching contacts and valuable stimuli to the musical life of the Wallerstein court. Among the musicians recruited under his leadership were Rosetti, Josef Reicha, P.A. Wineberger and Friedrich Witt. He established a wide musical repertory at Wallerstein, much of which survives in the court library (now in *D-HR*); string quartets were especially popular. A particular influence on his own style was Haydn, who eventually visited Wallerstein in 1790.

As a pianist Beecke developed an expressive style of his own. One of his pupils was the celebrated pianist Nanette von Schaden (who visited the young Beethoven in Augsburg in 1787). The poet and composer Schubart, who dedicated to Beecke a poem and a volume of his *Musikalische Rhapsodien* (Stuttgart, 1786), numbered him among those 'blessed of the gentle piano'; Mozart and his admirers, however, found his playing shallow and undisciplined.

Beecke's music reveals a composer of considerable versatility and skill. While he was quite at home in the tuneful idioms of Singspiel and song, many of the instrumental works composed for court and domestic use are more intricate and serious, sometimes at the expense of a sense of harmonic direction, and the 12 string quartets have some strikingly ambitious devices. Most of Beecke's mature (unpublished) symphonies have four movements, often starting with a slow introduction, and include motivic textures. Their divisi viola parts are typical of Wallerstein works, as are their prominent wind parts, which were no doubt intended for members of the court *Harmonie*. However, Beecke seems to have composed little *Harmoniemusik* as such. His output for keyboard originally included as many as 24 concertos (Munter); the few surviving works seem more substantial than the sonatas. Although most of the manuscripts specify 'cembalo' (harpsichord), it seems likely that the piano was often used, at least for the later works. Mozart wrote a cadenza (K624/626*a* II, *K*, now lost) for the slow movement of one of these concertos.

Among the most celebrated of Beecke's vocal works was *Auf den Todt des Ritter Gluck*, composed on the death of Gluck in 1787 and notable for its expressive chromaticism. He also wrote a piece on the untimely death of Gluck's adopted niece Marianne ('Nanette') (1776). An oratorio, *Die Auferstehung Jesu* (1794), and several cantatas and song collections were also published.

WORKS

Thematic catalogues: Scheck (1961) [vocal works]; Munter (1921) [instrumental works]; The Symphony 1720–1840, ser. C, vi (New York, 1981) [symphonies]

STAGE

Roland (op, after L. Ariosto), Paris, after 1770, march *D-Rtt*

Claudine von Villa Bella (Schauspiel mit Gesang, 1, J.W. von Goethe), Vienna, Burg, 13 June 1780, *A-Wn*, *D-HR*

Die Jubelhochzeit (komische Oper, 3, C.F. Weisse), Mannheim, National, 9 June 1782, duet *HR*

Die Weinlese (Spl, 2, W.C.D. Meyer, after Weisse), Mannheim, National, 10 Dec 1782, *HR** (inc.)

Pastorale (Spl, 3), Aschaffenburg, 8 June 1784, *HR** [? = Die zerstörte Hirtenfeier]

Don Quixote (Spl, 3, H. Soden), 1784

Ov., choruses and death march to Hermannsschlacht (F.G. Klopstock), 1784, unperf., *HR**

List gegen List (Die Glocke hat zwölf geschlagen) (Spl, Soden), ?*c*1785, ov. and Act 1 finale *HR*, ov. *Rtt*

Das Herz behält seine Rechte (Spl), Mainz, 1790

Nina (Spl, H. Spaur), Aschaffenburg, Hof, 1790, ov. *HR*, parthia *Rtt*

Die zerstörte Hirtenfeier (Pastorale, Spaur), Aschaffenburg, Hof, 1790

SACRED VOCAL

*all with orchestra*

3 Tantum ergo: C, *c*1785, *D-HR**; D, 1786, *HR*; C, 1792, *HR*

Alma redemptoris mater, 1792, *HR**

Die Auferstehung Jesu (orat, 3, K.F.B. Zinkernagel), 1794, *HR** (Vienna, 1794)

Lytaniae lauretanae, 1794, *HR**

A solis ortus cardine, motet, *c*1795, *HR**

Requiem, E♭, 1798, *HR**

Erbarme dich o Gott, *c*1798, *HR** [based on Haydn: Sym. no.97, 2nd movt]

Mass, D, 1800, *HR**

OTHER VOCAL

*for voices and orchestra unless otherwise stated*

Klagen über den Tod der grosen Saengerinn Nanette von Gluck (Frau von Pernett), S, str, kbd (Augsburg, 1776)

Tra lyrum larum, S, orch, *c*1783, *D-HR*; for S, str, kbd (Mannheim, *c*1783)

Der brave Mann (cant., G.A. Bürger), 1784, *HR** (Mainz, 1784)

Auf den Todt des Ritter Gluck (C.F.D. Schubart), 1787, *HR**; as Musikalische Apotheose des Ritters Gluck, 1v, orch (Mainz, 1788)

Cantata des Friedens, 1797, *HR**, *Rtt*; as Friedenscantate (Augsburg, n.d.)

Ein Herz das Treu und Liebe nährt (cant., Zinkernagel), 1800, *HR**, *Rtt**

Wiegenlied (cant.), *c*1800, *HR*, *Rtt*

Wohl blühen der Blumen (melodrama, Zinkernagel), speaker, chorus, orch, 1802, *HR**
Other occasional cants., *HR**
Scenas, arias, *HR*
Songs with kbd: 6 airs françois (Berlin and Amsterdam, 1792); 24 Lieder, 4 vols. (Augsburg, 1798–1801); songs, duets, terzets, *HR*, *Dl*, *A-Wgm*, some pubd

INSTRUMENTAL

Syms.: 6 simphonies à grande orchestre (Paris, 1767); 6 symphonies à 6 (Paris, n.d.), lost; 21 other syms., *c*1772–1797, *D-BAR*, *Bsb*, *HR*, *Mbs*, *Rtt*, 1 ed. in The Symphony 1720–1840, ser. C, vi (New York, 1981)
Concertante syms. (only solo insts listed): B♭, vn, vc, ob, *c*1770, *HR**; C, 2 vn, va, 2 vc, *c*1785, *HR*; D, vn, vc, 1789, *HR*
Kbd concs.: D, before 1773, lost; A, E♭, E♭, by 1778, *Dl*; D, ?*c*1790, *Bsb*; B♭, ?after 1792, *HR*; 18 others, lost
Other orch: Serenade, D, *c*1795, *HR*; Serenade, D, 1802, *HR**; March, D, 1792, *HR*, *Rtt*; Wiegenlied, *c*1793, *HR**; Romance, 1799, *HR*
Wind: Parthia, E♭, *c*1780, *HR*; Parthia, C, *HR* [? based on P. Wranitzky's lost ballet Das Waldmädchen]
Str qts: 12, *c*1770–*c*1790, *Bsb*, *HR* [some autograph], all ed. in Little (1989); E♭, G, *c*1790, *Rtt*, doubtful; others, lost
Other chbr: [6] Quartetti, fl, vn, va, b (Speyer, 1791) [no.5 for ob, str]; Qnt, a, 2 vn, va, vc, hpd, *c*1770, *HR**; Sonata, D, 2 vn, 2 hn, vc, hpd, *c*1780, *HR*, *Rtt*; Qnt, G, fl, ob, vn, va, vc, *c*1790, *HR**, ed. A. Gottron (Heidelberg, 1961); 6 Trios (3 for fl/vn, vn, vc; 3 for 2 vn, vc), *Bsb*; Trio, C, vn, vc, pf, 1793, *HR**
Vn, kbd: 4 duos, op.3 (Paris, 1767); Sonata, D, by 1778, *Mbs*; Sonata, B♭, *c*1780, *HR**; Sonata, C, *c*1785, *HR**; 4 sonatas, F, C, G, D, by 1778, lost; Sonata, g, ?lost
Kbd: 6 sonates, hpd, op.2 (Paris, 1767); 28 sonatas, *A-Wgm*, *D-Dl*, *HR* [some autograph]; ?Sonate, A, *HR**; Sonata, C, ?lost; 2 sonatinas, D, C, *HR*; 2 sonatas, F, B♭, pf 4 hands, *HR**; Sonata, G, pf 4 hands, ?lost; Sonata, C, 3 pf, 1785, *HR**; [10] Pièces de clavecin (Paris, 1767); Ariette avec 15 variations (Heilbronn, 1797); Air avec 10 variations (Augsburg, 1798), Duetto pastorale, C, 1772, *HR*; Contredanse figurée, A, *c*1780, *HR**; pieces in H.P. Bossler, ed.: Blumenlese für Klavierliebhaber (Speyer, 1782–3)

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ADOLF LAYER/FIONA LITTLE

**Beecroft, Norma (Marian)** (*b* Oshawa, ON, 11 April 1934). Canadian composer and radio producer. She studied composition with Weinzweig in Toronto, Foss and Copland at Tanglewood, and Maderna and Petrassi in Europe. Her early compositions tend towards neo-classicism, but, a pioneer in Canadian electro-acoustic music, she went on to compose post-serial, improvisational and collage works. Both her attention to timbre and her formal structures demonstrate the influence of Debussy and Xenakis.

Beecroft's broadcasting career began in television (1954–9). She became a radio producer in 1963, originating numerous CBC-FM music series. In 1969 she began to produce freelance documentaries on Canadian composers and music technologies. Her programme *The Computer in Music* won the Major Armstrong Award for excellence in FM broadcasting (1976). From 1984 to 1987 she taught electronic music and composition at York University (Toronto), which awarded her an honorary Doctor of Letters in 1996. She has served as the president of Canadian Music Associates and Ten Centuries Concerts, and co-founded, with Robert Aiken, the New Music Concerts. Her numerous composition prizes include two Lynch-Staunton Awards from the Canada Council.

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(*selective list*)

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ELECTRO-ACOUSTIC

Tape and inst: 11 & 7 for 5+, brass qnt, 2-track tape, 1975; Piece for Bob, fl, 2-track tape, 1975; Collage '76, 2 fl, ob, hn, vc, db, hp, 3 perc, pf, 2-track tape, 1976; Collage '78, bn, 2 perc, pf, 2-track tape, 1978; Quaprice, hn, perc, el-ac tape, 1979; Cantorum Vitae, fl, vc, perc, 2 pf, 4-track tape, 1980; Troissonts, va, 2 perc, el-ac tape, 1982; Hedda, multimedia, orch, el-ac tape, 1983; Jeu de Bach, ob, pic, tpt, str, el-ac tape, 1985; Jeu II, amp fl, va, tape, live elecs, 1985; Jeu III, va, 2-track tape, 1987; Amp Str Qt with Tape, 1992
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ANDRA McCARTNEY

**Beeland** [Bealand, Beland, Biland, Byland], **Ambrose** (*b* *c*1597; *d* London, *c*1674). English composer, violinist and wind player. He was apprenticed to a musician in the London Drapers' Company, became a freeman on 3 September 1619 and married the first of his three wives the next day. He was apparently already connected with the King's theatre company, and was certainly a member in 1624. He joined the London Waits in 1631 and the court violin band in 1640, resuming both places at the Restoration. He retired from court in 1672, though he continued to pay fees to the Drapers' Company until 1674. He seems to have played the viola in the Twenty-Four Violins, and 14 fragmentary dances by him survive (*GB-Ob* Mus.Sch.D.220, *US-NH* Filmer 3).

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PETER HOLMAN

**Beer, Friedrich.** *See* BERR, FRIEDRICH.

**Beer** [Bähr, Baer, Behr, Ursus, Ursinus], **Johann** (*b* St Georg, Upper Austria, 28 Feb 1655; *d* Weissenfels, 6 Aug 1700). Austrian-German composer, singer, violinist, keyboard player, music theorist and novelist. At seven his father sent him to the Benedictine monastery at Lambach, a short distance north-east of St Georg, where he began his musical education. Beer pursued further general and music studies at Reichersberg, south of Passau, as well as in Passau itself. In 1670 his parents took him to Regensburg, where they had moved to preserve their Protestant faith. As a student at the Gymnasium Poeticum Beer became a friend of his fellow student Pachelbel. He continued to study music, including composition, and he wrote the score for a school play, *Mauritius imperator*. At the end of his studies at the gymnasium, the city of Regensburg awarded him a scholarship to enter the university at Leipzig in 1676 as a student of theology. He soon became acquainted with the musicians there, including the Thomas Kantor Sebastian Knüpfer, and Werner Fabricius, organist at the Nikolaikirche.

Mattheson, who published an autobiographical sketch by Beer in *Grundlage einer Ehren-Pforte*, praised his musical talent as a fine tenor, violinist and keyboard player. Beer remained at the university for only six months before moving to Halle as a singer in the court chapel of Duke August of Saxe-Weissenfels. It was here that he married on 17 June 1679. On 4 June 1680 Duke August died, and his successor, Duke Johann Adolph I, took the court to Weissenfels, where Beer also moved on 6 December. In Weissenfels, Beer rapidly gained fame as a performing musician, actor, teacher and composer. His patron clearly appreciated these talents, and Beer's wealth grew proportionately with his musical successes. He turned down a financially attractive position as Kapellmeister at Coburg in 1684, and on the Saturday before Easter 1685 he was named Konzertmeister of the court orchestra at Weissenfels. Later he also became librarian of the ducal library.

Beer was a close confidant and frequent travelling companion of the Duke of Weissenfels; he was also constantly in demand as an opera and concert singer. In addition to his numerous musical responsibilities and achievements he wrote a number of books on music as well as satirical novels. In the autumn of 1691 he declined the offer of a position at the Danish court in Copenhagen. His distinguished career was ended prematurely by his accidental death when, watching a shooting contest, he was struck by a stray bullet. (For additional details about Beer's life, taken from his autobiographical sketch, see Schmiedecke.)

Beer was a greatly talented, versatile figure in late 17th-century German music. As a composer he is not important; he is known to have written three operas, and a few instrumental and sacred vocal pieces survive (in *D-Bsb*, *GMl*, *SWl*, Bibliothek Stolberg Grimma). His reputation as a gifted singer and instrumentalist is well documented. As a writer he deserves continuing attention. His little-known satirical novels, in which music and musicians play an important role, tell us much about the social and cultural status of 17th-century musicians. His exceptional sense of humour also enlivens his several music treatises. In *Ursus murmurat* he attacked traditional music values and the educational methods of church musicians as embodied in Gottfried Vockerodt's treatise *Missbrauch der freyen Künste insonderheit* (1697). His *Musicalische Discurse* is particularly valuable in its wide-ranging comments on music and musicians as well as on the philosophy and aesthetics of his art. No-one writing on music in 17th-century Germany should fail to consult Beer's extensive writings, but unfortunately no comprehensive study of his works exists to make them accessible in English.

WRITINGS

NOVELS

*Der Symplicianische Welt-Kucker oder abentheuerliche Jan Rebhu* (Halle, 1677–9)

*Der abentheuerliche, wunderbare und unerhörte Ritter Hopffensack ... von einem lebendigen Menschen* (Halle, 1678)

*Die vollkommene comische Geschicht des Corylo. Der neue Ehemann* (Nuremberg, 1679–80)

*Jucundi jucundissimi, wunderliche Lebensbeschreibung*(Nuremberg, 1680)

*Des berühmten Spaniers Francisci Sambelle wolausgepolirte Weiber-Hächel ... ins Hochdeutsche übersetzet durch den allenthalben bekannten Jan Rebhu* (n.p., 1680)

*Die mit kurtzen Umständen entworffene Bestia civitatis ... ins Teutsche übersetzet durch den jungen Simplicium Simplicissimum* (n.p., 1681)

*Der berühmte Narren-Spital ... herausgegeben durch Hanss guck in die Welt* (n.p., 1681)

*Der politische Feuermäuer-Kehrer ... entworffen von Antonino Caminero* (Leipzig, 1682)

*Der politische Bratenwender ... von Amando de Bratimero* (Leipzig, 1682)

*Der verliebte Europeer ... zusammen getragen durch ... Amandus de Amanto* (Gotha, 1682)

*Zendorii à Zendoriis teutsche Winternächte*(Nuremberg, 1682)

*Die kurtzweiligen Sommer-Täge ... an der Tag gegeben durch Wolffgang von Willenhag* (n.p., 1683)

*Die andere Ausfertigung neugefangener politischer Maul-Affen ... vor Augen gestellet durch Florianum de Francomente*(Frankfurt and Leipzig, 1683)

*Der deutsche Kleider-Affe ... von Alamodo Pickelhering* (Leipzig, 1685)

*Der verkehrte Staats-Mann oder Nasen-weise Secretarius*(Cölln, 1700)

*Der verliebte Oesterreicher ... durch Jan Rebhu*(n.p., 1704)

BOOKS ON MUSIC

*Ursus murmurat, das ist: klar und deutlicher Beweis, welcher gestalten Herr Gottfried Vockerod ... in seinem den 10. Aug. den abgewichenen 1696ten Jahres herausgegebenen ... Programmate der Music ... zu viel getan* (Weissenfels, 1697, 2/1697)

*Ursus vulpinatur. List wider List oder musicalische Fuchs-Jagd, darinnen ... Vockerodens ... Apologie der Balg abgejagt wird*(Weissenfels, 1697)

*Bellum musicam oder musicalischer Krieg* (n.p., 1701)

*Musicalische Discurse durch die Principia der Philosophie deducirt ... nebst einem Anhang ... genannt der musicalische Krieg zwischen der Composition und der Harmonie* (Nuremberg, 1719)

*Schola phonologica sive tractatus doctrinalis de compositione harmonica, dass ist aussführliche Lehrstücke, welche zu der musicalischen Composition nöthig erfordert werden* (MS, *D-LEm*)

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GEORGE J. BUELOW

**Beer** [Baehr, Baer, Baher, Bähr, Bär, Beere, Behr, Paer, Pär, Pehr], **(Johann) Joseph** [Jan Josef] (*b* Grünwald, [now Pastviny], 18 May 1744; *d* Berlin, 28 Oct 1812). Bohemian clarinettist and composer. After moving to Paris at the age of 16 he was employed as a clarinettist by the Duke of Orléans (1767–77) and by the Prince of Lambesc (1778–9, 1781–2). He made his first solo appearance at the Concert Spirituel playing a concerto by Carl Stamitz on 24 December 1771 and subsequently performed there on 27 occasions until 1779, playing his own concertos and others by Stamitz. Most of Stamitz's solo concertos were written for him and on the manuscript of one (published in 1793) Beer is named as joint composer. Fétis credited Beer with the addition of a fifth key to the clarinet, but it seems more likely that in the 1770s Beer played his solo performances in Paris on a five-key clarinet made in Germany or Bohemia; this was at a time when other professional players in Paris were still using four-key clarinets.

During the 1770s Beer travelled extensively. For example, in 1774 he took part in the earliest performances of J.C. Bach's cantata *Amor vincitore*, in London; he also performed in Holland, Sweden, Denmark, Italy, and his native Bohemia. Late in 1779 he left Paris to perform in Frankfurt, St Petersburg, Moscow, and Warsaw. From 1783 Beer was employed as a clarinettist in the orchestra of the imperial theatre in Moscow and as a soloist, but he continued to travel and performed in Berlin, Vienna, Prague and Pressburg. By 1792 he had been called to Potsdam and engaged to direct concerts for King Friedrich Wilhelm II of Prussia, though during the next four years he also visited Copenhagen, Weimar, Gotha, Vienna and Prague. In 1809, at the age of 65, he performed in a concert at the Gewandhaus in Leipzig and was overwhelmingly praised.

Beer was important not only because he was the earliest well-known virtuoso clarinettist but because he popularized the German style of playing, which incorporates a soft expressive tone quality with a brilliant technique. He taught several influential clarinettists including Michel Yost (1754–86), Etienne Solère (1753–1817) and Heinrich Baermann (1784–1847).

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Chbr: Sonata, cl, bn (Paris, 1775); 6 duos concertantes, 2 cl (Paris, 1802)

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ALBERT R. RICE

**Beer-Walbrunn, Anton** (*b* Kohlberg, nr Weiden in der Oberpfalz, 29 June 1864; *d* Munich, 22 March 1929). German composer and teacher. He came from a family of schoolteachers and received his first musical instruction from his father; he continued his studies at Regensburg (1877–80) and Amberg (1880–83). His father wanted him to become a teacher and refused to let him make his career as a musician, so Anton taught in Amberg (1883–6) and Eichstätt (1886), where he was also cathedral organist, and qualified as a teacher in 1886. When his father died in 1886, the Eichstätt Cathedral Kapellmeister Wilhelm Widmann enabled him to study at the Königliche Musikschule, Munich (1888–91), where he was a pupil of Joseph Rheinberger for composition, W.H. Riehl for music history and H. Bussmeyer for the piano. On completion of his studies, he was active as a freelance composer for a decade at Munich, where Count Schack enabled him to have his music performed. He was appointed teacher of the piano, theory and composition at the Munich Akademie der Tonkunst in 1901, and was named professor in 1908; his pupils there included Furtwängler, Orff and Einstein.

Although Beer-Walbrunn was open to new ideas, his basic attitude was more conservative and rooted more firmly in Romanticism than that of the Munich school around Ludwig Thuille, to which he is often erroneously supposed to have belonged. His works never achieved widespread acclaim. He was at his best in his chamber music and settings of Shakespeare's sonnets. Of his other works, the most successful were the tragicomedy *Don Quijote* (given its première by Mottl, although he did not think highly of the opera) and the three preludes to *Wolkenkuckucksheim*.

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Don Quijote (musikalische Tragikomödie, 3, G. Fuchs, after M. de Cervantes), Munich, National, 1 Jan 1908, vs (Munich, 1911)
Hamlet (incid music, W. Shakespeare), Berlin, 1909
Das Ungeheuer (musikalisches Lustspiel, 1, after A. Chekhov), Karlsruhe, Hof, 25 April 1914
Der Sturm (incid music, 2, after Shakespeare), Munich, Künstler, 1914

OTHER WORKS

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Orch: 2 syms., 1891, 1906–9; Concert Ov., 1890; Konzertallegro, pf, 1893; Deutsche Suite, 1900; Wolkenkuckucksheim, 3 burlesques, 1908; Vn Conc., 1913–17; Lustspiel-Ov., 1921
Chbr: 5 str qts, 1891, 1892, 1895, 1899, 1901; Kleine Phantasie, vn, pf, 1891; Pf Qt, 1892; Sonata, vc, pf, 1895; Ode, vc, pf, 1899; Humoreske, str qt, pf, 1901; Sonata, vn, pf, 1905; Pf Qnt, 1927
Kbd: Reisebilder, pf, 1899; arr. of Deutsche Suite, pf 4 hands, 1900; Passacaglia and Fugue, org, 1906; In Memoriam, pf, 1915; Fantasie-sonate, pf, 1915; fugues and other pieces, pf 2 and 4 hands, org

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GAYNOR G. JONES/STEPHAN HÖRNER

**Beesly, Michael** (bap. Sunningwell, Oxon., 23 June 1700; *d* after 1758). English psalmodist and singing teacher. He was a farmer's son. One of the first itinerant singing teachers to engrave and print his own music, he was arguably the 'father' of the fuging-tune, which became popular in England and America during the late 18th century. A psalmody book, apparently produced in the mid-1720s, has not survived, but four later publications, all undated, make a substantial contribution to our knowledge of country psalmody. The different editions had identical titles, but the use of separate engraving plates meant that contents could vary according to the purchaser's requirements. The music, which Beesly collected but may not have composed, exemplifies the bare harmony and unresolved dissonance of much early Gallery music. Although a few previous examples exist, his claim that the 20 new psalm tunes were 'Compos'd with veriety of Fuges after a different manner to any yet extant' is fully justified; his tune to Psalm viii was widely reprinted.

WORKS

Psalmody book (mid-1720s), lost, mentioned in Salter

A Book of Psalmody, Containing Instructions for Young Beginners . . . to Which is Added a Collection of Psalm-Tunes and Anthems, 3–4vv, (n.p., *c*1740)

A Collection of 20 New Psalm Tunes Compos'd with Veriety of Fuges After a Different Manner to Any Yet Extant (n.p., *c*1746, 2/ *c*1750)

A Collection of 10 Psalm-Tunes and 10 Anthems (Upton, Berks., *c*1755) [only copy in Local Studies Library, Reading]

An Introduction to Psalmody . . . to Which is Added a Collection of Psalm-Tunes and Anthems (Oxford, *c*1756)

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SALLY DRAGE

**Beeson, Jack (Hamilton)** (*b* Muncie, IN, 15 July 1921). American composer and teacher. He attended the Eastman School (BM 1942, MM 1943) as a pupil of Phillips, Rogers and Hanson, and had private lessons with Bartók in New York (1944–5). From 1945 to 1948 he did graduate work in conducting and musicology at Columbia University, where he was an accompanist and conductor for the opera workshop; this apprenticeship strengthened the leaning towards opera which he had had from childhood. In 1945 he began to teach at Columbia, becoming MacDowell Professor of Music in 1967 and serving as chairman of the music department (1968–72); meanwhile he also taught at the Juilliard School (1961–3) and lectured at various universities in the USA. Among the awards he has received are a Rome Prize, a Fulbright Fellowship, a Guggenheim Fellowship, the Marc Blitzstein Award for the Musical Theater and the Gold Medal of the National Arts Club. He has held office in many music organizations, including the AMC, the American Composers Forum, the American Academy of Arts and Letters and ASCAP.

Beeson's operas may be considered to continue some of the qualities of those of Douglas Moore, one of his predecessors at Columbia. Though his style is of a later generation, it shares with Moore's a feeling for lyrical line, occasionally suggesting an American folk idiom; and Beeson, like Moore, has shaped successful opera subjects from American life and literature. In *Captain Jinks of the Horse Marines* (1975) he exploits the period charm of traditional operatic forms, as he did earlier with that of evangelical hymns and flapper dances in *The Sweet Bye and Bye* (1956). Beeson borrows from a variety of sources (popular songs, European Expressionism, folksong and dance, jazz and Italian opera) to enrich the musical dramatic background; any theatrical work that lasts for two hours, Beeson has said, should have a range of styles (Johns). Beeson's symphonic music is notable for its expert orchestration and effective use of polyphony.

WORKS

*all published unless otherwise stated*

OPERAS

Jonah (2 or 3, Beeson, after P. Goodman), 1950

Hello out There (chbr op, 1, Beeson, after W. Saroyan), 1954, New York, Brander Matthews, 27 May 1954

The Sweet Bye and Bye (2, K. Elmslie), 1956, New York, Juilliard Concert Hall, 21 Nov 1957

Lizzie Borden (family portrait, 3, Elmslie), 1965, New York, City Center of Music and Drama, 25 March 1965

My Heart's in the Highlands (chbr op, 2 or 3, Beeson, after Saroyan), 1969; NET, 17 March 1970

Captain Jinks of the Horse Marines (romantic comedy, 3, S. Harnick, after C. Fitch), 1975, Kansas City, Lyric, 20 Sept 1975

Dr. Heidegger's Fountain of Youth (chbr op, 1, Harnick, after N. Hawthorne), 1978, New York, National Arts Club, 17 Nov 1978

Cyrano (heroic comedy, 3, Harnick, after E. Rostand), 1990, Hagen, 10 Sept 1994

Sorry, Wrong Number (chbr op, 1, Beeson, after L. Fletcher), 1996, New York, Kaye Playhouse, 25 May 1999

Practice in the Art of Elocution (chbr operina, 1, Beeson), 1998, New York, Merkin Hall, 12 May 1998

CHORAL

Knots: Jack and Jill for Grown-ups (R.D. Laing), 1979; Hinx, Minx (trad. nursery rhyme), 1980; Magicke Pieces (R. Herrick and others), chorus, 3 wind, 2 bells, 1991; Epitaphs (anon.), 1993; 60 shorter choral pieces

SOLO VOCAL

4 Crazy Jane Songs (W.B. Yeats), A, pf, 1944, rev. 1959, 1992; 3 Songs (W. Blake), T, pf, 1945, rev. 1951, 1995; 5 Songs (F. Quarles), S, pf, 1946, rev. 1950; Piazza Piece (J.C. Ransom), S, T, pf, 1951; 2 Songs (J. Betjeman), Bar, pf, 1952; 6 Lyrics (Eng. and Amer. poets), high v, pf, 1952, rev. 1959, 1995

2 Concert Arias, S, orch: The Elephant (D.H. Lawrence), 1953, The Hippopotamus (T.S. Eliot), orig. for S, pf, 1951, rev. and orchd, 1952, 1995; Leda (A. Huxley), spkr, pf, 1957, rev. 1995

A Creole Mystery (Beeson, after L. Hearn), Mez/Bar, str qt, 1970; The Day's no Rounder than its Angles Are (Viereck), Mez/Bar, str qt, 1971; From a Watchtower (W. Wordsworth, W.H. Auden, G.M. Hopkins, W. De la Mare), 5 songs, high v, pf, 1976; Cat (J. Keats), S, pf, 1979; Cowboy Song (C. Causley), Bar, pf, 1979; In the Public Gardens (J. Betjeman), T, pf, 1991; Inerludes and Arias from Cyrano, Bar, orch, 1997; The Daring Young Man on the Flying Trapeze (G. Leybourne and Beeson), ct, chbr orch/pf, 1999; many other songs

INSTRUMENTAL

Orch: Hymns and Dances, 1958 [from The Sweet Bye and Bye], arr. band, 1966; Sym. no.1, A, 1959; Transformations, 1959; Commemoration, band, chorus ad lib, 1960; Fanfare, brass, wind, perc, 1963

Chbr and solo inst: Song, fl, pf, 1945; Interlude, vn, pf, 1945, rev. 1951; Pf Sonata no.4, 1945, rev. 1951; Pf Sonata no.5, 1946, rev. 1951; Sonata, va, pf, 1953; 2 Diversions, pf, 1953, rev. of Pf Sonata no.3, 1944; Sketches in Black and White, pf, 1958; Round and Round, pf 4 hands, 1959; Sonata canonica, 2 a rec, 1966; Old Hundredth: Prelude and Doxology, org, 1972; Fantasy, Ditty and Fughettas, 2 Baroque/modern fl, 1992

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HOWARD SHANET

**Beethoven, Ludwig van** (*b* Bonn, bap. 17 Dec 1770; *d* Vienna, 26 March 1827). German composer. His early achievements, as composer and performer, show him to be extending the Viennese Classical tradition that he had inherited from Mozart and Haydn. As personal affliction – deafness, and the inability to enter into happy personal relationships – loomed larger, he began to compose in an increasingly individual musical style, and at the end of his life he wrote his most sublime and profound works. From his success at combining tradition and exploration and personal expression, he came to be regarded as the dominant musical figure of the 19th century, and scarcely any significant composer since his time has escaped his influence or failed to acknowledge it. For the respect his works have commanded of musicians, and the popularity they have enjoyed among wider audiences, he is probably the most admired composer in the history of Western music.



1. FAMILY BACKGROUND AND CHILDHOOD. Three generations of the Beethoven family found employment as musicians at the court of the Electorate of Cologne, which had its seat at Bonn. The composer's grandfather, Ludwig (Louis) van Beethoven (1712–73), the son of an enterprising burgher of Mechelen (Belgium), was a trained musician with a fine bass voice, and after positions at Mechelen, Leuven and Liège accepted in 1733 an appointment as bass in the electoral chapel at Bonn. In 1761 he was appointed Kapellmeister, a position which – although he seems not to have been a composer, unlike other occupants of such a post – carried with it the responsibility of supervising the musical establishment of the court.

With his wife Maria Josepha Poll, whom he had married in 1733, and who later took to drink, he had only one child that survived. Johann van Beethoven (*c*1740–1792) was a lesser man than his father. He, too, entered the elector's service, first as a boy soprano in 1752, and continuing after adolescence as a tenor. He was also proficient enough on the piano and the violin to be able to supplement his income by giving lessons on those instruments as well as in singing. In November 1767 he married Maria Magdalena (1745–87), daughter of Heinrich Keverich, 'overseer of cooking' at the electoral summer palace of Ehrenbreitstein, and already the widow of Johann Leym, valet to the Elector of Trier; she was not yet 21. The couple took lodgings in Bonn at 515 Bonngasse. Their first child Ludwig Maria (bap. 2 April 1769) lived only six days; their second, also called Ludwig and the subject of this narrative, was baptized on 17 December 1770. Of five children subsequently born to the couple only two survived infancy: Caspar Anton Carl (bap. 8 April 1774) and Nikolaus Johann (bap. 2 October 1776). Both brothers were to play important parts in Beethoven's life.

Inevitably the early years of the son of an obscure musician in a small provincial town are themselves sunk in obscurity, and though speculation and myth-making have both been productive, facts are rather scarce. It is clear that at a very early age he received instruction from his father on the piano and the violin. Tradition adds that the child, made to stand at the keyboard, was often in tears. Beethoven's first appearance in public was at a concert given with another of his father's pupils (a contralto) on 26 March 1778, at which (according to the advertisement) he played 'various clavier concertos and trios'. A little later, when he was eight, his father is said to have sent him to the old court organist van den Eeden, from whom he may have received some grounding in music theory as well as keyboard instruction. He appears also to have had piano lessons from Tobias Friedrich Pfeiffer, who lodged for a while with the family, and informal tuition from several local organists. A relative, Franz Rovantini, gave the boy lessons on the violin and viola. His general education was not continued beyond the elementary school, but this was in accordance with the usual custom in Bonn at that time, only a few children going on to a Gymnasium (high school). The comparative brevity of Beethoven's formal education, combined with the fact that most of his out-of-school hours must have been devoted to music, explains some of the gaps in his academic equipment, such as his blindness to orthography and punctuation and his inability to carry out the simplest multiplication sum.

In 1779 a musician arrived in Bonn who was to be Beethoven's first important teacher. This was Christian Gottlob Neefe, who came as the musical director of a theatrical company that the elector took into his establishment. The point at which he began instructing Beethoven is not known. But in February 1781 Neefe succeeded to the post of court organist, a position that evidently required an assistant, and by June 1782, when Neefe left Bonn for a short period, Beethoven was acting as deputy in his absence; he was then 11½. Neefe's estimate of his pupil is contained in a communication to Cramer's *Magazin der Musik* dated 2 March 1783 – the first printed notice of Beethoven:

> Louis van Beethoven, son of the tenor singer already mentioned, a boy of 11 years and of most promising talent. He plays the piano very skilfully and with power, reads at sight very well, and I need say no more than that the chief piece he plays is *Das wohltemperirte Clavier* of Sebastian Bach, which Herr Neefe put into his hands ... So far as his other duties permitted, Herr Neefe has also given him instruction in thoroughbass. He is now training him in composition and for his encouragement has had nine variations for the piano, written by him on a march [by Ernst Christoph Dressler], engraved at Mannheim. This youthful genius is deserving of help to enable him to travel. He would surely become a second Wolfgang Amadeus Mozart if he were to continue as he has begun.

The reference to Mozart was presumably to the child prodigy and not to the mature composer whose years of fame in Vienna were yet to come; but Neefe's affection for his young pupil and confidence in his ability are plain. The variations on Dressler's march (WoO63), published by Götz of Mannheim, were Beethoven's first published work.

Further experience came to Beethoven via Neefe in 1783 when his teacher, overburdened with the work of the temporarily absent Kapellmeister Lucchesi, employed him as 'cembalist in the orchestra', not only a position of some responsibility but also one that will have enabled him to hear all the popular operas of the day. The autumn saw the publication of his first significant composition, the three piano sonatas dedicated to the Elector Maximilian Friedrich (WoO47). Towards the close of the year Beethoven undertook a trip to Holland, where he is reported to have performed on numerous occasions, notably including an orchestral concert at The Hague (at which he probably played his Concerto in E♭, WoO4).

2. YOUTH. Although Beethoven by now enjoyed a sturdy reputation as a virtuoso in the regions surrounding Bonn, he still drew no salary from the court for his duties as Neefe's assistant. His petition (in February 1784) for an official position as assistant to the court organist was granted, but the elector died before his salary, if any, could be fixed. But the new elector, Maximilian Franz, brother of the Habsburg Emperor Joseph II, instituted economies on his accession in 1784 that transferred some of Neefe's salary to his pupil. Beethoven's salary as organist was thus fixed at 150 florins. Increased attention to his activities as a performer may have been a factor in his diminished output as a composer in the years from 1785 to 1789. Apart from a set of three piano quartets from 1785 (WoO36), possibly intended for dedication to the new elector but not published until after Beethoven's death, there exists little evidence of compositional activity during these years. About this time, too, he seems to have had violin lessons from Franz Ries, a good friend of the family, and to have begun giving piano lessons himself.

Neefe, as quoted above, had declared that the young genius should be given the chance to travel, and in the spring of 1787 Beethoven visited Vienna. In the absence of documents much remains uncertain about the precise aims of the journey and the extent to which they were realized; but there seems little doubt that he met Mozart and perhaps had a few lessons from him. It seems equally clear that he did not remain in Vienna for longer than about two weeks. The news of his mother's deteriorating health precipitated his sudden journey back. He returned to Bonn to find his mother dying of tuberculosis, and his first surviving letter, to a member of a family in Augsburg that had befriended him on his way, describes the melancholy events of that summer and hints at his own ill-health, depression and lack of financial resources.

For the fortunes of the Beethoven family were in decline. This was not always the case. It is now known that Beethoven did not spend his early childhood in great poverty, as most biographers have assumed. Johann van Beethoven managed to support his family in reasonably moderate circumstances until the mid-1780s, when a series of misadventures severely reduced his capacity as breadwinner.
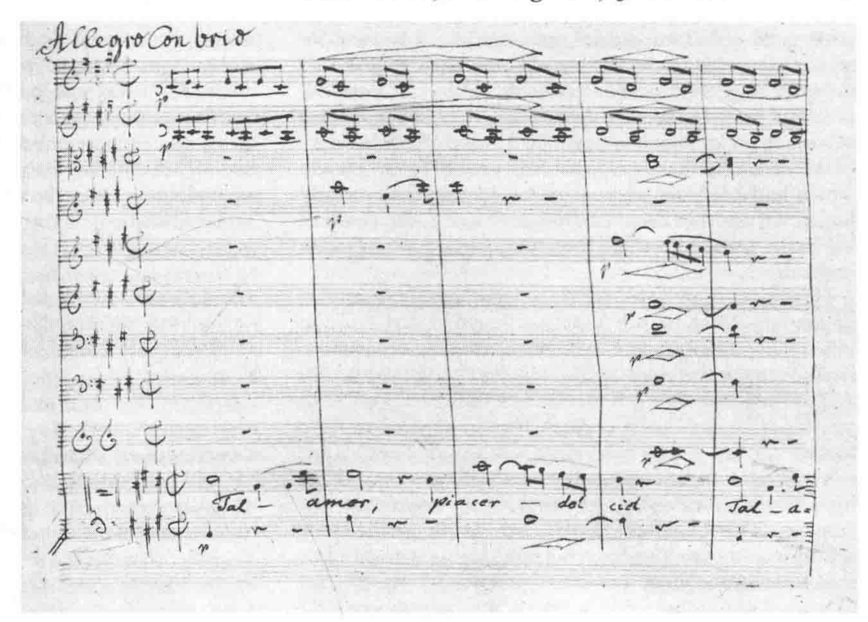
This is perhaps the place for a word or two about Beethoven's parents. The personality of the mother whom he now mourned (she had died on 17 July 1787) does not emerge in very distinctive terms; the accounts speak in conventional phrases of her piety, gentleness and kindness, and of her gravity of manner. This is contrasted, again somewhat conventionally, with Johann van Beethoven's harsher and perhaps even violent temperament. In these years the talents on which he relied to support his family, at no time outstanding, seem to have been observed to decline. An official report of 1784 described his voice as 'very stale', and for some time before his wife's death he had begun to drink heavily, as his mother had done. In 1789, therefore, Beethoven – who was not yet 19 – took the extraordinary step of placing himself at the head of the family by petitioning for half his father's salary to enable him to support his brothers; this was granted, and the old tenor's services were dispensed with. The psychological significance of this act of self-assertion has not escaped his biographers.

The next four years, the last that Beethoven spent in Bonn, can be portrayed in a sunnier light. From 1789, when the musical life of the town under the new elector was fully resumed, Beethoven played the viola in the orchestras both of the court chapel and of the theatre, alongside such fine musicians as Franz Ries and Andreas Romberg (violins), Bernhard Romberg (cello), Nikolaus Simrock (horn) and Antoine Reicha (flute); some of these were to remain almost lifelong friends. He also began to be active again as a composer, producing, among other works, the most impressive composition of the Bonn years, the cantata on the death of the Emperor Joseph II (WoO87).

Joseph II was not merely the elector's elder brother but a powerful symbol of those intellectual, social and political ideas of the 18th century known as the Enlightenment (*Aufklärung*). His reformist ideas found a ready welcome in Bonn among Beethoven's contemporaries and immediate superiors in age, so that the grief caused by the emperor's death in Vienna on 20 February 1790 was no doubt more than merely formal. On hearing the news four days later the literary society (Lesegesellschaft) of Bonn at once planned a memorial celebration for 19 March. Beethoven was commissioned to produce a cantata, but for unknown reasons the work was not performed. It may be that there was insufficient time to rehearse it; that it was found unimpressive seems unlikely, since in the autumn a second cantata 'On the Accession of Leopold II to the Imperial Dignity' (WoO88) was commissioned and completed – though that too seems not to have reached performance.

One further commission was undertaken to please Beethoven's talented and powerful friend Count Ferdinand Waldstein: on 6 March 1791 the count produced a ballet in old German costume, performed by the local nobility, and the music for this *Ritterballett* (WoO1) was by Beethoven, though his name was not made public. The dedication to the Countess von Hatzfeld of 24 variations for piano on the theme of Righini's arietta 'Venni amore' (WoO65), published in the summer of 1791, indicates another aristocratic connection.

But for Beethoven the chief excitements of this year may have been outside Bonn itself. As Grand Master of the Teutonic Order, the elector had to preside for many weeks over its sessions at Mergentheim, and he saw to it that he had his orchestra with him. The players' journey up the Rhine was accompanied by much revelry and clowning; in later years Beethoven retained many happy memories of this, as well as one curious memento (a mock diploma). An ambitious series of concerts was given at Mergentheim, and Beethoven also seized the opportunity of going with friends to Aschaffenburg, a summer palace of the Electors of Mainz, to visit the famous pianist Sterkel. It is said that Sterkel's light touch and graceful,




*1. Autograph MS of Beethoven's scena and aria 'Primo Amore'* WoO92, composed *c*1790 (D-Bsb Artaria 167)

fastidious style were a revelation to Beethoven. But when Sterkel challenged him to play his own Righini variations, doubting his ability to do so, it was Beethoven's turn to cause amazement, particularly since he improvised extra variations in a style that imitated Sterkel's.

By this time, it is clear, it was not only other professional musicians who recognized his worth or valued his friendship. He had formed a considerable circle of friends, drawn from some of the most discerning, progressive and respected families in Bonn. A few at least deserve mention here. Count Waldstein, eight years older than Beethoven, had come to Bonn from Vienna in 1788. A close associate of the elector and highly musical himself, he proved a devoted friend and patron of Beethoven, whom he came to know in the cultivated circle of the von Breuning family. Frau von Breuning, whose husband had died in a fire in 1777, had four children, all slightly younger than Beethoven: Eleonore, later to marry another friend of Beethoven's Bonn and early Vienna years, Franz Gerhard Wegeler; Christoph; Stephan, a lifelong friend; and Lorenz, who died young. The young widow herself became something of a second mother to Beethoven and seems to have had a keen insight into his character. She used her authority to dissuade him from neglecting duties that he found tedious, while evidently recognizing his tendency to self-absorption, since she would often remark: 'He has his raptus again'. She exercised some control, too, over his friendships; of the less suitable ones he remarked in later years: 'She understood how to keep insects off the flowers'. This kindly supervision, and the provision of what became almost a second home, meant much to Beethoven, who in spite of his many admirers remained in some ways a solitary youth, and on occasion a painfully shy one.

There were other opportunities for agreeable social life in Bonn. The elector was often absent, leaving Beethoven free for musical activities unconnected with the court. He spent much of his time in a circle of aristocratic friends and prosperous citizens such as the Westerholts, the Eichhoffs and the Kochs. The Kochs ran a kind of social and political club, the Zehrgarten, that was a centre for intellectual life in Bonn, and a number of Beethoven's early compositions were written for members of this circle.

It may have been Waldstein whose voice was decisive in the proposal that Beethoven should now go to Vienna to study with Haydn. When Haydn had passed through Bonn on his way to England in December 1790 he had met some of 'the most capable musicians', but it is not known whether Beethoven was among them. (Neefe, Beethoven's enthusiastic mentor, must surely have been.) But in July 1792, according to Wegeler, the electoral orchestra assembled at Godesberg to give a breakfast for Haydn, now on his journey back to Vienna, and Wegeler adds that on this occasion Beethoven showed him a cantata (doubtless WoO87 or 88) and received Haydn's commendation. More probably that had happened earlier, on Haydn's outward journey. But it was now that the matter of Beethoven becoming Haydn's pupil was no doubt raised; the elector, to whom it fell to pay for the journey and the living expenses in Vienna, in due course sanctioned the arrangement. Beethoven's departure was fixed for the beginning of November. An *album amicorum* from this time records the good wishes of a large number of his friends, who had no reason to expect that he would be leaving Bonn for ever. None of the entries was more prophetic than that of Waldstein:

> Dear Beethoven: You are going to Vienna in fulfilment of your long-frustrated wishes. The Genius of Mozart is still mourning and weeping over the death of her pupil. She found a refuge but no occupation with the inexhaustible Haydn; through him she wishes once more to form a union with another. With the help of assiduous labour you shall receive *Mozart's spirit from Haydn's hands.* Your true friend, Waldstein.

3. 1792–5. Beethoven arrived in Vienna, the city that was to be his home for the rest of his life, in the second week of November 1792. He was not quite 22. His entry into Viennese circles was unobtrusive, and the sporadic entries in the little diary that he had started on his journey and kept at least until 1794 are the best guide to his immediate preoccupations. They show him looking for a piano and for a wig-maker, buying clothes, noting the

address of a dancing-master, and the like. Later entries are concerned with the renting of some lodgings. And on the same page that records 'on Wednesday, 12 December [1792], I have 15 ducats', there is a variety of small sums of money set against the name of 'Haidn'. Within weeks of his arrival, therefore, the instruction from Haydn which had been the purpose of his journey had already begun. Of another event of the same month, the death of his father in Bonn on 18 December, there is no mention in the diary.

Haydn's tuition lasted for no longer than about a year; in January 1794 he left Vienna for his second London visit. The arrangement proved a disappointment to Beethoven, but he concealed this at the time from Haydn, and throughout 1793 the relations between pupil and teacher were outwardly cordial. Haydn appears to have had no corresponding misgivings – at any rate until later, when Beethoven had some very harsh things to say about him. Temperamentally, however, they were set for conflict. The childless Haydn no doubt wished for affection and even love from his most brilliant pupil – but that was the one thing that Beethoven was too mistrustful to give. Though he could write to the only moderately gifted (and no longer present) Neefe, 'If ever I become a great man, yours will be some of the credit', he was almost bound to feel the genius of 'Papa' Haydn standing in his way, one more father to be defied or circumvented. Beethoven's unease crystallized into the groundless suspicion that his teacher 'was not well minded towards him' and was neglecting or perhaps even sabotaging his tuition. (The formal side of the instruction can be seen from the surviving exercises, which consist of strict species counterpoint; they are in Beethoven's handwriting, with somewhat intermittent corrections by Haydn.) The lack of thoroughness on Haydn's part formed one of Beethoven's grievances. According to the composer Johann Schenk (whose testimony has, however, been contested), Beethoven secretly enlisted Schenk's help with these exercises.

It is not clear whether Haydn also instructed him in free composition. A clue here is provided by an episode that seems to reflect better on Haydn than on his pupil. Since leaving Bonn Beethoven had found himself with insufficient money for his living expenses. He continued, it is true, to receive his Bonn salary each quarter, and after his father's death he had successfully petitioned the elector to double it; but some part of this must have gone to support his brothers, who were still in Bonn. For his subsistence in Vienna he had only 100 ducats (nearly 500 florins) per annum. He had hoped to receive the whole of it on his arrival in Vienna, at which time he had to make considerable outlays, but it seems to have been paid quarterly. The result was that he had to borrow. On 23 November 1793 Haydn wrote on his behalf to the elector, enclosing five pieces of music, 'compositions of my dear pupil Beethoven', whom he predicted would 'in time fill the position of one of Europe's greatest composers'. He added (with characteristic generosity): 'I shall be proud to call myself his teacher; I only wish that he might remain with me a little while longer'. Haydn's letter next turned to the question of Beethoven's subsidy; it described the elector's 100 ducats as a sum quite inadequate to Beethoven's needs, pointed out that he himself had had to lend him 500 florins, and ended by suggesting that the elector might do well to increase the subsidy to 1000 florins in the coming year. The elector's reply was both accurate and icy. Four of the five submitted works had been composed and performed in Bonn long before the move to Vienna, and were therefore no evidence of progress. Moreover Beethoven was being paid not only the 100 ducats but also his ordinary salary of 400 florins, so had no reason to be in particular difficulty. The elector concluded:

> I am wondering if he would not do better to begin his return journey, in order to resume his duties here; for I very much doubt whether he will have made any important progress in composition and taste during his present stay, and I fear he will only bring back debts from his journey, just as he did from his first trip to Vienna.

It looks as though Beethoven had misled Haydn in respect of his total income, and thus exposed Haydn to the elector's withering reply. He may also have misled Haydn as to the dates of the works the latter submitted to the elector, although it is hard to know whether Haydn actually thought that they were new works or knowingly submitted them as newly revised works. In any event, this suggests that Beethoven completed hardly anything new under Haydn's immediate supervision, though he seems to have revised and polished several of the later Bonn works.

When Haydn left for England in 1794, he passed Beethoven on to another tutor, Johann Georg Albrechtsberger, the Kapellmeister at the Stephansdom and the best-known teacher of counterpoint in Vienna. The lessons, three times a week, started after Haydn's departure and continued throughout 1794 to the spring of 1795. They were more thorough-going than Haydn's had been, and covered not only simple counterpoint but contrapuntal exercises in free writing, in imitation, in two-, three- and four-part fugue, choral fugue, double counterpoint at the different intervals, double fugue, triple counterpoint and canon – at which point they were broken off. Albrechtsberger proved a most conscientious, though at the same time very dry, teacher.

A third name is often linked with Haydn's and Albrechtsberger's: that of the imperial Kapellmeister Antonio Salieri. It was Salieri's genial custom to offer free tuition to impecunious musicians, especially in the setting of Italian words to music; and it is usually stated that Beethoven availed himself of this informal help soon after his arrival in Vienna. The only surviving evidence of any serious study with Salieri, however, dates from the years 1801–2, when he set a large number of unaccompanied partsongs with Italian words and a scena and aria for soprano and string orchestra (WoO92*a*). These were followed in 1802 by two final pieces scored for orchestra, the terzetto *Tremate, empi, tremate* (op.116) and the duet *Ne' giorni tuoi felici* (WoO93). They are more than exercises and may have been intended for a concert. In spite of Salieri's help Beethoven never fully mastered Italian prosody, though something had no doubt been gained in the skill of setting words by the time that he turned in the direction of opera.

But that is to jump far ahead. Aside from his studies, Beethoven's first task in Vienna was to establish himself as a pianist and composer. This was something that he achieved both rapidly and with remarkable success. His gifts apart, there were at least two reasons for this, and they not only helped to launch him but continued to sustain him after he had gained an ascendant position. The first was his immediate contacts with aristocratic

circles. He had arrived from Bonn as the court organist and pianist to the Emperor Franz's uncle, and with a reputation already spread by high-born Viennese who had heard him while visiting the elector; he was a protégé of Count Waldstein, who was connected by birth or by marriage with several of the greatest houses of the Austrian, Bohemian and Hungarian nobility; and he was the pupil of Haydn. Thus he was in the strongest possible position to be introduced into the best aristocratic circles.

The second reason had to do with the character of the circles themselves. The aristocracy based on the Austrian capital surpassed all others of Europe in its devotion to music, and much of its time and a considerable part of its fortunes – a ruinous amount in some cases – was spent in the conspicuous indulgence of this taste. Not only did these aristocrats welcome virtuosos to their town palaces and country estates, but some of them, such as Prince Lobkowitz, kept private orchestras and even – like the Esterházys – opera companies as well. If their support was not on quite so lavish a scale, at least they employed a wind band or, like Prince Karl Lichnowsky and the Russian Count Rasumovsky, a quartet of string players. The Court Councillor von Kees was among the many who organized private concerts; a large library of music was assembled by the Baron van Swieten, a patriarch whose distinction it was to cultivate the music of Bach and Handel and introduce it to Viennese audiences. The names of van Swieten and some of these others are found in the records of Mozart's and Haydn's lives; and they now gave a welcome to Beethoven.

He certainly needed more than their mere approval. His salary from Bonn was paid only until March 1794, and in a list of the elector's musicians from the autumn of the year he was entered as 'Beethoven, without salary in Vienna, until recalled'. (The elector now had his own difficulties as a result of the military victories of the neighbouring French. He had visited Vienna in January 1794, and Beethoven may have called on him and discussed his position.) Since many of the aristocracy had spacious accommodation or several houses, it was natural for them to provide Beethoven with lodging. One of the first houses in Vienna (if not the very first) in which he had rooms was owned by Prince Lichnowsky, who soon established himself as a leading patron of the composer. Both he and his wife Princess Christiane (née Thun) were intensely musical, and lavished a steady stream of kindnesses on him. But others were scarcely less generous or hospitable, so that it is no surprise to find Beethoven setting off in June 1793 for Eisenstadt, where Haydn was staying; doubtless the Esterházys looked after him. Another early supporter who became a lifelong friend was the Hungarian Nikolaus Zmeskall von Domanovecz. A capable amateur cellist and composer of quartets, he ardently promoted performances of Beethoven's music and continually rendered him small services, including the provision of quill pens, which Beethoven could never cut properly himself.

Beethoven's instant and striking successes as a virtuoso were at first confined to performances in private houses. Regular public concerts of the sort given throughout the season in London and Paris were not then a feature of Viennese musical life; there were only a few annual charity concerts and an occasional subscription concert of a virtuoso or Kapellmeister. But in the salons the stunning effect of Beethoven's solo playing, and particularly perhaps of his improvising, was immediately recognized. A glimpse of what this aspect of his life was like to Beethoven is to be found in one of his letters to Eleonore von Breuning in Bonn, to whom – because of a quarrel before his departure from there – he did not write until he had been in Vienna for almost a year. He had dedicated to her the first of his works to be published in Vienna (composed in part in Bonn), his variations for violin and piano on Mozart's 'Se vuol ballare' (WoO40), and in alluding to the difficult trills in the coda confessed to her:

> I should never have written down this kind of piece, had I not already noticed fairly often how some people in Vienna after hearing me extemporize one evening would next day note down several peculiarities of my style and palm them off with pride as their own. Well, as I foresaw that their pieces would soon be published, I resolved to forestall those people. But there was another reason, too; my desire to embarrass those Viennese pianists, some of whom are my sworn enemies. I wanted to revenge myself on them in this way, because I knew beforehand that my variations would here and there be put before the said gentlemen and that they would cut a sorry figure with them.

The pugnaciousness of the virtuoso is characteristic, and it was not long before he displayed his powers before wider audiences.

An early opportunity came at a charity concert in the Burgtheater on 29 March 1795. Beethoven appeared as composer as well as virtuoso, for he played a piano concerto of his own, probably the work in B♭, later published as the Second Concerto (op.19). His old friend from Bonn, Franz Gerhard Wegeler, who was in Vienna from October 1794 to the summer of 1796, witnessed the preparations for this concert – or it may have been the one nine months later in December and the concerto may have been the First (op.15) in C – and relates how Beethoven completed the finale only at the very last moment while suffering from severe abdominal pains. At a second charity concert the next day Beethoven again appeared on the platform; this time he gave an improvisation. And on 31 March he played for the third time in three days at a performance of Mozart's *La clemenza di Tito* organized by his widow; this time the concerto was one of Mozart's.

Apart from the variations dedicated to Eleonore von Breuning he had not yet published anything in Vienna. The decision was deliberate, for his op.1 was intended to be an event. He chose a set of three piano trios, a genre dear to aristocratic devotees of chamber music, and he dedicated it to Prince Lichnowsky. The trios had already been heard and admired, possibly in earlier versions. There is a well-known story of what purports to have been their first performance at a soirée of Lichnowsky's at which Haydn was present; although he praised them, he is said to have advised Beethoven not to publish the third of them, in C minor. If this story is true down to the details, the soirée must have taken place before Haydn's departure for England in January 1794, for when he returned to Vienna in August 1795 op.1 had just been published. But it seems more likely that he heard the trios only on his return, and expressed regret about the inclusion of the C minor one. Since the third trio ultimately proved the most successful, Beethoven suspected malice on Haydn's part; years later Haydn confirmed that he had had misgivings about its publication, adding that he had not believed it would be understood and received so well. Beethoven published his op.1 by subscription, the edition being produced by the publisher Artaria. The subscription

list contained 123 names (many of them recruited by Lichnowsky), and the subscriptions amounted to 241 copies at one ducat (roughly four and a half florins) each; since Beethoven paid the publisher only a florin per copy he made a handsome profit.

According to Wegeler, Haydn's return to Vienna was marked by the performance at Lichnowsky's of another substantial composition by Beethoven: the three piano sonatas that he subsequently published in March 1796 as his op.2 and dedicated to Haydn. It is said that Haydn had hoped Beethoven would append to his name on the title-pages of his earliest works the words 'pupil of Haydn' – a common enough custom – and that Beethoven declined to do so, privately declaring that although he had had some lessons from Haydn he had never learnt anything from him. At all events the sonatas (like the trios before them) were published without any acknowledgment of pupillage.

Outwardly, however, relations between the two did not appear to be strained. On 18 December 1795 Beethoven made his second public appearance in Vienna as a composer-virtuoso, playing a piano concerto at a concert which Haydn organized and which included three of his latest symphonies, written for London. It is probable that this was the first performance of the C major concerto. Another sign of Beethoven's growing popularity was the invitation this year to write the minuets and German dances for the November ball held in the Redoutensaal by the Pensionsgesellschaft Bildender Künstler.

4. 1796–1800. Beethoven's sights were now set on still wider audiences. His youngest brother Nikolaus Johann had arrived from Bonn at the very end of 1795 and had found employment in an apothecary's shop; and Caspar Carl, the other brother, had been in Vienna from the middle of 1794, apparently supporting himself by giving music lessons. With his brothers thus established in Vienna, Beethoven now felt able to embark on a concert tour. In February 1796 he set out for Prague, travelling (as Mozart had done seven years earlier) with Prince Lichnowsky. Writing from Prague to his brother Johann in Vienna he announced his intentions of visiting Dresden, Leipzig and Berlin, and added: 'I am well, very well. My art is winning me friends and respect, and what more do I want? And this time I shall make a good deal of money'. On 11 March he gave a concert in Prague; on 29 April he played before the Elector of Saxony in Dresden. On reaching Berlin, he appeared several times before the King of Prussia (Friedrich Wilhelm II), and with the king's first cellist, Jean Louis Duport, he played the two op.5 cello sonatas, written for this performance. Another *pièce d'occasion* was the set of 12 variations for cello and piano on a theme of Handel; the cello was of course the king's instrument, and the choice of theme ('See the conqu'ring hero comes') may have contained a courteous nod towards the throne. The king gave Beethoven a gold snuffbox filled with louis d'ors: 'no ordinary snuffbox', Beethoven later declared with pride, 'but such a one as it might have been customary to give to an ambassador'. He seems to have stayed for about a month in Berlin, making the acquaintance of the Kapellmeister, Himmel, as well as of Zelter and Fasch, and twice giving improvisations before the Singakademie.

By the time that Beethoven returned to Vienna his friend Wegeler had gone back to Bonn, together with Christoph von Breuning, though Christoph's brother Lorenz remained in Vienna. Beethoven and Wegeler – who completed his studies in medicine, married Eleonore von Breuning in 1802, and set up practice in Koblenz – never met again, but they remained friends and exchanged letters from time to time. Wegeler's contribution to the *Biographische Notizen über Ludwig van Beethoven* that he compiled with Ferdinand Ries after Beethoven's death and published in 1838 (with a supplement, 1845) is a valuable source of information on Beethoven's childhood and adolescence in Bonn and on his life in Vienna up to 1796.

At the end of 1796 Beethoven again travelled. He played at a concert at Pressburg (now Bratislava) on 23 November. The next year, 1797, is almost devoid of incidents that have left any record. At the end of May he wrote to Wegeler that he was doing well – in fact, better and better; on 1 October he penned some warm lines in the album of Lorenz von Breuning, who was leaving Vienna to return to Bonn. Between those dates nothing is known, and it is even possible that he was seriously ill at that time. One source assigns such an illness to the second half of the previous year, where there is also a gap in the records (from July to November). The year 1797 saw the publication of several compositions: his opp.5–8, the most important of which were the E♭ Piano Sonata (op.7) and the cello sonatas written for Berlin (op.5), as well as the song *Adelaide* (op.46), dedicated to the author of its words, the poet Matthisson. The publications of 1798 were even more assured, including the three op.9 string trios, his most impressive chamber works to date, and the three op.10 piano sonatas. The trios were dedicated to Count Johann Georg von Browne, a patron whom Beethoven described in the dedication as the 'first Maecenas of his Muse', while op.10 was dedicated to Browne's wife.

Early in 1798 considerable interest was aroused by the arrival in Vienna of the emissary of the French Directoire, General Bernadotte; in his retinue was the violinist Rodolphe Kreutzer. Both were only a few years older than Beethoven, whose acquaintance they made. Bernadotte's sojourn in Vienna was brief, but he is said to have suggested to Beethoven the idea of writing a 'heroic' symphony on the theme of the young General Bonaparte.

Later in the year (the exact date is unknown) Beethoven visited Prague and gave two public concerts, as well as a private recital. They were attended and described in some detail by the Bohemian composer Václav Tomášek (Wenzel Tomaschek). He heard Beethoven play the Adagio and Rondo from the Piano Sonata in A op.2 no.2, improvisations on 'Ah perdona' from Mozart's *Tito* and on 'Ah vous dirai-je maman', and both the B♭ and C major piano concertos (Tomášek described the former as having just been written for Prague, so it was probably a revised version that was performed). For Tomášek, who by the end of his life had heard all the outstanding virtuosos from the age of Mozart to the 1840s, Beethoven remained the greatest pianist of all – though Beethoven the composer came in for more criticism. Only in 1798–9, in fact, did Beethoven's virtuosity, which seems until then to have had no serious rivals in Vienna, come under challenge from the Salzburg-born pianist Joseph Wölfl (with whom Beethoven directly engaged in a piano duel) and from Johann Baptist Cramer of London; both were about his age. The stimulus of competition from two such excellent players, whose strengths were nevertheless rather

different from his own, could only have had a salutary effect on his playing, which he was to describe in 1801 (to a correspondent who had not heard him for two years) as having 'considerably improved'.

It was probably a living composer whose challenge Beethoven was finding more dispiriting. In 1795–6 he had reacted to the brilliant symphonies that Haydn had brought back from London by attempting to write a symphony of his own in C major, but although he worked at it vigorously it remained unfinished and was abandoned. Now, in April 1798, Haydn gave private performances of his new oratorio *Die Schöpfung* (*The Creation*), and Beethoven might well be excused for believing his old teacher's confession that the inspiration for some passages was more than human. Furthermore, Haydn continued to produce masterly string quartets with unabated vigour: six had been written in 1793 and six more in 1797. Although all the works with opus numbers that Beethoven had so far published in Vienna, apart from the piano sonatas, could loosely be called chamber works, the particular genre that was most closely associated with Haydn, and indeed with Mozart as well – the string quartet – was noticeably unrepresented. That Beethoven was only too aware of their formidable example there can be no doubt, and he copied out movements from several of their quartets in score for closer study. Still, the challenge was one for which he now felt himself ready, and in the second half of 1798 and through the winter and spring he worked on a set of quartets.

It is tempting to draw a connection between the selfconsciousness of this undertaking and a change in his working methods which coincided with it. Beethoven had always made sketches of the compositions that he was engaged in writing, and as time went on they became more voluminous. But hitherto they had been written on loose single leaves or bifolia of music paper. From the middle of 1798 he began to make his sketches in books of music paper. The first two of the sketchbooks contain sketches for four of the quartets that he was now writing, as well as for a considerable number of other works that he completed, revised or attempted to write in the same months. (The completed works include a song, *La tiranna* WoO125, which he wrote to English words, working in part from a phonetic transcription.) The sketchbooks evidently retained some value for him long after they had been filled up, for he kept them by him and preserved most of them in a growing pile for the rest of his life. Some aspects of their importance, a particular preoccupation of Beethoven scholarship in recent years, are discussed below in §19.

In 1798 Karl Amenda, a student of theology and a competent violinist, arrived in Vienna from his native Courland (Latvia), and became tutor to Prince Lobkowitz's children and music teacher at the home of Mozart's widow. He and Beethoven soon became fast friends; indeed they were almost inseparable. But in the late summer of 1799 Amenda was obliged to depart again for Courland, and on 25 June 1799 Beethoven gave him a copy of a quartet 'as a small memorial of our friendship'. This quartet was later published in a somewhat altered form as the first of the op.18 quartets. It is not clear how many of the six quartets had been completed by the end of 1799; but the ones written first were in any case revised later before being sent to the publisher.

Other friendships formed around this time were ultimately more fateful for Beethoven. In May 1799 the Countesses Therese and Josephine von Brunsvik, then 24 and 20, came to Vienna from Hungary on a short visit with their widowed mother, who wished them to take lessons from Beethoven. He was charmed by them, proved a very attentive teacher, and for their album composed a 'musical offering' consisting of a song with some variations for piano duet (WoO74). Through them he became friends with the other members of the family, their brother Franz and their youngest sister Charlotte; Julie (Giulietta) Guicciardi, who came to Vienna from Trieste with her parents in 1800, was their very young cousin. Beethoven was soon a welcome guest on visits to their estates in Hungary. But the short trip to Vienna had unhappy consequences for Josephine. The family made the acquaintance of Count Joseph Deym (or Herr Müller; he had been exiled after a duel and returned under a pseudonym); Deym was the proprietor of a famous museum of waxworks, and although he was almost 30 years older than Josephine, her mother pressed his claim as a suitable husband for her, partly no doubt in an attempt to redeem the family fortunes. Josephine reluctantly assented, and they were quickly married; but Deym was in fact badly in debt, so that even financially the match had nothing to be said for it. The visits of Beethoven to the wing of the 80-room museum house in Vienna in which the Deyms lived must have afforded some consolation to the unhappy young countess.

On 2 April 1800 Beethoven gave his first concert for his own benefit, in the Burgtheater. The music included, besides a Mozart symphony and numbers from Haydn's *Creation*, two new works by Beethoven, the Septet (op.20) and the First Symphony. The former soon became one of his most popular works; the reception of the latter was appreciative, although the heavy scoring for the wind was remarked on. His piano playing was on display in an improvisation and a piano concerto – probably the C major. No doubt he had planned to produce a new concerto, the Third, in C minor, written around this time but not performed until the spring of 1803 (the score, with a heavily revised solo part, is dated '1803'). Perhaps, then, the C minor concerto could not be completed in time for the concert. For his appearance later in the same month with the Bohemian horn player Johann Wenzel Stich (or 'Giovanni Punto', the name that Stich preferred to use) he very rapidly wrote a horn sonata (op.17); they gave a second concert three weeks later in Pest. Beethoven may have spent part of the summer of 1800 with the Brunsvik family in Hungary.

The second half of 1800 was outwardly uneventful; it doubtless saw the final revision of the op.18 string quartets, and the writing of the B♭ Piano Sonata (op.22) and of the A minor and F major violin sonatas (opp.23, 24). There was less inducement to prepare new works for a possible concert in the following spring, since he had received an important commission for the court stage: he was to write the music for a ballet designed by the celebrated ballet-master Salvatore Viganò, *Die Geschöpfe des Prometheus* (op.43). This was given its first performance at the Burgtheater on 28 March 1801 and was successful enough to be repeated more than 20 times. Only a sketch of the scenario survives. In the finale Beethoven used a melody that evidently came to assume a certain emotional importance for him, perhaps even

embodying something of his spirit of determination and heroism in battling against difficulties, for he used it again as the theme for two important and challenging sets of variations completed in 1802 and 1803: the op.35 piano variations and the variation-finale of the 'Eroica' Symphony.

By this time several publishers were competing for Beethoven's newest works, and though a number of important compositions had lately appeared – the highly individual *Sonate pathétique* (op.13), for instance, dedicated to Prince Lichnowsky, at the very end of 1799 – others had not yet found a buyer. An entertaining correspondence with the publisher Franz Anton Hoffmeister, who had lately moved from Vienna to Leipzig, dates from around this time. Hoffmeister finally bought several works beginning with the First Symphony, the Second Piano Concerto, the Septet and the B♭ Piano Sonata.

It comes as a surprise to find that Beethoven was intending to dedicate the symphony to his former overlord and employer, the Elector of Cologne. The preceding years had been harsh to Maximilian Franz. After being forced by French military successes to leave Bonn in October 1794, and having stayed for a while in various cities, he had finally returned to Vienna in April 1800 and settled in Hetzendorf just outside the city. Beethoven is believed to have spent some time in summer 1801 in and around Hetzendorf, and may well have called on the elector and paid his homage or made his peace with him, for the instructions for the symphony's dedication are contained in a letter to Hoffmeister written about 21 June 1801. Beethoven's wishes were not to be carried out, for the elector died on 26 July and the symphony was subsequently dedicated to Baron van Swieten.

5. 1801–2: DEAFNESS. At a time of personal crisis it was natural for Beethoven's thoughts to turn to his last years in Bonn and to the friends he still had there. One of these – his friend of longest standing, trained in medicine, discreet, remote from Vienna – was particularly suited to be the first recipient of a secret that Beethoven had kept to himself for some years and that had not yet been guessed by his circle of friends in the capital: the appalling discovery that he was going deaf. These tidings were now conveyed to Wegeler in Bonn in a letter of 29 June 1801, and to another absent friend, Karl Amenda in Courland, two days later.

Exactly when Beethoven first detected some impairment in his hearing cannot be determined. Perhaps he did not quite know himself, for no doubt its onset was insidious, and he probably did not regard any temporary periods of deafness or diminished hearing as sinister, especially since he had long become used to spells of fever, abdominal pain and episodes of ill-health. A young man does not expect to go deaf, and although in one account he implied that he had noticed the first symptoms in 1796, other statements set the date somewhat later, and the crisis came only with the growing realization that his deafness was progressive and probably incurable. From the descriptions of his symptoms there is general agreement among modern otologists that his deafness was caused by otosclerosis of the 'mixed' type, that is, the degeneration of the auditory nerve as well – by no means a rare condition.

At this time Beethoven had not yet given up hope that his doctors could do something for his hearing, but he could already foresee incalculable troubles both for his professional life and – what it is easy to forget was equally important to him – for his social life. As he wrote to Wegeler:

> I must confess that I am living a miserable life. For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf. If I had any other profession it would be easier, but in my profession it is a terrible handicap. As for my enemies, of whom I have a fair number, what would they say?

To Amenda he wrote in similar terms: 'Your Beethoven is leading a very unhappy life, and is at variance with Nature and his Creator', but he added that when he was playing and composing his affliction still hampered him least – it affected him most when he was in company. A curious feature of these letters, in fact, is that each includes not only a melancholy account of the despair which his deafness had brought about but also an almost lyrical portrait of his professional and financial successes. Lichnowsky had agreed to pay him an annuity of 600 florins for some years; six or seven publishers were competing for each new work; he was often producing three or four works at the same time; his piano playing had considerably improved: 'why, at the moment I feel equal to anything'.

Four and a half months later Beethoven again wrote at length to Wegeler: his doctors had been unable to help his hearing, but he was leading a slightly more pleasant life.

> You can scarcely believe what an empty, sad life I have had for the last two years. My poor hearing haunted me everywhere like a ghost; and I avoided all human society. I was forced to seem a misanthrope, and yet I am far from being one. This change has been brought about by a dear charming girl who loves me and whom I love . . . and for the first time I feel that marriage might bring me happiness. Unfortunately she is not of my class.

This letter is similar to the earlier ones in containing phrases that are very exalted in tone: 'I will seize Fate by the throat; it shall certainly not crush me completely – Oh it would be so lovely to live a thousand lives'. Such passages, and their more gloomy counterparts, are characteristic of his conflicting moods as he faced the prospect of permanent deafness and the quite unexpected threat to what had hitherto been a triumphant career. An attitude of pious resignation, with which he tried to master such unruly feelings, did not come easily to him but found expression in the six hymn-like settings of sacred poems by Gellert (op.48), which he completed at about this time.

The 'dear charming girl' who was brightening Beethoven's days was no doubt the Countess Giulietta Guicciardi. She was now not quite 17: too young, and perhaps too spoilt, to take Beethoven's devotion very seriously, though no doubt she was flattered for a time by the attentions of a famous composer, a man much admired by her cousins. Much, probably too much, has been made of the fact that it was to her that he dedicated the 'Moonlight' Sonata (op.27 no.2), written in 1801. But it is clear that for a time he was under her spell – she even boasted of this – and he must have had mixed feelings when in November 1803 she married Count Wenzel Robert Gallenberg, a prolific composer of ballet music, who was only a year older than herself.

By the end of 1801 Ferdinand Ries, the son of Franz Anton Ries who had befriended the Beethoven family in Bonn, was living in Vienna, and Beethoven agreed to take him as his piano pupil. Ries was then just 17 and he remained with Beethoven until the autumn of 1805, when

he had to return to Bonn for military service. During those four years he had unrivalled opportunities for observing Beethoven at his work, on his walks in the countryside, with his brothers and his friends, or at the social functions of the aristocracy. His recollections of this time, set down somewhat artlessly in the *Biographische Notizen* which he compiled in collaboration with Wegeler in the 1830s, form a valuably unsentimental picture of Beethoven. A recurring theme in Ries's account is Beethoven's unwillingness, or inability, to conform to the normal conventions of social punctilio, and especially to play the courtier and to oblige by performing to a private audience when requested to do so. These last attitudes, indeed, hardened in later life into a stance in which he felt himself a prince of art and entitled to behave as one.

One particular aspect of Beethoven's behaviour that obviously baffled Ries was his relations with his brothers: he was appalled to see grown men come to blows in the street in the middle of an argument. In ascribing to the scheming of his brothers many of the difficulties that Beethoven was experiencing both in his relations with friends and in his practical arrangements, Ries may have been loyally taking his teacher's side. There is no doubt, however, that Caspar Carl in particular then played an important part in Beethoven's business affairs. For several years, starting in 1802, he was entrusted with the offer of new compositions to publishers, and with the subsequent negotiations. But on 25 May 1806 he married Johanna Reiss, the daughter of a well-to-do upholsterer; their only child, Karl, was born on 4 September. After that Beethoven largely dispensed with his brother's help, but his nephew later assumed a position of great importance in his life.

The summer of 1802 was spent just outside Vienna in the village of Heiligenstadt. It was there, no doubt, that Beethoven put the finishing touches to the Second Symphony and completed several other works of this prolific year: the three op.30 violin sonatas, the op.33 bagatelles, and perhaps the first two of the op.31 piano sonatas. He had gone to Heiligenstadt in the spring, perhaps with the thought of spending longer in the country than usual for the sake of his health and hearing. Now in October, as he prepared to return to the city, he wrote out a strange document with carefully crafted rhetoric, addressed to his two brothers (though wherever his brother Johann's name was implied there was a blank space). Found among his papers after his death and known as the 'Heiligenstadt Testament', it is dated 6 October 1802 at the beginning and 10 October at the end, and its contents mark it as representing a trough of despondency in his fluctuating moods. His hearing had shown no improvement in the country, and he recognized that his infirmity might be permanent; he defended himself against the charge of misanthropy, and taking leave of his brothers declared that though he had now rejected the notion of suicide, he was ready for death whenever it might come. The Testament has always been recognized as a poignant witness to the despair that often overwhelmed Beethoven at this time.

6. 1803–8. From that nadir of despondency Beethoven seems to have recovered quickly, and probably by his usual means: hard work. His next activities certainly indicate a firm repudiation of the notion that his deafness would handicap him professionally. Caspar Carl wrote to Breitkopf & Härtel on 12 February 1803:



*2. Ludwig van Beethoven: miniature by Christian Horneman, 1803 (Beethoven-Haus, Bonn)*

You will have heard by now that my brother has been engaged by the Wiedener Theater [i.e. Theater an der Wien], he is writing an opera, is in charge of the orchestra, can conduct if necessary, seeing that there is a director already available there every day. He has assumed the chief direction mostly so as to have a chorus for his music.

Although Beethoven had already gained a reputation throughout Europe as a composer of instrumental music, opera was still the royal road to fame. At the time there was something of a dearth of local talent in opera at Vienna, but from the spring of 1802 the importation of operas from Paris had more than compensated for this. Those of Cherubini and to a lesser extent of Méhul became extremely popular; so great indeed was the clamour for Cherubini's music that one of his operas (*Les deux journées*) was staged at rival theatres on successive nights. Like the other Viennese, Beethoven responded enthusiastically to these operas from revolutionary France, with their contemporary realism and heroic plots (copied in some cases from recent political history). Thus he eagerly took up the invitation to write an opera for Schikaneder's theatre and moved his lodgings to the Theater an der Wien.

An immediate bonus for this appointment was the opportunity to give a concert. He quickly wrote his oratorio *Christus am Oelberge*, and it was performed on 5 April 1803 together with the First and Second Symphonies and the Third Piano Concerto (with Beethoven as soloist), all but the First Symphony being new to the audience. The oratorio, which tells of the Agony in the Garden (and is known in English-speaking countries as *The Mount of Olives*), marked Beethoven's first appearance in Vienna as a dramatic vocal composer. Another rapidly written piece was occasioned by the arrival in Vienna of the young violinist George Polgreen Bridgetower: the Kreutzer Violin Sonata (op.47) was played by Bridgetower and the composer on 24 May. He may also

have started to look at the opera, *Vestas Feuer*, with a libretto by Schikaneder.

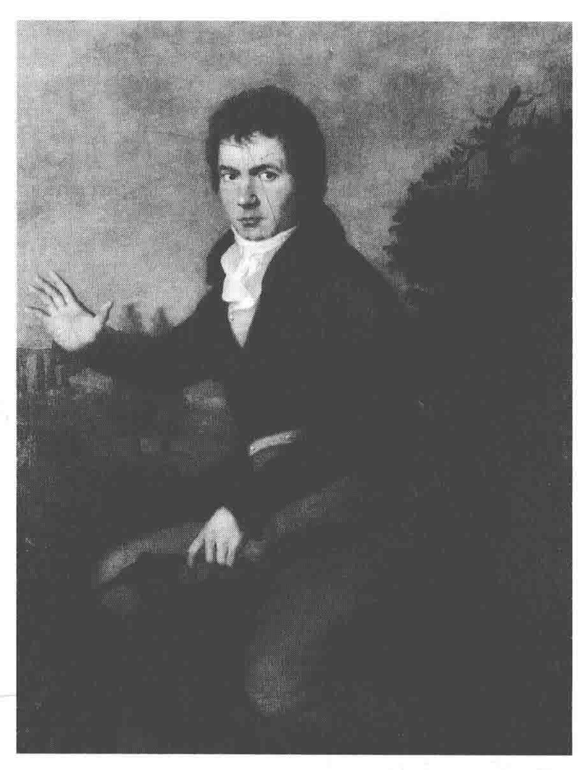
But something else was evidently pressing: the inner demand to complete a great instrumental work. The writing of the Third Symphony, the *Sinfonia eroica*, was the major effort of the summer of 1803, which was spent in Oberdöbling. The symphony was originally entitled simply 'Bonaparte', in tribute to the young hero of revolutionary France, who was almost exactly Beethoven's age. But this idealization of Napoleon as a heroic leader gave way to disillusionment when the First Consul proclaimed himself Emperor in May 1804. The story of Beethoven's rage when the news of this reached Vienna is well known: he went to the table where the completed score lay, took hold of the title-page and tore it in two. On its publication in 1806 the symphony was given its present title of 'heroic symphony', and was described as having been 'composed to celebrate the memory of a great man'. The 'great man' may well have been Prince Louis Ferdinand of Prussia, who was an esteemed friend of the symphony's dedicatee, Prince Lobkowitz, and who in fact died a hero's death in 1806.

The 'Eroica' Symphony was not the only work by Beethoven from these years that appears to reflect or embody extra-musical ideas of heroism. A similar spirit pervades the so-called Waldstein Sonata (op.53), for instance, composed immediately after the symphony in the last months of 1803, and the 'Appassionata' Sonata (op.57), begun in the following year. Even the string quartets of this period, the three of op.59 completed in the summer of 1806 and dedicated to Count Rasumovsky, are cast in the same mould.

In comparison with the exhilarating work on these instrumental pieces, the opera dragged: by the end of 1803 Beethoven had completed less than two scenes of *Vestas Feuer*, and he abandoned it. For a more attractive operatic libretto had come his way, and was to capture his imagination to a profound extent. This was J.-N. Bouilly's *Léonore, ou L'amour conjugal*. The plot – the tale of a political prisoner's rescue from a Spanish Bastille, engineered by his wife disguised as a man – is said to have been based on a real incident in the French Revolution. At first, no doubt, Beethoven was drawn by the opportunity that it afforded of writing a grand 'rescue' opera similar to those of the admired Cherubini, and on 4 January 1804 he informed the Leipzig critic Rochlitz that he was beginning to work on it. But the profounder implications that the story held for his own psychology will have emerged as the labour progressed; oppressed and isolated by his undeserved deafness, it was easy for him to identify with the unjustly imprisoned Florestan who lay alone in the dark with no apparent hope of rescue. (In the same way Christ's 'cup of sorrow' in the oratorio of 1803 seems to have been linked in Beethoven's mind with his own affliction.) And it was surely another side of his nature that could feel empathy with the spirited and ever-devoted Leonore; sustained by her vision of hope and longing, and following her 'inner drive', she is in some ways an even more Beethovenian figure than Florestan.

A change in the ownership of the Theater an der Wien in February 1804 rendered void Beethoven's contract to write an opera for the house. It may also have obliged him in due course to find new lodgings; at all events he arranged to share rooms with Stephan von Breuning, but a serious quarrel – induced mainly by Beethoven, it seems – broke out between the two friends, and by July Beethoven had moved for some weeks to Baden, a resort some 16 miles south of Vienna. Breuning reacted philosophically and with forbearance, and in November wrote to Wegeler, who knew them both well: 'You cannot conceive what an indescribable, I might say fearful, effect the gradual loss of his hearing has had on him'. The breach was made up, but in spite of some invigorating events, such as the first (private) performance of the 'Eroica', this was not a happy summer for Beethoven, and for a time he may have thought of leaving Vienna altogether – perhaps for Paris. But towards the end of the year his contract for the opera was renewed, and he set to work on it again.

Apart from the opera there was another reason for Beethoven to remain in Vienna. In January 1804 Count Deym, the husband of Josephine von Brunsvik, had died; the young widow, who now had four small children, continued to spend much of her time in Vienna, and by the autumn Beethoven, who had remained in touch with the family, became a frequent visitor to the house. He gave Josephine piano lessons. An intense relationship soon developed between them, the nature and course of which must be inferred from the contents of 13 letters that Beethoven wrote to Josephine between the autumn of 1804 and the autumn of 1807, and from drafts of some of her replies (these documents were first published in 1957). Beethoven, it is clear, was passionately in love; Josephine, though moved by his devotion and keenly concerned with his happiness, his ideals and his art, retained a certain reserve throughout and rejected any



*3. Ludwig van Beethoven: portrait by Joseph Willibrord Mähler, c1804 (Historisches Museum der Stadt Wien); the first of four portraits of Beethoven by Mähler, Beethoven kept it on his wall until his death*

intimacy closer than that of warm friendship. It would not be hard to find reasons why, after one unhappy marriage and with a young family now claiming her concern, she should be reluctant to throw in her lot with someone of Beethoven's uncontrolled nature, his want of much that passed for conventional good manners, and his unimpressive social standing. In the view of her sentimental unmarried sister Therese (writing many years after these events) it was consideration for her children that proved the decisive factor with Josephine. But a social barrier surely worked to keep the pair apart as well; it is noteworthy both that they were anxious to conceal the extent of their intimacy from the Brunsvik relatives, and that in addressing each other they used the formal 'Sie', not the more intimate 'du', which he kept for her brother, Count Franz Brunsvik.

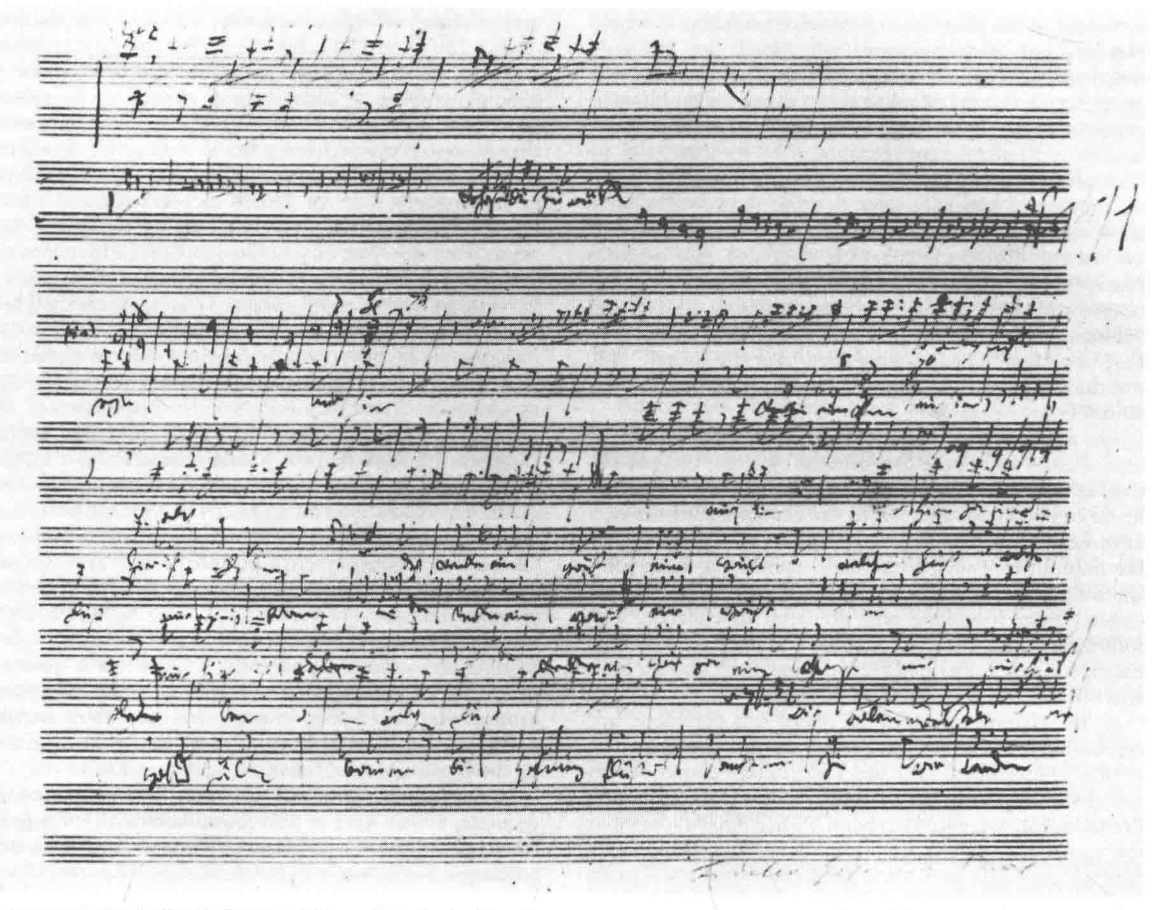
The most intense period of the relationship was at the end of 1804 and in the first months of 1805: close to the time at which Beethoven was composing the triumphant finale of his opera, a paean to the accomplishments of a virtuous wife and to 'married love'. It came to an end by the autumn of 1807, with rueful scenes and misunderstandings, and with Beethoven still asking for closer contact than Josephine was prepared to concede. The following summer she left Vienna, and in 1810 married a Baron von Stackelberg; her second marriage, like her first, was not a happy one. She died in 1821.

By the summer of 1805 the opera was complete, but censorship difficulties postponed its first performance until 20 November. This had unfortunate consequences for its success, for in the preceding weeks the conquering French armies were advancing on Vienna. On 9 November the empress departed, and four days later Napoleon's troops entered the city. Thus the audience for the opera's first night consisted not of the Austrian nobility and moneyed classes, Beethoven's natural supporters and admirers, who had mostly fled from the capital, but of a miscellaneous crowd that included a sprinkling of French officers. Its reception was not enthusiastic, and after the third performance it was dropped. But with the return of Beethoven's friends to Vienna and the resumption of normal conditions there was pressure for the opera's revival, though also a general agreement that it had failed in part from its excessive length and in particular from the slowness of some of the earlier scenes. Beethoven was persuaded to make drastic cuts, which he did only with the greatest reluctance, for while some of these undoubtedly speeded the dramatic pace, others were mutilating. For the new version he provided an overture, *Leonore* no.3, which was itself a revision of the first production's overture (*Leonore* no.2). In its altered form the opera was now given two performances (29 March and 10 April 1806); then Beethoven was involved in a dispute with the director of the theatre, Baron Braun, and withdrew his score. It was not for another eight years that the opera was again seen on the stage. It had always been Beethoven's intention for the opera to be known as *Leonore*; but in both 1805 and 1806 it was billed as *Fidelio*, and for the 1814 production (see below) he acquiesced in that name. (The title *Leonore* is nowadays often used to distinguish the 1805 and 1806 versions from the more familiar 1814 one.)

The twin distractions of his opera and of his love for Josephine, and perhaps (at a deeper level) his slow adjustment to the fact of his deafness, may have led to some falling off in the quantity of new compositions during 1804 and 1805. But the period from the spring of 1806 to the end of 1808 must be regarded as one of prodigious fertility, with a steady stream of completed works, many of them on the largest scale. A comment that he wrote down among the sketches that date from the summer of 1806, some of which was spent in Silesia at the country seats of Prince Lichnowsky and Count Oppersdorff, reveals something of his optimistic and resolute mood: 'Just as you plunge yourself here into the whirlpool of society, so in spite of all social obstacles it is possible for you to write operas. Your deafness shall be a secret no more, even where art is involved!'.

Among the works completed before the end of the year were the three string quartets dedicated to the Russian ambassador Count Rasumovsky, the 'Appassionata' Sonata, some at least of which had been composed earlier, the Fourth Symphony, the Violin Concerto (op.61), and in all essentials the Fourth Piano Concerto. They were quickly introduced to the public. The Violin Concerto, a work completed very rapidly, was performed by Franz Clement on 23 December 1806, and the Fourth Symphony and Fourth Piano Concerto were included at two concerts given at the palace of Prince Lobkowitz in March 1807, together with a new overture, to Collin's tragedy *Coriolan*. A further overture, apparently written for a planned production of his opera at Prague, was also composed around this time but never performed in public; it came to light only after Beethoven's death and is now known by the illogical title of '*Leonore* no.1' (op.138).

With the exception of the first two Rasumovsky quartets, which were at first found 'difficult', these great works delighted the discerning Viennese audiences and enhanced Beethoven's fame throughout Europe. There were many signs of this. In April 1807 Muzio Clementi, then head of a prominent London firm of music publishers and piano makers, called on Beethoven in Vienna and secured the exclusive English rights to some of his newest compositions. And, nearer home, he received an invitation from Prince Nicolaus Esterházy II, Haydn's last patron, to produce a mass in celebration of his wife's name day in September 1807. This was a commission that made Beethoven unusually nervous. The type of composition required was not merely one in which he was inexperienced; it was one that had been mastered with special excellence by Haydn, who in the years up to 1802 had written six such masses for the princess's name day. Comparisons between Haydn's works and that of his one-time pupil were therefore inevitable. And in the event the Mass in C (op.86) was not well received, though Beethoven himself regarded it highly. After passing the summer in Baden working on the mass, he went to Eisenstadt for its first performance, on 13 September; later he spent some time at Heiligenstadt, no doubt completing the Fifth Symphony and his A major Cello Sonata (op.69) in the next few months. Some of the ideas for the symphony had been jotted down as early as the first months of 1804, but 1807 was the year that the main writing was done – and probably not before the mass was out of the way. Nor was there any slackening in the pace of composition in the next year, 1808. In fact that summer (which he again spent at Heiligenstadt) saw the writing of one of his largest and most characteristic works, the Sixth Symphony, called *Sinfonia pastorale*. He followed this directly with the two op.70 piano trios.



*4. Autograph sketches for the Prisoners' Chorus from Act 2 of Beethoven's 'Leonore' (1805 version) (D-Bsb Landsberg 12, p.44)*

Yet behind all this flurry of creative activity there was one problem to which Beethoven had not yet found a satisfactory solution. He had no regular or dependable source of income. He could of course count on the generosity of the aristocratic circles that continued to admire him, on the fees payable for dedications, and on the sales of his music to publishers. Yet this was little enough to rely on; he was, after all, living in the city in which Mozart had died in poverty a decade and a half earlier, partly no doubt from having no adequately paid position. It was not easy for him to arrange a concert from which he could secure the receipts, since most concerts were private aristocratic affairs, or they were given for charity – at which Beethoven usually offered his services. There was occasionally the opportunity of obtaining one of the theatres for a benefit performance at a time when they were otherwise closed (Holy Week or around Christmas), but this often led to disappointments – in 1802, for instance, and again in 1807. In the latter year, therefore, he petitioned the Directors of the Imperial Theatres for a commission to compose an opera every year, for an income of 2400 florins; and he urged strongly his claim, whether this petition was granted or not, for an annual benefit day at one of the theatres. The petition contained a hint that otherwise he might have to leave Vienna. The reply (if any) of the Directors has not survived. No operatic commission followed, but after several postponements the Theater an der Wien was finally put at his disposal for the night of 22 December 1808, partly in just recognition of his services to charity; so he arranged to give an enormous benefit concert.

The working out of that evening contained many features characteristic of Beethoven. The programme was injudicious, consisting as it did of four hours of music, virtually all of it unfamiliar: first performances of the Fifth and Sixth Symphonies, and first public performances in Vienna of the Fourth Piano Concerto (with Beethoven as soloist) and portions of the Mass in C, as well as a piece written in Prague 12 years before, the scena and aria *Ah! perfido* (op.65); in addition Beethoven was to improvise. As if that were not enough for the audience, he decided the evening needed a finale; and since a chorus was already available, he rapidly threw together the work now known as the 'Choral Fantasy' (op.80). This consisted of an introduction for piano solo (extemporized by Beethoven at the first performance), several variations for piano and orchestra on a simple song melody that he had written in the 1790s, and a short choral conclusion.

Written at the last minute, the work was under-rehearsed; the orchestra, already on bad terms with Beethoven after a dispute in rehearsals for an earlier charity concert, broke down in the middle of the Fantasy and had to be restarted; Beethoven had quarrelled with the original soprano for the aria and her very young replacement was inadequate; and the theatre was bitterly cold. Thus the success of the evening was very mixed. The financial results are not known.

7. 1809–12. Even before the concert took place Beethoven had received the offer of a regular position: that of Kapellmeister at Kassel, where Napoleon's youngest brother Jerome Bonaparte, a youth in his early 20s, had been installed as 'King of Westphalia'. But although Beethoven usually had some sharp words for the Viennese, and continued to criticize them for the rest of his life, it is plain that he had no intentions of leaving Vienna if that could possibly be avoided. The Kassel appointment, with few obligations attached, was worth 600 ducats, plus 150 ducats travelling expenses: a total corresponding to about 3400 florins annually; moreover it was for life, or at any rate for as long as the 'king' retained his throne. Beethoven now used it to obtain a matching offer from Vienna. Although his initial conditions for remaining there included the guarantee of an annual concert and contained a strong desire for the title of Imperial Kapellmeister, their essence was a yearly salary of 4000 florins. And this after a month or two of negotiation he was able to obtain. A document dated 1 March 1809 guaranteed that its three signatories would provide Beethoven with an annuity for as long as he remained domiciled in Vienna; since it covered accidents and old age it also amounted to an insurance policy and a pension. The signatories were the Archduke Rudolph (1500 florins) and the Princes Lobkowitz (700 florins) and Kinsky (1800 florins). There were, as will be seen, difficulties in ensuring the regularity and the full value of the payments, but once those problems were overcome Beethoven was relieved from any rational grounds for financial worry.

Something must be said here about the Archduke Rudolph, the Emperor Franz's youngest brother, and not only the highest born but the most devoted of Beethoven's patrons. Born in 1788, he was destined for the church. As a boy he showed an aptitude for music, and at some time in his teens – perhaps in the winter of 1803–4, when he became 16 – he chose Beethoven as his piano teacher. Later he became Beethoven's only pupil in composition. The relationship, which lasted without interruption until Beethoven's death (Rudolph himself died four years later at the age of 43), was characterized by genuine respect on both sides. Rudolph treated Beethoven with consideration and humorous understanding; and Beethoven, though irked and sometimes provoked into ill-behaviour by the inevitable court protocol that surrounded a royal archduke, showed an almost childlike devotion to Rudolph, to whom he dedicated several of his greatest works. There are, it is true, many letters that show him begging off giving a lesson because of particularly pressing business or 'illness'; most of those pleas were accepted by the benevolent Rudolph as polite fictions.

The warmth of this relationship was to be highlighted by several incidents in the months that followed the signing of the annuity. For the second time within four years a French army bore down on Vienna, causing the imperial family, including Rudolph, to leave the city. Nevertheless it was decided that Vienna should be defended. As a result the city was bombarded by French howitzers throughout the night of 11 May and the following morning. Beethoven is said to have taken refuge in the cellar of Caspar Carl's house, and to have covered his head with pillows. On the afternoon of 12 May the city surrendered, and there was a second French occupation; it lasted for two months and proved a heavy drain on the inhabitants' pockets.

The summer of 1809 was a miserable one for Beethoven. Almost all his friends had, like the court, fled from the city, and communication with the outside world was greatly restricted. Nor could he search for inspiration and recreation in the countryside. He spent some weeks therefore in copying extracts from the theoretical works of C.P.E. Bach, Türk, Kirnberger, Fux and Albrechtsberger, as part of a course of instruction that he was preparing for the Archduke Rudolph. But his thoughts about his absent patron were expressed more touchingly in the programmatic 'Lebewohl' or 'Les adieux' Sonata (op.81*a*), the three movements of which depict his sorrowful farewell ('Das Lebewohl') to Rudolph on his departure from Vienna on 4 May 1809, his sadness at Rudolph's absence ('Abwesenheit'), and his rejoicing at seeing him again ('Wiedersehn') on his return on 30 January 1810. (Beethoven intended not only the titles but the dates to be inserted in the published work.) The sonata seems to have been completed in 1809 in anticipation of Rudolph's return, and was dedicated to him. Earlier in the year, before the French invasion, Beethoven finished the greater part of the Fifth Piano Concerto, also dedicated to Rudolph. The third important work of the year – like the concerto and the 'Lebewohl' Sonata in E♭ – was the so-called 'Harp' String Quartet (op.74). Several other smaller pieces were also completed before the end of the year: not only the F♯ major Piano Sonata (op.78), a work of which he himself thought very highly, but also the Sonata in G (op.79), the Piano Fantasia (op.77) and a number of songs. Beethoven's productivity even in one of his less productive years could be formidable.

Towards the end of the year a highly congenial commission came Beethoven's way, since it brought him in touch with the theatre once more, and since the play in question was by Goethe, whom he admired above all writers then living. It had been decided to furnish Goethe's *Egmont* with incidental music, and Beethoven was invited to supply it; he completed it by June 1810 and it was immediately performed. Apart from the excitement of the plot itself, in which Count Egmont foresees the liberation of the Netherlands from Spanish rule but dies as a result of his own brave stand, it is possible to suggest a deeper reason behind Beethoven's heartfelt response to it: it may represent his own delayed reaction to the conquest and occupation of his adopted city by the French, and his hopes of being delivered from them. In the spring or summer of 1810 he also wrote three songs (op.83) to words by Goethe, and he learnt about the poet's character through the friendship that he now formed with the very young, talented and seductive Bettina Brentano, a friend of Goethe – whom in turn she kept informed by letter about Beethoven.

Bettina obviously charmed Beethoven; rather less is known about another woman with whom he had been more seriously involved only a little earlier. For it seems clear that in the spring of 1810 Beethoven was more or less solemnly considering marriage. Not only did he turn his attention to his wardrobe and personal appearance; he even wrote to his old friend Wegeler in Bonn for a copy of his baptismal certificate, necessary evidence of his exact age. The woman who was the object of these concerns was a certain Therese Malfatti, the niece of Dr Johann Malfatti who had become his physician for a short while after the death of the trusted Dr Schmidt in 1808 (his doctor since about 1801). It looks as though

Beethoven made a proposal of marriage and it was turned down. No doubt it was radically misconceived; there is no evidence that the family of Therese, who was not yet 20, would have found Beethoven, then in his 40th year, an acceptable suitor, and the one surviving letter from him to her, though warm enough, is not particularly intimate. Beethoven's disappointment is hard to gauge. He was urged to travel, perhaps because of his distracted state, but instead he merely moved to Baden for two months. The compositions on which he worked that summer include the String Quartet in F minor (op.95) – the 'quartetto serioso' – and the so-called 'Archduke' Piano Trio in B♭ (op.97); although their autograph scores bear dates of October 1810 and March 1811 respectively, it is possible that both works were completed later than the dates suggest. The earlier months of 1811 seem to have been a time of comparative inactivity in composing, though a number of larger works, including the Choral Fantasy and the oratorio written several years earlier, had to be seen through the press.

Beethoven's health was still not satisfactory, and in the summer of 1811, on Dr Malfatti's orders, he visited the Bohemian spa Teplitz (now Tepliče) to take the cure. While there he wrote the incidental music to two stage works by Kotzebue, *König Stephan* (op.117) and *Die Ruinen von Athen* (op.113), designed as prologue and epilogue to the ceremonial opening of the new theatre at Pest. He evidently returned to Vienna refreshed and began work on the Seventh Symphony, which he completed in the spring of 1812, going on without a break to the Eighth Symphony. (To judge from the sketchbook used for work on these symphonies, he at one time considered following them with a third, probably in D minor.) For the second year running Beethoven decided to visit Teplitz, travelling via Prague and arriving there on 5 July. Next morning he started to write a love-letter to an unknown woman, which – since it has been discussed almost as much as any music he ever wrote – will be considered shortly. Because of the international situation (Napoleon's invasion of Russia was just getting under way), Teplitz, which was neutral territory, became the meeting-place of many imperial personages and diplomats. But what was even more interesting to Beethoven was the presence there of Goethe, and the long-awaited meeting between them finally took place. The contact was a cordial one, the reactions of the two men predictable. To his friend Zelter, Goethe confided:

> His talent amazed me; unfortunately he is an utterly untamed personality, who is not altogether in the wrong in holding the world to be detestable but surely does not make it any the more enjoyable either for himself or for others by his attitude. He is easily excused, on the other hand, and much to be pitied, as his hearing is leaving him, which perhaps mars the musical part of his nature less than the social.

Beethoven's somewhat more censorious comment in a letter to Breitkopf & Härtel was: 'Goethe delights far too much in the court atmosphere, far more than is becoming in a poet'. In fact Beethoven's admiration for his fellow men usually flourished best at a distance.

From Teplitz he went, allegedly on a new doctor's advice, to Karlsbad (now Karlovy Vary), and from there to Franzensbrunn, where he participated in a charity concert held for the victims of a fire at Baden that had destroyed a large part of the resort. He then revisited Karlsbad, and finally returned once more to Teplitz, still apparently in search of improved health. At the beginning of October he was in Linz, where he started the score of the Eighth Symphony; he stayed with his brother Johann, who had bought an apothecary's shop there in 1808. But this was less of a visit than a visitation, for the principal purpose of his journey to Linz was to interfere in his brother's private life. Johann had let part of his house to a physician from Vienna, whose wife's unmarried sister, one Therese Obermeyer, later joined them. Subsequently Therese became Johann's mistress, and Beethoven now descended to expostulate with his brother and to attempt to end the relationship. He applied both to the bishop and to the civil authorities, and ultimately obtained a police order to have the girl expelled from Linz. But before it could be effective Johann played a trump card by marrying Therese, on 8 November. Beethoven's extravagantly high-handed behaviour had ended in defeat, and he retired angrily to Vienna. Nothing more is heard of him that year apart from the preparations for a concert with the French violinist Pierre Rode on 29 December, for which he completed the G major Violin Sonata (op.96).



*5. Ludwig van Beethoven: bust by Franz Klein, bronze, 1812 (Beethoven-Haus, Bonn)*

The rebuff by his brother was the second emotional crisis of 1812, a year that represented some sort of watershed for Beethoven. To return to the letter of 6–7 July: usually known as the letter to the 'Immortal Beloved' ('unsterbliche Geliebte'), it was found among Beethoven's papers after his death, and first published in 1840. There is no direct indication to whom this passionate love-letter, the only one of his to a woman that uses the intimate 'du' throughout, was addressed. Even the year in which it was written (it refers only to 'Monday, 6 July') was for long uncertain. Thus the names of many women known to

have been admired by Beethoven were proposed by his early biographers; but nearly all of them have had to be ruled out, since 1812 is now established as the correct date of the letter, Teplitz as its place of origin and Karlsbad ('K' in the letter) as its addressee's temporary residence.

Maynard Solomon showed in the 1970s that she was Antonie Brentano, an aristocratic Viennese lady ten years younger than Beethoven who at 18 had married a Frankfurt businessman, Franz Brentano, Bettina Brentano's half-brother (As there are no explicit letters from Antonie Brentano to Beethoven, some do not accept that the case is closed; but no plausible alternative has been presented.). The Brentanos were in Vienna in the years 1809–12, so that Antonie could be with her dying father and subsequently wind up his estate. It is clear not merely that she disliked the idea of returning to Frankfurt, where she was most unhappy, but that she did everything possible to postpone it, delaying the event until the last months of 1812. Beethoven had been introduced to the family by Bettina in 1810, and became a warm friend not only of Antonie but of her husband Franz and their ten-year-old daughter Maximiliane – for whom in June 1812 he wrote an easy piano trio in one movement (WoO39). Since the Brentanos had not only been in close contact with Beethoven in Vienna shortly before his departure at the end of June, but were also in Prague while he was there (2–4 July) and moved on to Karlsbad on 5 July, Antonie Brentano fulfils all the chronological and topographical requirements for being the addressee of the famous letter.

Although in many ways a dutiful wife, Antonie's admiration of Beethoven was profound, and she may have become emotionally dependent on him, especially when the return to Frankfurt seemed inevitable. And there is no doubt that Beethoven, though vociferous in his condemnation of adulterous relations, was especially attracted to women who were married or who were in some other way already involved with a man. Beethoven's letter is not only passionate but also confused, agitated and more than a little ambiguous. Beethoven describes his harrowing trip to Teplitz from Prague, where the relationship reached a crisis; Antonie may have known or suspected that she was pregnant (she gave birth on 8 March 1813). Mingled with the ardently expressed desire for complete union with the beloved ('I will arrange it with you and me that I can live with you') there are many phrases expressing resignation or acceptance of the lack of fulfilment, and it is possible to read it as a cautious rejection of a shared domesticity: 'At my age I need a steady, quiet life – can it be so in our connection?'. Doubtless the ambiguities were clarified when, later in the month, Beethoven joined the Brentanos at Karlsbad. The family duly returned to Frankfurt in the autumn; Beethoven never saw them again, though he remained in touch with them, calling on Franz's services as a businessman in 1820 and dedicating important works to Antonie (op.120, in 1823) and Maximiliane (op.109, in 1821).

8. 1813–21. However the turmoil of the summer of 1812 is to be understood, it proved to be a profound turning-point in Beethoven's emotional life. It initiated a long period of markedly reduced creativity, and there is evidence that he became deeply depressed. Henceforth Beethoven accepted the impossibility of achieving a sustained relationship with a woman and entering into a shared domestic routine, though he was scarcely reconciled to it; even in 1816, as will be seen, he had by no means overcome his longing. Some of the hints contained in the letter are stated more baldly in diary entries made about this time. As in past crises, a dedication to art was evidently to replace a commitment to a human being: 'Thou mayst no longer be a man, not for thyself, only for others, for thee there is no longer happiness except in thyself, in thy art – O God, give me strength to conquer myself, nothing must fetter me to life'. '13 May 1813. To forgo a great act which might be and might remain so . . . O God, God, look down on the unhappy B., do not let it continue like this any longer'.

But by a stroke of irony that may contain an inner truth, at this very time he pledged himself to a responsibility that was increasingly to encroach on the exercise of his art and indeed to dominate his emotional outlook in the last 12 years of his life. Caspar Carl became seriously ill with tuberculosis, and on 12 April 1813 he signed a declaration appointing Beethoven guardian of his son Karl, then aged six, in the event of his death. This, it will emerge, came ultimately to involve Beethoven profoundly; but for the moment Caspar Carl's health improved, though Beethoven was obliged to help him to borrow money.

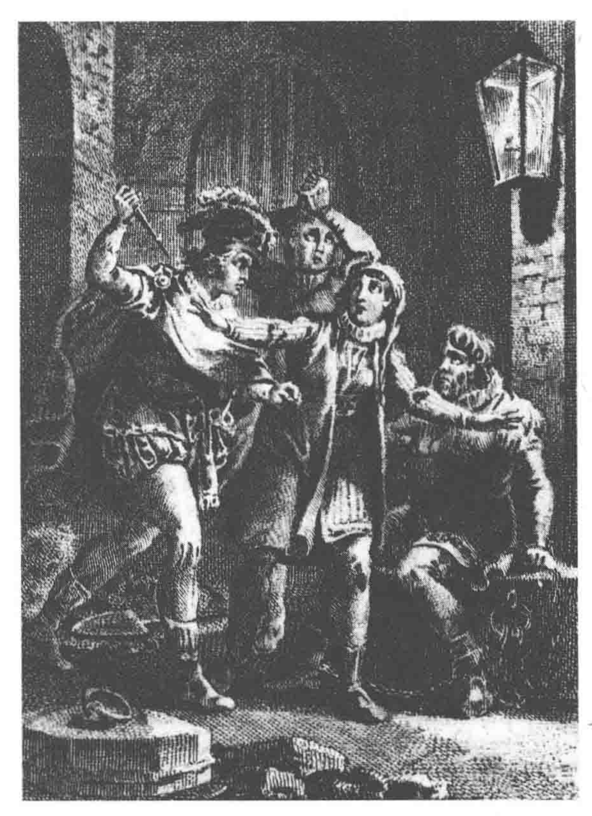
At this time Beethoven too was financially embarrassed. The severe depreciation of the Austrian currency as a result of the war against Napoleon, leading to an official devaluation in February 1811, had reduced the value of his annuity of 4000 florins to little more than 1600 florins. It was open to the princes to restore the intended income, and they were prepared to do so; but unfortunately Prince Kinsky was killed by a fall from his horse at the end of 1812 before he could leave clear instructions, and Prince Lobkowitz's payments were suspended for four years from 1811 owing to the mismanagement of his affairs. So although Beethoven was ultimately to receive the full amount from Kinsky's heirs, from Lobkowitz and from the Archduke Rudolph, it was only the last-named whose subventions continued without interruption or depreciation.

This may be one reason why Beethoven, even though he was still nursing secret sorrows, nevertheless became more of a public and social figure in the next year or so, reaching for popular acclaim by way of the concert hall and the theatre. He not only engaged a servant, but appears to have kept him for three years. And he entered with some zest into the proposal of Johann Nepomuk Maelzel, the inventor of a mechanical organ called the 'panharmonicon' (and later, inventor of a metronome), for the two of them to collaborate on a piece that both celebrated and depicted Wellington's military victory at Vittoria on 21 June 1813. This bombastic piece of programme music, with its fanfares, cannonades, and fugal treatment of *God Save the King*, was thunderously acclaimed at two charity concerts on 8 and 12 December 1813 – together with the Seventh Symphony, which had not been heard before. The 'Battle Symphony' had to be repeated three weeks later, and again on 24 February 1814. On that occasion the Eighth Symphony was one of its companion pieces.

The most gratifying (and unexpected) consequence of this sudden popularity was a request from the Kärntnertortheater for permission to revive the opera *Fidelio*. Beethoven agreed but stipulated that there would have to

be a good many changes. The poet G.F. Treitschke was then stage manager at the theatre, and he undertook to make the necessary alterations in the libretto. Some weak numbers were omitted, the two finales were rewritten, Leonore's aria was supplied with a new recitative ('Abscheulicher!') and Florestan's with a new final section, and there were many smaller changes throughout. Beethoven also furnished the revival with a new overture in E major, called today the 'Overture to *Fidelio*'. Although he grumbled at the labour and claimed in a letter to Treitschke that the opera would win him a martyr's crown, the revision was effective, and the work's success dates from this production, first given on 23 May 1814 (fig.6). The new overture, not ready for the opening night, was given at the second performance, on 26 May.

The vocal score of the opera was prepared by the young pianist Ignaz Moscheles, then just 20. Since he worked under Beethoven's supervision, the task brought him for a time into regular contact with someone he had for long ardently admired. And March 1814 was the date at which another enthusiastic follower of Beethoven later said he had first been introduced to him: this was the 18-year-old Anton Schindler, at the time a law student and a good violinist. For Schindler the claims of music proved stronger than those of the law, and by 1822 he was leader of the orchestra at the Theater in der Josefstadt. From about that time he began to spend many of his leisure hours in Beethoven's company, and for a while he virtually became his unpaid secretary and servant. Beethoven found his 'factotum' useful in practical matters, though Schindler's obsequiousness used to irritate him. Some years after Beethoven's death, in 1840, Schindler published a hastily written biography – translated into English a year later, with notes by Moscheles – in which uncritical devotion to 'the master' was combined with polemics against many of the others who had been close to him. Thus it is unfortunately unreliable even in its account of the years after 1821 during which Schindler was often in very close contact with the composer; the material of value that it contains is hard to distinguish from his fabrications. A later (1860) edition of his biography, although greatly expanded and indeed largely rewritten, was no more accurate.



*6. Dungeon scene (Act 2 scene i) from Beethoven's opera 'Fidelio', Kärntnertortheater, Vienna, 1815: engraving by Vincenz Raimund Grüner from the 'Wiener Hoftheater Almanach' (1815)*

In the summer of 1814 excitement began to mount in Vienna as preparations were made to welcome the crowned heads of Europe for the Congress of Vienna. This gave Beethoven the opportunity for producing more 'occasional pieces'. But before starting work on anything of that nature, he quickly completed a piano sonata (op.90), his first in four years. The earliest of the congress works was a short chorus of welcome to the visiting sovereigns, *Ihr weisen Gründer* (WoO95). Next, he made a strenuous attempt to complete an overture in C that he had taken up and worked on at various times in the previous five years; it was planned for the celebration of the emperor's name day on 4 October and is now known as the *Namensfeier* Overture (op.115). But the score could not be completed in time, and Beethoven put it aside until the spring of 1815, setting to work instead on a cantata celebrating the present 'glorious moment' in the destiny of Europe. The fawningly inflated text of *Der glorreiche Augenblick* (op.136) was by a distinguished surgeon from Salzburg, Alois Weissenbach, who had come to the capital for the festivities. Beethoven could not have had a more enthusiastic admirer than Weissenbach; when the two men met, they took a great liking to each other, and the cantata was a result of their collaboration. They had more than music in common, for Weissenbach too was deaf. The cantata was announced for a concert on 20 November, but it was postponed three times and finally given before the assembled royalty on 29 November, with the 'Battle Symphony' and Seventh Symphony forming the rest of the programme.

From the point of view of Viennese popular acclaim and fame the year 1814 must be regarded as the high-water mark in Beethoven's life. Not only were his compositions applauded by large audiences, but he also received in person the commendations of royal dignitaries. This last aspect is typified in one final congress piece, the little Polonaise (op.89) that he wrote in December 1814 in honour of the Empress of Russia, who was especially generous to him. And 1814 was also a more sombre turning-point for Beethoven, for two performances of the 'Archduke' Trio in April and May marked his last appearance in public as a pianist (except as accompanist). His deafness had latterly become much more severe.

Beethoven now found himself possessed not only of fame but of a good deal of money, which he invested in bank shares. Moreover, as a result of a settlement reached with the Kinsky family and the goodwill of Prince Lobkowitz, most of the original value of the annuity had now been restored and the arrears made up. In spite of this, his worries about his financial situation continued to be voiced in letters to publishers and friends abroad (such as his former pupil Ries, now resident in London), whom he was trying to interest in the large number of his more

recent works that were still unpublished. But towards the end of 1815 an unhappy event occurred that immediately focussed all his concerns and anxieties. His brother Caspar Carl's health suddenly deteriorated; the tuberculosis had evidently made inconspicuous but rapid progress, and he collapsed and died on 15 November. The will, dated 14 November, appointed Beethoven sole guardian of his only child, the nine-year-old Karl, but a codicil of the same day cancelled this and made the boy's mother co-guardian:

> Having learnt that my brother ... desires after my death to take wholly to himself my son Karl, and wholly to withdraw him from the supervision and training of his mother, and inasmuch as the best of harmony does not exist between my brother and my wife, I have found it necessary to add to my will that I by no means desire that my son be taken away from his mother, but that he shall always and so long as his future career permits remain with his mother, to which end the guardianship of him is to be exercised by her as well as by my brother ... for the welfare of my child I recommend *compliance* to my wife and more *moderation* to my brother. God permit them to be harmonious for the sake of my child's welfare. This is the last wish of the dying husband and brother.

The dying man's anxieties were all too prophetic. It proved a tragedy for Beethoven that he could not do what his brother asked. It was not simply that he was unable to achieve any 'harmony' with his sister-in-law Johanna. The situation in which he found himself was one that aroused deep passions and longings that he doubtless did not fully understand. Frustrated in his several attempts – however ambiguously conceived and executed – to marry and have a family of his own, he began to feel that if he had sole responsibility for Karl he could combine the discharge of a sacred duty to his brother with some of the satisfactions and fulfilments of parenthood. But for that to be possible, he had first to convince himself and others that Johanna was quite unfit to have the custody of Karl and should be excluded from the guardianship. The struggle for possession of the nephew lasted some four and a half years, to be followed by another six in which his care and upbringing weighed heavily upon Beethoven. As will be seen, the burdensome intensity of the relationship between uncle and nephew – or as Beethoven preferred to see it, between father and son – led to something near disaster in the summer of 1826. Before then an incalculable number of hours had been spent by Beethoven in litigation, letter-writing, quarrels, reconciliations and private agony of mind.

On 22 November 1815 the Imperial and Royal Landrechte of Lower Austria appointed Johanna guardian and Beethoven 'co-guardian'. Six days later Beethoven appealed to the court requesting the guardianship to be transferred to himself. In a later court appearance he claimed he could produce 'weighty reasons' for the total exclusion of the widow from the guardianship: four years earlier Johanna had been convicted and jailed on a charge of embezzlement. The result of Beethoven's submissions was that on 9 January 1816 he was assigned sole guardianship by the court. He took vows for the performance of his duties on 19 January. On 2 February Karl was taken from his mother and entered the private school of a certain Cajetan Giannatasio del Rio as a boarder.

Beethoven seems to have had little difficulty in persuading himself that Johanna was morally quite unfit to have charge of Karl, and he was ready to denounce her character and her way of life on every possible occasion, calling her the 'Queen of Night' and insinuating that her allegedly deviant behaviour included prostitution and theft. She was certainly no moral exemplar, and some time after her husband's death she took a lover and gave birth in 1820 to an illegitimate daughter. But Viennese society was permissive in sexual matters. Few of her contemporaries saw her in the same lurid light as her brother-in-law, in spite of the forceful and relentless way that he marshalled the case against her.

Although convinced of Johanna's unsuitability for bringing up the child, Beethoven felt rather guilty about restricting them from seeing each other. Yet that is what he now asked the Landrechte to put in his control, and the court agreed that Johanna should visit her son only at hours and places that Beethoven sanctioned – which at times was liable to mean once a month, or even less frequently. An uneasy truce was maintained between Beethoven and Johanna through 1816 and 1817, although he suspected her of making clandestine visits to Karl's school. At the end of January 1818 he withdrew Karl from Giannatasio's care and took him into his own home, engaging a private tutor; then in May he moved with Karl to Mödling and placed him in a class taught by the village priest, named Fröhlich. But after a month, to Beethoven's indignation, Fröhlich expelled Karl for his bad behaviour. This seems to have consisted of a series of minor offences against discipline, but Karl particularly shocked the priest by speaking of his mother in abusive terms – a breach of the Fifth Commandment in which, it was later noted, Beethoven had gleefully encouraged him.

It was at this point in the summer of 1818, when Beethoven was taking preparatory steps to enter Karl in the Vienna Gymnasium, that Johanna made a further effort to gain some control of her son's education and welfare. With the help of a relative with legal training, Jacob Hotschevar, she presented a series of petitions to the Landrechte. The first two were rejected, but after Karl had run away from Beethoven's lodgings to his mother on 3 December – he was returned later by the police – she used the incident as the basis of a third appeal, supporting it by a careful summary of the whole situation from Hotschevar and appending a statement from Father Fröhlich on the boy's neglected physical state and moral lapses. In the course of giving evidence in court on 11 December Beethoven incautiously let slip the fact that Karl was not of noble birth. He was then forced to concede that neither he nor his late brother had ever had documents to prove their own nobility; 'van' was a Dutch prefix that was not restricted to those of noble birth. Thereupon the Landrechte, which were courts confined to the nobility, woke up to the fact that the case should never have come before them and transferred the whole matter to the Vienna Magistracy or commoners' courts.

How severe a blow this was to Beethoven's pride has been debated; but even from a practical point of view it was very inconvenient. From the start the Magistracy seems to have been more sympathetic to Johanna than to Beethoven. Its first action was to suspend him temporarily from the guardianship. Karl returned for a time to his mother, being instructed by a tutor and also being taught at an institute run by one Johann Kudlich. From March to July Beethoven resigned the guardianship in favour of a Councillor Tuscher, and applied for a passport to enable Karl to be educated in Bavaria. This was refused, and his right to resume the guardianship in July was also challenged; on 17 September the court decided, reasonably

enough, that Karl (who had meanwhile been moved to yet another school, one run by a Pestalozzi disciple, Joseph Blöchlinger) had been 'tossed back and forth like a ball from one educational institution to another'. The mother, therefore, should remain as legal guardian in collaboration with a certain Leopold Nussböck, the municipal sequestrator.

This was of course a defeat for Beethoven. His first move was to protest at the decision; this was rejected by the Magistracy on 4 November. Next, with the help of a legally qualified friend, Johann Baptist Bach, he proposed as a substitute for Nussböck his friend Karl Peters, who was tutor to the children of Prince Lobkowitz. This application too was rejected. He now had recourse to the Court of Appeal, for whose benefit he prepared a 48-page draft memorandum (the longest extant document in his handwriting). This denounced in turn Johanna, a certain Herr Piuk who was a member of the Magistracy, and Father Fröhlich, and defended his own conduct and educational policies in great detail. It is unlikely that the memorandum was ever submitted in the form in which it survives. Beethoven's case was shrewdly and discreetly presented by Dr Bach; less discreet were Beethoven's attempts to influence the Court by making known his connection to the Archduke Rudolph. Demanding the guardianship of Karl and requesting Karl Peters as associate guardian, Beethoven asked at the same time for Johanna and Nussböck to be deposed. After further scrutiny these claims were upheld by the Court of Appeal on 8 April 1820; a petition by Johanna to the emperor against the decision was rejected three months later. Thus in July 1820 Beethoven found that he had finally won in a struggle that had lasted for over four years.

Beethoven's preoccupation with the care of his nephew – especially in the period from the end of 1815 to the beginning of 1818 – can be regarded as a continuation, and in some ways as an attempted solution, of the unresolved matrimonial crisis of 1812. At that time he had decided, however confusedly and irresolutely, that his creative activity was incompatible with having a wife; now he was testing whether it could be reconciled with caring for a child. The cost of those years to Beethoven is reflected in the paucity of valuable music completed in them. Productively the years 1813–15 were lean; apart from two cello sonatas (op.102) written in the second half of 1815, most of the compositions were 'occasional pieces' such as the 'Battle Symphony' and the works written for the Congress of Vienna. This trend was continued in the following years. 1816 at least brought two important compositions, the song cycle *An die ferne Geliebte* (op.98, April) and the Piano Sonata in A (op.101, November), but 1817 was completely barren in respect of completed major works. Instead, Beethoven during these years contented himself with elegant trivia, such as the polished march that he wrote in June 1816 for the Vienna artillery corps (WoO24), as well as continuing to compose the instrumental and vocal settings of Scottish airs that he provided for George Thomson of Edinburgh (from the years 1809 to 1820 he worked intermittently on close to 200 such settings). He also refurbished some variations for piano trio that he had written many years earlier on a theme from one of Wenzel Müller's Singspiele, and he revised and to some extent rewrote an arrangement for string quintet made by someone else of his youthful C minor trio from op.1 (these were subsequently published as his op.121*a* and his op.104). And, even more significantly, he toiled hard on a number of new compositions without managing to complete them; they included a piano concerto in D, a piano trio in F minor, and a string quintet in D minor. Scores of these three works were in fact begun.

These were indeed unhappy years for Beethoven. He was now thoroughly out of sympathy with the kind of music being written and being applauded in Vienna. The aristocratic milieu that had welcomed and sheltered him in his earlier years in Vienna had been shattered by the military, political and financial upheavals of the Napoleonic wars, with the result that he had lost or broken with almost all his high-born friends apart from the Archduke Rudolph. In spite of his popular successes in 1813 and 1814, his general acceptance as the greatest living composer, and a resurgence of Viennese performances of his works from 1816 onwards (testifying to their growing status as part of the standard repertory), Beethoven found no wide public in Vienna that he could respect, and daydreams of journeys abroad – to England, even to Italy – filled his mind. Nor should it be supposed that the attachment to Antonie Brentano, though he had not seen her for some years, was forgotten. The best informant here is Fanny, one of Giannatasio's daughters, who observed Beethoven at this time with a sensitivity sharpened by her own unavowed devotion to him. In September 1816 she recorded in her diary a confession of Beethoven to her father that she had overheard. Five years before, he had wanted a more intimate union with a woman, but it was 'not to be thought of, almost impossible, a chimera. Nevertheless, it is now as on the first day, I have not been able to get it out of my mind'. Some months earlier, on 8 May 1816, Beethoven had ended a letter to Ries in London with the words: 'My best greetings to your wife. Unfortunately, I have no wife. I found only one whom I shall doubtless never possess'. This nostalgic retrospection forms the background to the song cycle on the subject of the 'distant beloved' that he wrote in April 1816.

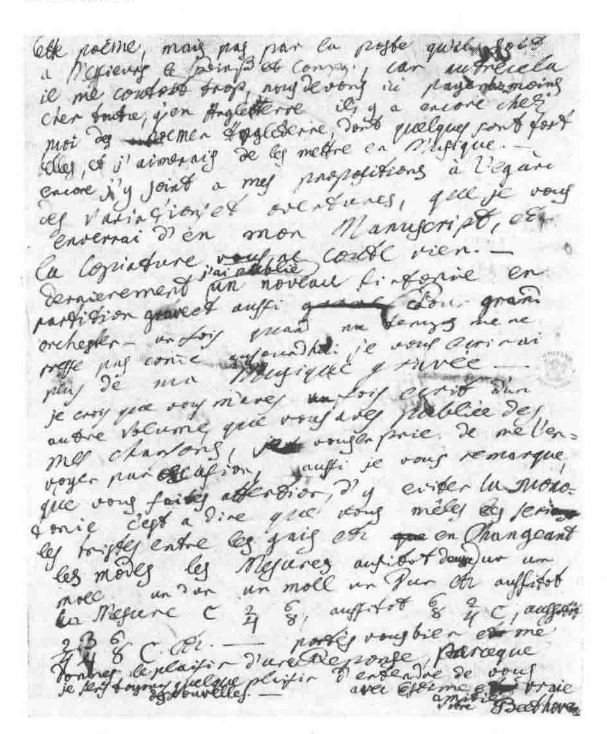
There were also difficulties of a more practical kind. Beethoven was consumed with misgivings as to his ability to look after his nephew and to run an orderly household. The year 1817, in particular, is marked by an immense number of letters to the kindly Nannette Streicher, a pianist and wife of the piano maker Johann Andreas Streicher, on the minutiae of domestic administration, the cost of household commodities, the employment of servants, and the like. Deeper doubts about the decisions that he was taking on Karl's behalf and about his treatment of Johanna were committed to his diary:

> God, God, my refuge, my rock, my all. Thou seest my inmost heart and knowest how it pains me to be obliged to compel another to suffer by my good labours for my precious Karl!!! O hear me always, thou Ineffable One, hear me – thy unhappy, most unhappy of all mortals.

Further problems were created by his slowly but unmistakably deteriorating health and especially by one aspect of it, his deepening deafness. By 1818 he was virtually stone deaf, so conversation had to be carried on with pencil and paper. This was the start of the 'conversation books', nearly 140 of which have survived. In the main they are a record of only one side of each discussion; they show what Beethoven's friends and visitors wanted to say to him, but not his own observations, since those were normally spoken. Unfortunately

Schindler, who took possession of the conversation books after Beethoven's death, saw fit not only to destroy some of them but to make false entries in the remainder, so that as documents they must be treated with some caution.

Beethoven's recovery from his compositional stagnation seems to have begun in the autumn of 1817. It was at first very slow. At that time he decided to accept an offer made earlier in the year by the Philharmonic Society of London. This invited him to write two grand symphonies for the Society, and to appear in person in London for the winter season of 1817–18. But he made no start on a symphony, or plans for a journey to London, afterwards explaining that his health had not allowed it. Instead, he set to work on a gigantic four-movement piano sonata in B♭, known today as the Hammerklavier Sonata (op.106). Its first two movements were probably ready by April 1818, and the remaining two were worked on during his summer stay at Mödling, the whole being completed by the autumn. Thus its composition, carried out (as he said) 'in distressful circumstances', had taken the best part of a year. Beethoven dedicated it to the Archduke Rudolph, for whom he was now planning a work on an even grander scale. For the archduke was being made the recipient of ecclesiastical honours. He was created a cardinal on 24 April 1819, and on 4 June he was appointed Archbishop of Olmütz (now Olomouc) in Moravia. 'The day', wrote Beethoven in offering his congratulations on the latter elevation, 'on which a High Mass composed by me will be performed during the ceremonies solemnized for Your Imperial Highness will be the most glorious day of my life', and it looks as though by then he had already been at work for some time on the composition now known as the *Missa solemnis* (op.123). Evidently the news that the archduke was to be elevated had been known to friends in advance.
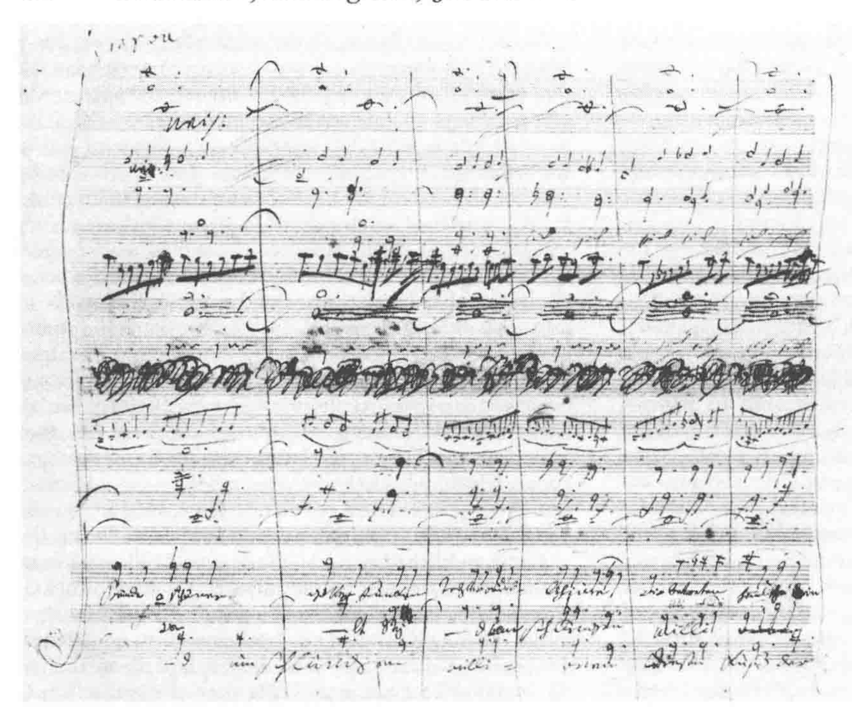


*7. Part of an autograph letter from Beethoven to George Thomson of Edinburgh, 21 February 1818 (GB-Lbl Add.35265, f.8v)*

Since the installation of the archbishop was set for 9 March 1820, some way ahead, Beethoven must have felt that he could afford to proceed at a measured pace. In the first half of 1819, he even interrupted work on the Mass to write down some 20 variations on a theme of Anton Diabelli's before tackling the Gloria and Credo. But he had not allowed for the time about to be lost in litigation in 1819 and the first months of 1820, or for the tendency of each section of the work to expand to a vast scale. Beethoven had to abandon any hope of the mass's being ready for the installation. But he persevered with it, making substantial progress in the summer and autumn of 1820. He even took on new commitments at this time, undertaking at the end of May 1820 to produce three piano sonatas within three months for the Berlin publisher Adolf Martin Schlesinger. Although nothing like that optimistic pace was achieved, the first sonata was apparently completed and a start made on the other two shortly after his return to Vienna from Mödling in the autumn of 1820. The sonata that was now ready was the one in E, published as op.109. But in 1821 illnesses both at the start of the year and in July – this time an attack of jaundice – as well as continued work on the mass resulted in the other two sonatas not coming near to completion until the end of the year. The autograph of the second, in A♭, is dated 25 December 1821, that of the third, in C minor, 13 January 1822; but revisions to both postponed their completion for a little longer. Unlike op.109, published in Berlin, the other two (opp.110 and 111) first appeared in Paris from the firm that Adolf Martin Schlesinger's son Maurice had started there.

9. 1822–4. There was no longer any question of checks on Beethoven's creativity. 1822 saw not only the finishing touches on the two sonatas, the last he was to write, but the virtual completion of the Mass by the autumn, and an almost immediate start on another very large composition that he was impatient to get to grips with. This was the work now known as the Ninth Symphony. Before that he had also assembled a set of 11 bagatelles for the piano (op.119), five of which had been written by the beginning of 1821 for an instructional book of studies (most of the others were based on much earlier material); and he resumed work on the set of piano variations on Diabelli's theme that he had broken off in 1819. He found time, too, to compose a fine overture (op.124) and a chorus (WoO98) for the opening of the new theatre in the Josefstadt on 3 October 1822. The overture, *Die Weihe des Hauses* ('The Consecration of the House'), takes its title from the inaugural drama at the theatre.

The piano variations need a word of explanation. In 1819 Diabelli, no doubt responding to post-Congress patriotic fervour and in search of attractive publishing material for the new firm of Cappi & Diabelli, conceived the idea of inviting a large number of eminent or popular composers from the Austrian states to submit a single variation on a simple theme of his own that he circulated; the intention was to make an album. Such an album was indeed published by Diabelli, though not until 1824, with variations from 50 composers including Schubert and the 11-year-old Liszt. But from the start Beethoven had decided to contribute not one variation but a set of them. In time these reached the number of 33, and Diabelli decided to publish Beethoven's variations (op.120) as a separate album; in fact it came out before the other one.



*8. Autograph MS of part of Beethoven's Symphony no.9, composed 1822–4 (D-Bsb Artaria 204, p.89)*

The nature of the symphony to which Beethoven now turned his attention can be understood as the coalescence of several diverse elements that had been stirring in his imagination, in some cases over many years. The notion of composing a vocal setting of Schiller's *An die Freude* ('Ode to Joy') goes back to his last days in Bonn, as a letter of January 1793, from the Bonn professor of jurisprudence Fischenich to Schiller's wife, makes clear: 'He proposes to compose Schiller's *Freude*, strophe by strophe. I expect something perfect, since he is wholly devoted to the great and sublime'. This was an intention to which he returned a number of times – in 1798 for instance, and in 1812, in connection with sketches for an overture that later became the *Namensfeier*. Another element was the desire to complete at least one symphony for the Philharmonic Society, and possibly the promised two. For a time it seems that he conceived of one of these symphonies as containing a choral section – a 'pious song in a symphony in the ancient modes' – and the other as being in D minor without any such special feature. Only in 1822 were these diverse concepts united in the plan for a D minor symphony with a setting of Schiller's *Ode* as its finale: this he now intended to conclude with Turkish music and a full choir.

1823 was the year in which the main work on the Ninth Symphony was done, though the last details were not completed until the following March. It was also a year of great concern with copyists and publishers. Beethoven made the mistake of offering manuscript copies of his mass on a subscription basis – at a price of 50 ducats – to the crowned heads of Europe; this involved him first in a tedious correspondence with the courts, and then in a no less irksome scrutiny of the handwritten scores (a task for which Schindler was put to use). The difficulties were increased by the illness and death on 6 August 1823 of Wenzel Schlemmer, who had been Beethoven's chief copyist for a quarter of a century and on whom he relied greatly. This year also saw the publication of the op.111 piano sonata and the Diabelli Variations. The mass formed the centre of an immensely complicated series of negotiations with publishers in Vienna and abroad, in which other works completed and uncompleted, such as the op.124 overture and the Ninth Symphony, also featured. It must be remembered that he regarded the mass as his greatest work, the result of some two years' labour and not lightly to be disposed of; if anything was outrageous it was not the size of the fee demanded but the fact that by the end no fewer than seven publishers had been involved. The final result was satisfactory: a firm that he could trust, Schott of Mainz, agreed to publish several of his important works, including the mass and the Ninth Symphony.

With the symphony completed Beethoven allowed himself some relaxation; according to Schindler, 'he could again be seen strolling through the streets, using his black-ribboned lorgnette to examine attractive window displays, and greeting many acquaintances or friends after his long seclusion'. But as he had long been unhappy with the Viennese reception of serious art, he was reluctant to risk a concert, and made an inquiry of Berlin whether a performance of the mass and the symphony might be given there. News of this fact became known in Vienna and led to a touching document being presented to him by a number of his friends and admirers. This was an eloquent declaration of their confidence in him, and a plea for him to allow his latest works to be heard in Vienna. Beethoven responded by agreeing to give a concert. It took place in the Kärntnertortheater on 7 May 1824 and consisted of the op.124 overture, the Kyrie, Credo and Agnus Dei from the mass, and the Ninth Symphony. The theatre was crowded and the reception enthusiastic. Many years later the pianist Thalberg, who was among those present, recalled that after the scherzo had ended Beethoven stood turning over the leaves of the score, quite unaware of the thunderous applause, until the contralto Caroline Unger pulled him by the sleeve and

pointed to the audience behind him, to whom he then turned and bowed (Schindler and Mme Unger also remembered the moving incident, though they placed it at the end of the concert). A second performance of the symphony and the Kyrie of the mass (with some other pieces) 16 days later was much less successful.

Around the time of the symphony's first performance in May 1824, Beethoven turned once more to the piano and wrote a 'cycle of bagatelles'. Unlike the earlier ones he had written (opp.33, 119), the six bagatelles of op.126 were conceived not as separate pieces but as forming a set. At the end of the year he returned to a poem that he had come to value highly. This was Matthisson's *Opferlied*, which he seems to have regarded (in Nottebohm's phrase) as 'a prayer for all seasons'. He had set it in 1795 and again in 1822; now he produced his final version, a setting for soprano, chorus and orchestra (op.121*b*). In these years, when Beethoven was hoping that his smaller pieces at any rate would prove easy to sell, he was no doubt tempted to refurbish drafts of songs written many years earlier and to put them on the market. But with the *Opferlied*, as with the much better-known instance of Schiller's *Ode to Joy*, one may detect some elements of a desire in Beethoven around this time to gather up the unfinished business of the past and attend to ideas that had waited long for definitive expression. He was already beginning to suspect that not much time was left to him.

10. 1824–7. It seems unlikely that anyone could have predicted that the remaining years of Beethoven's life would be devoted to works in a single medium – that of the string quartet. Since 1810 he had composed no quartets. In the miraculously fertile year of 1822, however, he had written to the publisher Peters on 5 June quoting his price (50 ducats) for a string quartet 'which you could have very soon'. A letter of a month later explained that the quartet was 'not yet quite finished, because something else intervened'. It is unlikely, however, that by then he had even started to work on the Quartet in E♭ (op.127). The impetus to complete it and to compose others was provided by a commission from Prince Nikolay Golitsïn, a music lover and cellist of St Petersburg. In a letter of 9 November 1822 Golitsïn invited Beethoven to compose 'one, two or three new quartets' for whatever fee was thought proper; they were to be dedicated to the prince. In his reply of 25 January 1823 Beethoven accepted the invitation, fixing his honorarium at 50 ducats per quartet and promising to complete the first by the end of February or by the middle of March at latest. But he had not allowed for the claims of the mass and the symphony; not until after the concerts of May 1824 was the work resumed in earnest. The quartet was finished in February 1825, nearly two years after it had been promised, and was privately rehearsed before being sent to Golitsïn. In the meantime Golitsïn, who had been among the princely subscribers to the manuscript copies of the mass that Beethoven had advertised in 1823, gave the first performance of that work at St Petersburg on 7 April (26 March, Old Style) 1824 – a whole month before the partial performance in Vienna.



9. *Ludwig van Beethoven: drawing by Johann Stephan Decker, chalk, May 1824 (Historisches Museum der Stadt Wien)*

The E♭ Quartet was performed by the Schuppanzigh Quartet on 6 March 1825, but did not please the Viennese audience. Later performances, however, in which Joseph Boehm led instead of Schuppanzigh, were well received. Beethoven at once turned his attention to the second quartet for Golitsïn, in A minor (op.132). Some progress had already been made when a sharp illness in April sent him to his bed. He was ill for about a month, but felt well enough by 7 May to move to Baden, and there the quartet was completed in July. Its slow movement contains allusions to his illness; the initial melody is inscribed 'Hymn of thanksgiving to the divinity, from a convalescent, in the Lydian mode', and the contrasting section in 3/8 time is entitled 'Feeling new strength'. This work received two private performances from the Schuppanzigh Quartet on 9 and 11 September 1825; among the audience was the publisher Maurice Schlesinger, who agreed to buy it, as well as another quartet not yet written, at the price of 80 ducats per quartet (the one in E♭ had already gone to Schott). The first public performance of the A minor Quartet was on 6 November, again by the Schuppanzigh Quartet.

Without any break Beethoven started work on Golitsïn's third quartet, which occupied him from July to December 1825. The Schuppanzigh Quartet gave its première on 21 March 1826. This work, in B♭ (op.130), consisted of six movements, the last of which, an immense fugue, proved something of a stumbling-block to players and listeners. No doubt this work too should have gone to Schlesinger to publish, but in the end Beethoven gave it to the Viennese firm of Matthias Artaria.

Beethoven had now fulfilled his commission, but Prince Golitsïn had paid only for the first of his three quartets; he still owed Beethoven 125 ducats – 50 ducats for each of the other two quartets, and 25 ducats for the dedication of the op.124 overture. Although the prince acknowledged the debt, and expressed himself immensely pleased with the quartets, he was financially embarrassed at the time, and his promise to pay was not carried out before Beethoven's death.

By the beginning of 1826, if not earlier, Beethoven was at work on a fourth quartet, in C♯ minor (op.131). Just as in the previous year, while he had been engaged on the A minor quartet, so now illness once again interrupted him. As before it was abdominal pain, and seemingly pain in his joints; his eyes were also affected. But before the end of March he was better, and completed the quartet in all essentials by June. This quartet was plainly intended for Maurice Schlesinger, to whom he had written on 22 April with a request for 80 ducats straight away, 'for quartets are now in demand everywhere, and it really seems that our age is taking a step forward'. But Schlesinger's Paris firm had been damaged by fire, and on getting no reply Beethoven impatiently offered the quartet to Schlesinger's father in Berlin, to Probst of Leipzig, and to Schott of Mainz, who secured the work.

To understand the events of the summer of 1826 it is necessary to go back some way and resume the story of the nephew at the point that it was broken off in 1820. After the guardianship issue had been resolved in Beethoven's favour in that year, Karl remained at Blöchlinger's educational institute until the summer of 1823. Having by then matriculated, he proceeded to the university and attended the philological lectures that were given there. He was just 17, and in spite of the earlier forebodings of Beethoven and Blöchlinger about his character and his industry, the almost complete segregation from his mother that he had to endure, and the conflicts of loyalty constantly imposed on him, he had developed well and had shown good progress in his studies. He was also making himself useful to his uncle, with whom he spent the summer of 1823 in Baden, acting as messenger and handyman, and sometimes as amanuensis and ready-reckoner. When Beethoven returned to Vienna for the winter Karl moved in with him, and remained until Easter 1825, when he left the university for the Polytechnic Institute and moved to lodgings run by a certain Matthias Schlemmer.

Whether they were living together or apart, it was not an easy relationship. From the conversation-book entries Karl appears as good-natured, lively and shrewd, but perhaps also a little sly and prone to tell tales; he must after all have been used to hearing people slandered recklessly, and he was eager to please his intimidating uncle. Beethoven's helplessness in practical matters, which included dealing with the servants, put a heavy load on Karl's time; but his possessiveness, suspiciousness and irritability must have been even more of a burden. Beethoven was jealous of Karl's young friends, and not only disparaged them but tried to prevent him from seeing them; at the same time, when he had moved for the summer to Baden, he expected Karl to come out to visit him on Sundays and holidays, thus greatly interfering with his nephew's studies.

In 1825 Beethoven himself acquired a friend nearer to Karl's age than to his own. This was Karl Holz, the second violin in the Schuppanzigh Quartet, who was then 27. Holz came to occupy something of the same place in his household that had previously been held by Schindler; Schindler was more or less completely displaced by Holz during 1825 and most of 1826, and never forgave him. The conversation-book entries suggest that Beethoven began to use Holz to spy on Karl.

The letters of Beethoven to Karl in the years 1825 and 1826 are full of reproaches and recriminations, and demands for his affection and attention. There are also violently emotional attempts at reconciliation. The conversation books tell the same story: Beethoven was ceaselessly suspicious of the friends Karl had, the use he made of his spare time, the way he spent his money, and made him accountable for all three. By the summer of 1826, at least, Karl seems to have grown more contemptuous of his uncle, and started seeing his mother clandestinely, as well as one of his 'forbidden' friends, Niemetz. It may be that this produced conflicts in him that he could not handle; there are suggestions too that he had also got into debt. On 5 August, at all events, he pawned his watch, bought two new pistols and drove to Baden. Next morning he went to the Helenenthal, one of his uncle's favourite spots, and discharged both weapons at his temple. Neither bullet penetrated the skull, and when the injured young man was found he was carried back to Vienna – to his mother's house.

Karl's attempted suicide proved shattering to Beethoven; Schindler describes him soon after as looking like a man of 70. He was urged by his friends to give up the guardianship and to reach a decision about Karl's future, for the penal aspects of the case were a constant threat. Two years earlier Karl had expressed a wish to enter the army, and now, through the help of Stephan von Breuning, it was arranged for him to be taken as a cadet into the regiment of a certain Baron von Stutterheim. Beethoven's gratitude for this outcome is shown by the fact that he changed the dedication of his C♯ minor Quartet, which he had declared to be his greatest, so that it could be dedicated to this unmusical warrior.

Since 1819 Beethoven's brother Johann had owned a country property at Gneixendorf near Krems. Beethoven had often been asked to stay, but his dislike of his sister-in-law Therese had led him to turn the invitations down; shocked by her infidelities, in fact, he had from time to time urged Johann to divorce her and to make a will leaving his fortune to Karl. On this occasion, judging it prudent to be absent from Vienna, he accepted Johann's invitation; and three days after Karl had been discharged from hospital on 25 September the two brothers travelled to Gneixendorf with their nephew, arriving after an overnight stop at a village. Beethoven was ill when he left Vienna; he seems also to have been very depressed and withdrawn, and his eccentricities of behaviour were found comic by the country folk. Yet as usual he managed to work. Since July he had been occupied with a quartet in F (op.135); he completed it at Gneixendorf by the middle of October, copied out the parts himself, and sent it straight away to Schlesinger in Paris. Then he turned to a problem that had arisen with the B♭ Quartet (op.130). Because of the difficulty that had been found with the fugue that formed its last movement, he was asked by the publisher to supply a new, easier finale (which would be paid for). After reflection he undertook to do so, and delivered it to the publisher in the middle of November. It was the last complete piece that he composed. The 'Grosse Fuge', it was agreed, should be published as well, but as a separate opus (op.133).

Beethoven started back to Vienna with Karl on 1 December, arriving there the next day, and having got to his lodgings in the building known as the Schwarzspanierhaus he immediately called a doctor. He had already had swollen feet in the country, but the underlying pathology became manifest on 13 December when he developed

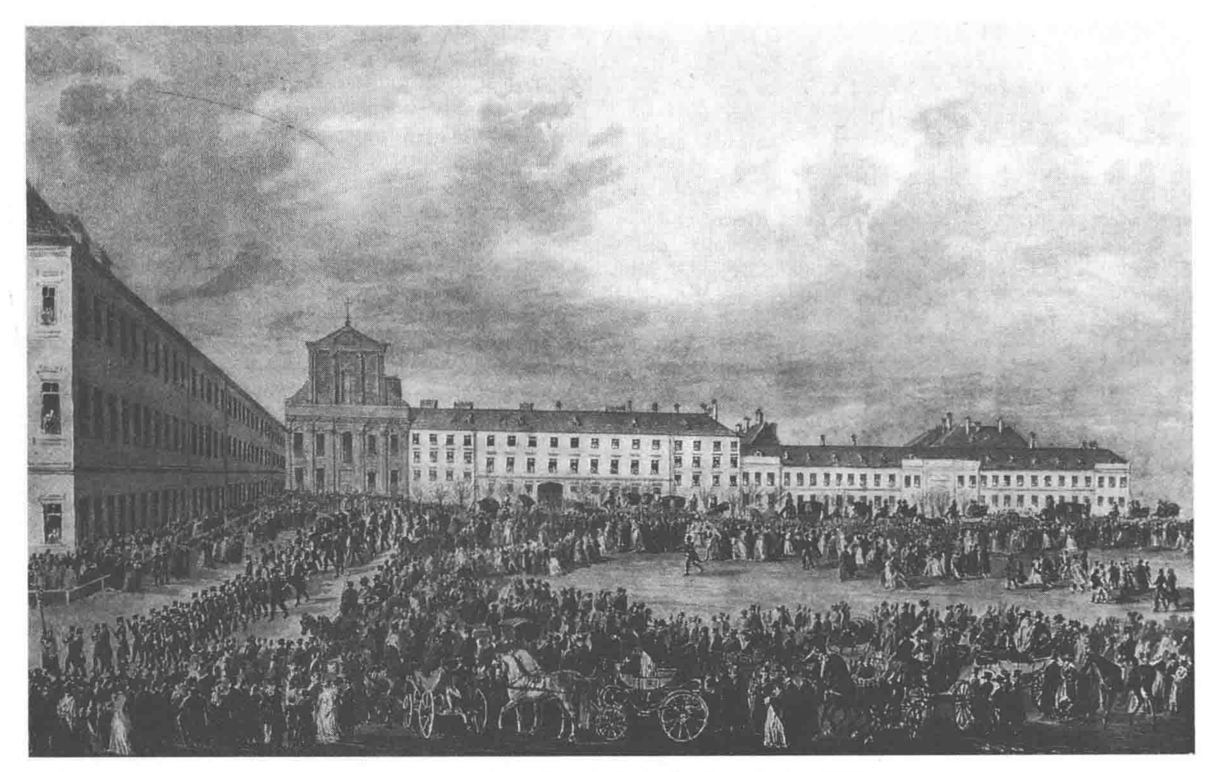
jaundice and ascites (dropsy). His doctors appear to have perceived correctly that his liver was affected (the autopsy indicates cirrhosis of the liver caused either by hepatitis or alcohol and related multiple organ failure), but there was little they could do beyond relieving his swollen abdomen by tapping off the fluid. This was done on 20 December, and again on 8 January, 2 February and 27 February 1827. Meanwhile news of the seriousness of his condition, and exaggerated reports about his financial needs, had spread far and wide. The firm of Schott sent him a dozen bottles of Rhine wine; the Philharmonic Society of London resolved to provide £100 for his relief. There were occasional letters from Karl, now with his regiment, and some entertainment for the sick man was provided by Breuning's 13-year-old son Gerhard, who called daily. There was also a stream of other visitors.

When it was clear that the end was near Breuning drafted a simple will, which bequeathed Beethoven's whole estate to Karl; on 23 March Beethoven copied and signed it ('luwig van Beethoven') with great difficulty. He died at about 5.45 p.m. on 26 March. The funeral on 29 March was a public event for the Viennese; the crowd was estimated at 10,000 (fig.10). The funeral oration, written by Franz Grillparzer, was delivered at the graveside in the cemetery at Währing by the actor Heinrich Anschütz. In 1888 Beethoven's remains were removed, together with Schubert's, to the Zentralfriedhof (Central Cemetery) in Vienna, where they now rest side by side.

11. THE 'THREE PERIODS'. The division of Beethoven's life and works into three periods was proposed as early as 1828 by Schlosser, taken up by Fétis in 1837, and then elaborated and popularized by Lenz in his influential *Beethoven et ses trois styles* of 1852. Though each of these critics grouped Beethoven's works differently, the three-period schema took hold and settled into something like a concensus: a first formative period ending around 1802, a second period lasting until around 1812 and a third period from 1813 to 1827. This schema has been attacked, not without reason, as simplistic and suspiciously consonant with evolutionary preconceptions (some of which are discussed below in §19). Yet it refuses to die, because in spite of all it obviously does accommodate the bluntest style distinctions to be observed in Beethoven's output, and also because the breaks between the periods correspond with the major turning-points in Beethoven's biography. There can be no doubt that with Beethoven – not to speak of other composers – a very close relationship existed between his creative energies and his emotional life.

The three-period framework should not be scrapped, then, but it is certainly in need of some refining. The following takes account of a number of suggestions made in the more recent literature. First, a fourth period should be added, or rather, divided off from the traditional first period: the music composed at Bonn, about which the 19th century knew little and probably cared less. Second, examination shows that each of the four periods breaks naturally into two sub-periods, and so they are best conceived of in this way. Third, allowance must be made not only for the general development of a composer's style, but also for the inner necessities of certain genres and the effects of his experience with them. For example, works in genres which he was attacking for the first time may have less 'advanced' stylistic features than works of the same date in familiar, much used genres.

It is also necessary to understand that in each of the four periods the nature of the two sub-periods and their relation to each other differ considerably. In the Bonn



*10. Beethoven's funeral procession: lithograph by B. Kühlen and M. Gladbach after Franz Stöber, 1827*

period the first sub-period (1782–5) contains juvenilia of small importance. Then there seems to be a pause; it is known that the years 1786–9 were very eventful ones for Beethoven but little is known of any music he composed in this period. From 1790–92 a group of much more mature works survives – a rather impressive corpus, indeed, which could reasonably support the young composer's ambitious plan of study in Vienna.

In the early Vienna period, Beethoven first had to gain control over the Viennese style and assert his individuality within it (1793–9). Then from 1800 to 1802 he produced at high speed a series of increasingly experimental pieces which must be seen in retrospect as a transition to the middle period. It is in this sub-period that the relative effects of genre and familiarity are especially clear. In 1798 and 1799 the piano sonatas are fluid and visionary but the earliest string quartets are relatively stiff. By 1800 the quartet writing moves more easily but the first of his symphonies is still decidedly conservative.

The middle period begins with a famous series of compositions in the heroic vein (1803–8): the 'Eroica' Symphony, *Leonore* (*Fidelio*) and others. The music of the sub-period 1809–12 follows the same general stylistic impetus, but becomes rather less radical and turbulent as it becomes more and more effortless in technique. Most of Beethoven's orchestral music dates from the middle period.

The late period is in every way the most complex. In 1813–18, years marked by emotional upheavals, Beethoven's output fell off sharply. Naturally enough, most attention has been directed to the few compositions in this sub-period of a more serious nature; increasingly intimate and even 'private', they convey unmistakable hints of a new style. But the years 1813–16 also saw many 'public' works, such as the 'Battle Symphony', *Der glorreiche Augenblick* and the *Chor auf die verbündeten Fürsten* for the Congress of Vienna. These, as Maynard Solomon has observed, 'regressed to a pastiche of the heroic style' and show just as unmistakably that the style change was now being worked out slowly and with great difficulty – not at all like the earlier transition in 1800–02. The Hammerklavier Sonata of 1818 represented a kind of breakthrough, but only after the matter of his nephew's guardianship was settled by the courts did Beethoven's compositional energies flow easily again, in the unbroken series of late-period masterpieces written from 1820 to 1826.

12. Music of the Bonn period. Ten compositions by Beethoven are known from the years 1782–5, when efforts were being made to promote him as a prodigy. Publication was gained for most of these works. Another 30 or so from the years 1787–92 are extant; of these, few appear to pre-date 1790 and only one was published at the time. As a good many of the others are known only from later sources, scholars have always suspected that they may be known in considerably revised versions. It was a pet theory of Thayer, the great 19th-century Beethoven biographer, that the young composer brought a thick portfolio of music from Bonn to Vienna and drew on it liberally for compositions of the next decade and even later. Rather more than most composers, as Thayer had observed, Beethoven was inclined to publish his juvenilia in later life and also to incorporate parts of them into mature pieces. And this in turn suggests a special motive for studying the unassuming music of Beethoven's Bonn years.

The most substantial of the earliest compositions are sets of three piano sonatas and three piano quartets. The main musical influences on the boy have been seen as, first, Neefe and Sterkel, and then Mozart; each of the piano quartets is modelled on a specific work by Mozart, from the set of violin sonatas published in 1781 (K379/373*a*, 380/374*f*, 296). Beethoven looked to Mozart again and again during his first decade in Vienna (see opp.3, 16, 18 no.5).

During the second Bonn sub-period Beethoven produced about a dozen lieder of considerable interest. He published some of them later in op.52 (1805), but only the simpler ones; the more elaborate and intense Bonn songs are not well known because they were discovered relatively late and buried in the 1888 supplement to the Gesamtausgabe. In 1790, the important commission to prepare official cantatas on the death of Emperor Joseph II and the accession of Leopold II spurred Beethoven on to the most ambitious of his youthful projects. The funeral cantata gave him the opportunity for some admirably expressive writing in the pathetic C minor chorus which frames the work and in the serene soprano aria with chorus. He was to use this again with superb effect at the dénouement of *Leonore*, 15 years later. In addition to the five large arias within these cantatas, he also composed three accomplished concert arias: *Prüfung des Küssens*, *Mit Mädeln sich vertragen* (his first Goethe setting) and *Primo amore*.

A genre in which any budding virtuoso had to excel was the variation set. In 1790–92 Beethoven wrote out two brilliant sets for piano, on Righini's 'Venni amore' and Dittersdorf's 'Es war einmal ein alter Mann'; one set for piano duet on a theme by Count Waldstein; and one for violin and piano on Mozart's 'Se vuol ballare' (completed in Vienna). While many of the variations are of the insipid decorative variety, others deal with the theme in a more interesting, substantive fashion. It is in these 'analytical' variations, perhaps, more than in the other Bonn music, that the Beethoven to come can be glimpsed.

Less impressive, in these years, is the instrumental music in the sonata style. There is an incomplete draft for a passionate symphony movement in C minor; fragments of a big violin concerto and of some sort of concertante for piano, flute and bassoon; a complete trio for the same three instruments; a piano trio (WoO38) and what looks like part of a movement from another, and a few rather colourless sonata movements for piano. There are also many sketches. (Is it accidental that so much of this music has been transmitted in an incomplete form? An oboe concerto and the original version of the B♭ Piano Concerto, both dating from this period, have vanished with barely a trace.) Where Beethoven departed from formula in these works he seems to have straggled helplessly, as in the violin concerto fragment. Although there are some bold strokes, they are seldom integrated convincingly into the total musical discourse.

Greater sophistication is shown by the Wind Octet op.103, but here there is reason to believe that Beethoven rewrote what was originally a Bonn score during his first years in Vienna, with an eye to publication. Leaving this work out of consideration, one is bound to conclude that Beethoven at Bonn was a less interesting composer of

works in the sonata style than of music in other genres – variations, lieder and large vocal-orchestral pieces. In view of his later output, this conclusion may seem surprising. Yet the sonata style as it is generally known was very much a Viennese speciality. The Bonn works in the sonata style make clear how important and right it was for Beethoven to have gone back to Vienna in late 1792, and how large a part Vienna was to play in the formation and nurture of his musical personality.

13. MUSIC OF THE EARLY VIENNA PERIOD. During his first year or so in Vienna Beethoven appears to have composed considerably less than in the years just preceding and following. There are signs that he spent some time revising or recasting an amount of his Bonn music to reflect Viennese standards and taste. The Wind Octet has already been mentioned; sketches show that he also started reworking his violin and oboe concertos. Fragments of the juvenile piano quartets were incorporated into some of the first sonatas composed in Vienna, op.2 nos.1 and 3.

By the time opp.1 and 2 were published (July 1795, March 1796) Beethoven certainly had the musical wherewithal to make Vienna sit up and listen. Probably the best-known movement from this impressive group of six pieces is the opening Allegro of the Piano Sonata in F minor op.2 no.1, a remarkable precursor of Beethovenian concentration and intensity (and the more remarkable in that the sketches go back to Bonn). In 1795, however, this movement was an exception. Most of the early music is scaled very broadly, weighty and discursive, even overblown. Thus for many years Beethoven most often wrote sonatas in four movements, rather than three, as was common with Haydn and Mozart, and it seems indicative that his op.3 was a string trio in six movements, modelled on the large Divertimento K563 by Mozart. There is inconclusive evidence that op.3 goes back to a Bonn original, but in its final form it was certainly written in Vienna, like the Wind Octet.

Opp.1 and 2 provide examples of the rather ponderous slow movements characteristic of the first Vienna period, and also of that famous innovation the scherzo. Beethoven's early scherzos move no faster than most Haydn minuets and sound no more humorous, but they last considerably longer and tend to be constructed out of more symmetrical periods. As for movements in sonata form, most of them contain a great deal of musical material – and a great many modulations in the second group. Though Beethoven's still emerging powers of organization were sometimes overtaxed, sometimes they were not and there are passages of authentic Beethovenian power, especially in the matter of long-range control over bold harmonic action. Cases in point are the passing modulations in the first movement of the A major Sonata op.2 no.2, and the expanded recapitulation in the Adagio of the G major Trio op.1 no.2.

In these early years Beethoven made his name as a pianist and improviser and as a composer primarily for piano. Some ideas of his improvising style can be formed from his published piano variations, from copious notations on his early sketchleaves, and from certain incomplete piano scores which are perhaps better viewed as *aides-mémoires* than as unachieved compositions. The well-known *Rondo a capriccio* was completed probably by Diabelli after Beethoven's death and published as op.129 under the irresponsible title 'Rage over a Lost Penny', and an interesting cyclic 'Fantasia' in three movements has come to light in the so-called 'Kafka sketchbook' (British Library). In later years he improvised less, of course, but evidence of his improvising style is still to be found in the Fantasias opp.77 and 80, the cadenzas to piano concertos, and shorter cadenza-like passages in a very large number of other pieces.

Beethoven was naturally open to the influence of other pianist-composers at a time when the technique of the instrument was expanding significantly. Too much can be made, however, of similar themes and pianistic textures in Beethoven and Clementi, Dussek and other such composers. From the start, and even at his most discursive, Beethoven had a commitment to the total structure that makes Clementi seem very lax. His well-known insistence on making transitional and cadential matter sound individual is already in evidence; he had little use for the debased coin of the *style galant* which was still in circulation in the 1790s. And in his 'serious' compositions piano virtuosity is always used in the service of a musical idea, never for its own sake. These compositions may sound pompous or gauche, sometimes, but they never sound meretricious and they never lack a certain intellectual and imaginative quality.

As has been mentioned above, when Haydn heard the op.1 trios he praised them but thought the public would not understand or accept the third, in C minor. One suspects that Haydn himself may have been put off by the extremes of tempo, dynamics, texture and local chromatic action in this piece, and still more by the resulting emotional aura. He would not have been the last listener to find something callow and stagey, which is to say essentially impersonal, in these insistent gestures of pathos and high drama. Beethoven of course paid no attention to his advice and published increasingly sophisticated C minor items in nearly every one of his composite sets of works over the next eight years (opp.9, 10, 18, 30). In these years C minor was practically the only minor key he used for full-length pieces (though D minor is used for the impressive slow movements of op.10 no.3 and op.18 no.1, as well as for the 'Tempest' Sonata op.31 no.2). The most successful early embodiments of Beethoven's 'C minor mood' are no doubt the *Sonate pathétique* op.13 (1797–8) and the Third Piano Concerto (?1800–03). Still to come were the 32 Variations on an Original Theme, for piano, the *Coriolan* Overture, the Fifth Symphony and the last piano sonata.

The first movements, in sonata form, of the C minor Trio and the F minor Sonata have quiet main themes which are designed to return *fortissimo* at the point of recapitulation. This is a characteristic Beethoven fingerprint. In the early works it often makes for a rather blustery effect. Yet it adumbrates a new view of the form whereby the recapitulation is conceived less as a symmetrical return or a climax than as a transformation or triumph. The sonata style is always inherently 'dramatic', in the special sense expounded and illuminated by Tovey. Tovey also pointed out that at their most characteristic Haydn and Mozart use the style to project high comedy, the musical equivalent of a comedy of manners. Beethoven was already groping for ways of using it for tragedy, melodrama or his own special brand of inspirational theatre of ideas.

This radical approach to sonata form (which encompasses all its aspects, of course, not only the enhanced

recapitulation) becomes clearer in the piano sonatas of 1796–9: op.7, op.10 nos.1–3 and op.13. In op.13 and in the fine Sonata in D op.10 no.3, although the main theme does not return loudly, there is still a compelling impression that something urgent is at stake in the musical dialectic. Broadly speaking, it was this sense of urgency in dealing with what became known as the Classical style that Viennese aristocratic circles found most novel and impressive in the 'grand Mogul', as Haydn called him, from the provinces.

A deliberate campaign to annex all current musical genres can be read into Beethoven's activities in these years. He wrote an effective concert aria – a scena and rondò – to a text adapted from Metastasio, *Ah! perfido*, some deft little songs to lyrics by Goethe, and an interesting extended lied, the once-popular *Adelaide*. He produced two rather Mozartian piano concertos, one of them (the B♭, op.19) evidently revised several times from a Bonn original, and a good deal of miscellaneous wind music, including a Quintet for Piano and Wind op.16 which incautiously invites comparison with a similar work by Mozart (K452). In 1795–6 he sketched long and hard at a symphony in C. As it was turning out to be too big, he wisely shelved it, though he returned to some of its musical ideas when he wrote the First Symphony (also in C) in 1799–1800.

The three Violin Sonatas op.12 are not as impressive as the contemporary piano sonatas; the two Cello Sonatas op.5 are also lesser works but interesting in their bold virtuoso stance, looking ahead to the Kreutzer Sonata of 1802–3. After completing the three String Trios op.9 Beethoven launched into his most ambitious project yet, the set of six String Quartets op.18 (1798–1800). All the while he was contributing copiously to the ephemera of Viennese musical life: easy piano variations, ballroom dances by the dozen, patriotic marching songs, arias to be inserted into a Singspiel, pieces for mechanical clock-organ and a Sonatina for mandolin and piano.

There is no single work that demarcates the second sub-period within the early Vienna years, the time when Beethoven began to show signs of dissatisfaction with some of the more formal aspects of the Classical style and reached towards something new. In a way the signs were present from the beginning. Novelties of conception can be detected all along. They are multiplied in the *Sonate pathétique* of 1798 – the integration of the introduction into the first movement proper, the perfectly managed bold modulations in the second group, the prophetic breakdown on the dominant in the middle of the rondo; not to speak of the overall coherence of mood which has made the *Pathétique* the most famous piece in Beethoven's early output. Another famous early piece, the first movement of the Quartet in F op.18 no.1, is his first exhaustive study in motivic saturation. The turn-motif of bars 1–2 forces its way into every available nook and cranny of the second group, the transitions, the development and coda. (When Beethoven revised op.18 no.1, after having given a fair copy of it to Amenda, he reduced the appearances of the turn-motif by nearly a quarter.)

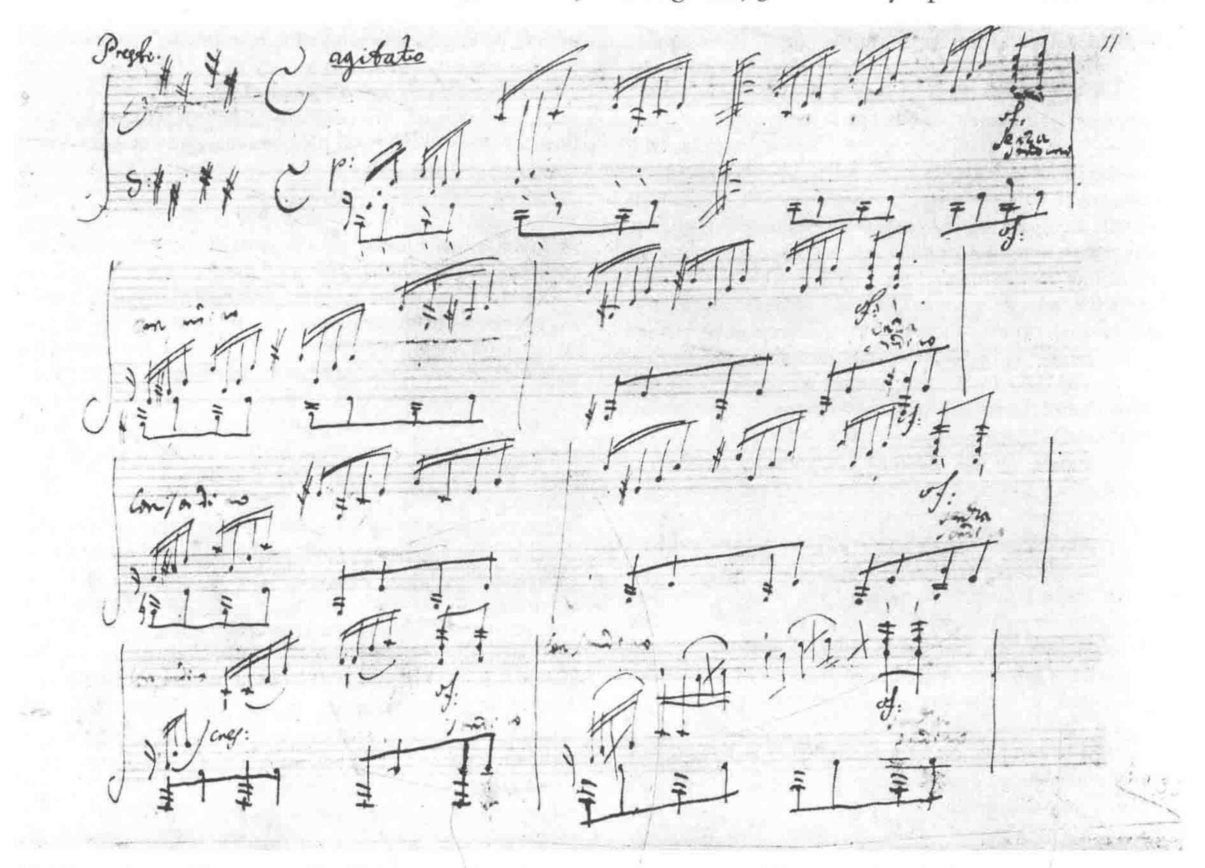
The last two quartets of op.18, composed around 1800, show a rather new treatment of the traditional four-movement form (one that had recently been essayed by Haydn in several of his op.76 quartets). The first movements are not extensive and decisive but instead swift, bland and symmetrical, so that the later movements all seem (and were surely meant to seem) weightier or more arresting. The most visionary of these later movements is the composite finale of the Quartet in B♭ op.18 no.6, where a slow, strange-sounding chromatic labyrinth entitled 'La malinconia' alternates with a swift, limpid little dance evocative of the Viennese ballrooms.

More far-reaching experiments with the weight, character and balance of the various movements in a work were made within the impressive series of about a dozen piano sonatas composed in 1800–02. These included op.26 in A♭ with its 'Marcia funebre sulla morte d'un Eroe' (cf the 'Eroica' Symphony), op.27 no.1 in E♭, op.27 no.2 in C♯ minor (each marked 'quasi una fantasia') and op.31 no.3 in E♭. Some of the movements are run together, and there is a significant shift in weight away from the first movement and towards the last. Experiments of this kind with multi-movement works slowed down during the next period, when under the sway of his developing 'symphonic' ideal Beethoven found fresh resources in the traditional four-movement dynamic. But they played an important part in the growing flexibility of his art, and after 1812 they were resumed with much greater force and consciousness.

Greater flexibility already allowed for the incorporation of movements of widely different characters and forms. It is perhaps at this time that one first begins to be aware of the striking individuality of all Beethoven's pieces, a characteristic that has often been noted. Prime examples are the so-called 'Pastoral' Sonata in D op.28 (also the *locus classicus* for successive thematic fragmentation in a development section), the Sonata in E♭ op.31 no.3, and those great and deserving favourites of the Romantic era, the *Pathétique*, the 'Moonlight' and the D minor op.31 no.2.

The opening reverie of the 'Moonlight' is such a startling conception, even today, that Beethoven's very careful plotting of the sequence of the movements in this sonata seems to pale by comparison. Unprecedented for a sonata opening is the half-improvisatory texture, the unity of mood, and especially the mood itself – that romantic *mestizia* which will have overwhelmed all but the stoniest of listeners by the end of the melody's first phrase. An equally bold and emotional, but also more intellectual, experiment marks the opening of op.31 no.2. Here the first theme in a sonata form movement consists of antecedent and consequent phrases of radically different characters: a slow improvisatory arpeggio and a fast, highly motivic *agitato*. Both of these ideas can be heard echoing in the later movements of the sonata.

The inner pressure of his developing musical thought drove Beethoven on to more and more novelty, no doubt; and mixed in with this was a measure of artistic vanity. About 1801–2 he appeared much concerned with being original, even advising a publisher to point out the innovations in his Piano Variations on Original Themes opp.34 and 35 by means of a special advertisement. And that would certainly have been justified. Op.34 has its six variations in six different keys. Op.35 abstracts the ludicrous bare bass line of the contredanse theme from *Prometheus* and builds up from it fantastically in 15 variations and a full-length fugue. The finale of the 'Eroica' is a second building exercise on the same bass, this time involving variations in different keys and two fugato sections.




*11. Autograph MS of the opening of the third movement from Beethoven's Piano Sonata no.14 'quasi una fantasia' ('Moonlight'), op.27 no.2, composed 1801 (Beethoven-Haus, Bonn)*

According to Czerny, his young pupil in those years, Beethoven spoke of a 'new path' he was following, a path which later Czerny associated with the important op.31 sonatas of 1802. Mention has already been made of op.31 no.2. Another novelty of conception was the key plan of the first movement of the Sonata in G op.31 no.1, which has the second group not in the dominant but in the mediant key (major and minor; cf the String Quintet op.29 of 1801). This looks ahead to Beethoven's thorough exploration and extension of the tonal range of Classical music, a process that was to run parallel with his expansion of all aspects of Classical form in the next years. In the late period it is the exception rather than the rule to have the second group in the dominant.

Other important, but more conservative, works of the years 1799–1801 are the music for the ballet *Die Geschöpfe des Prometheus*, Beethoven's introduction to the Viennese stage; the amiable but rather mindless Septet, whose great popularity soon came to irritate the composer; and the slender First Symphony, which can seem almost to wilt when commentators examine it for clues to future symphonic greatness. The Second Symphony of 1802 must also be counted among the more conservative works – this in spite of its great advance in assurance over the First and its inspired play with the notes F♯ and G as a means of unifying the whole. Although one would not easily mistake this for a work by Haydn, the Second Symphony stands as a final realization of the concept of a large concert piece which he had developed. This impression is confirmed by Beethoven's quotation of a sensational modulatory passage from *The Creation*, as Tovey observed.

One feels that in the Second Symphony Beethoven for the first time really engaged with the symphony orchestra and began to understand how it could serve his own emerging purpose. He had taken its true measure. In the middle period, from 1803 to 1812, he wrote most of his famous works for orchestra, evolving through them a new 'symphonic ideal' that also inspired most of his non-orchestral music.

14. The symphonic ideal. After the period of inner turmoil expressed (and perhaps resolved) by the Heiligenstadt Testament of October 1802, Beethoven began to engage seriously with large public works involving explicitly extra-musical ideas. It was the first time he had done so since going to Vienna. An outer impetus was his association first with the Burgtheater and then with the Theater an der Wien, but the decision to embark on a 'Bonaparte symphony' at just this time came from inner pressures. The oratorio *Christus am Oelberge*, musically not a great success, was written hastily in early 1803. The opera *Leonore* was written very slowly in 1804–5. Between them came the 'Eroica' Symphony, no.3: an authentic 'watershed work', one that marks a turning-point in the history of modern music.

Thanks to Nottebohm's monograph on the 'Eroica' sketches, more is generally known about the composition of this work than any other by Beethoven. The sketches show a minimum of false starts and detours. The most

radical ideas were present from the start, if in cruder form, and work seems to have proceeded with great assurance. This is striking indeed, for however carefully one studies Beethoven's evolving style up to 1803, nothing prepares one for the scope, the almost bewildering originality and almost continuous technical certainty manifested in this symphony. In sheer length, Beethoven may well have felt that he had overextended himself, for it was many years before he wrote another instrumental work of like dimensions.

In the first movement, one must marvel at the expansion in dimensions on every level; at the projection of certain melodic details of the main theme into the total form – the bass C♯ (D♭) instigating moves to the keys of the supertonic and the flat seventh degree in the recapitulation, the violins' G–A♭ returning vertically as the famous horn-call dissonance; at the masterly coagulation of diverse material into the second group; and at the whole concept of the panoramic development section, with its passage of deepening breakdown redeemed by the introduction of a new theme (if it is indeed really new). The moving thematic 'liquidation' at the end of the Marcia funebre, the four *alla breve* bars in the da capo of the scherzo, the novel structure of the finale, the powerful fugatos throughout – none of these could have been predicted. Also astonishing is the quality of 'potential' that informs the main themes of the three fast movements. Two of them require (and in due course receive) horizontal or vertical completion, and the other is presented in a state of almost palpable evolution.

These themes were made to order for the new 'symphonic ideal' which Beethoven perfected at a stroke with his Third Symphony and further celebrated with his Fifth, Sixth, Seventh and Ninth. The forcefulness, expanded range and evident radical intent of these works sets them apart from symphonies in the 18th-century tradition, such as Beethoven's own First and Second. But more than this, they all contrive to create the impression of a psychological journey or growth process. In the course of this, something seems to arrive or triumph or transcend – even if, as in the Pastoral, what is mainly transcended is the weather. This illusion is helped by certain other characteristic features: 'evolving' themes, transitions between widely separated passages, actual thematic recurrences from one movement to another, and last but not least, the involvement of extra-musical ideas by means of a literary text, a programme, or (as in the 'Eroica') just a few tantalizing titles.

In technical terms, this development may be viewed as the projection of the underlying principles of the sonata style on the scale of the total four-movement work, rather than that of the single movement in sonata form. This view takes account of the impression Beethoven now so often gives of grappling with musical fundamentals. He had the power – and it must be called an intellectual power – of penetration into the gestural level below sonata form. He could manipulate the basic elements of the sonata style in a more comprehensive, less formalistic way than ever before. One senses the same grasp of essences when Beethoven now isolates a melodic, harmonic or rhythmic detail of a theme and then appears to 'compose it out' – to spell out its implications later in the piece. Doubtless this also happens in earlier music, by Beethoven or by other composers, but in the middle period he began to draw attention to the process in a much more pointed fashion.

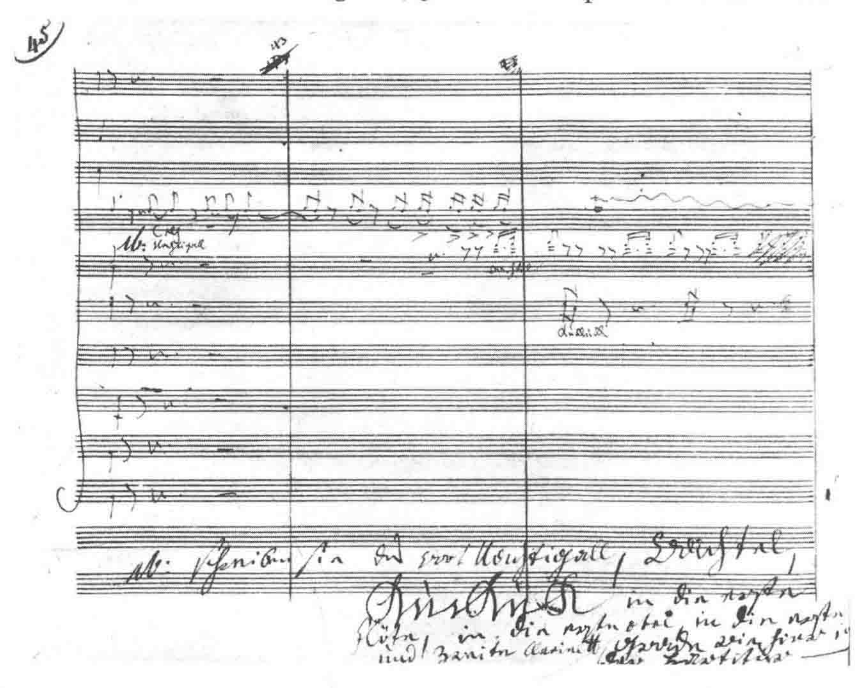
Beethoven's fascination for musicians of a certain turn of mind rests on his continuing investigation of basic musical relationships in this sense. The investigations grew more momentous in the late period, and also more subtle and pervasive, as will be seen if one compares the 'composing out' of C♯ and A♭ in the 'Eroica' first movement, mentioned above, with the treatment of the Neapolitan D in the Quartet in C♯ minor op.131.

For musicians and listeners of another turn of mind, Beethoven's attraction rests on another aspect of the 'symphonic ideal', one that is less technical but probably no less essential. The combination of his musical dynamic, now extremely powerful, and extra-musical suggestions invests his pieces with an unmistakable ethical aura. Even Tovey, the most zealous adherent of the 'pure music' position, was convinced that Beethoven's music was 'edifying'. J.W.N. Sullivan taught the readers of his influential little book to share in Beethoven's 'spiritual development'. Concert-goers of the 19th and 20th centuries gladly attached programmatic suggestions to those symphonies that lack them: to the Fifth, Beethoven's alleged remark about fate knocking at the door, and to the Seventh, Wagner's less happy evocation of an apotheosis of dance. In 1937 the eccentric musicologist Arnold Schering proposed detailed Shakespearean and other literary programmes for a whole clutch of Beethoven compositions.

An important influence on the 'Eroica' Symphony and other works of this period is that of French post-revolutionary music. In 1802 and 1803 operas by Cherubini and Méhul enjoyed enormous success in Vienna. Their impact on Beethoven has been traced in such diverse areas as his driving orchestral tutti style, his partiality for marches and march-like material, the free form of his overtures (*Leonore* no.2, 1805, stands in the same relation to *Prometheus*, 1801, as the 'Eroica' Symphony does to the First), and various points of harmony and orchestration. Beethoven's symphonic ideal itself is foreshadowed in the French repertory of the 1790s, in the grand revolutionary symphonies, sometimes with chorus, by Gossec, Méhul and their contemporaries. But with Beethoven there is not only an incomparably more arresting musical technique but also a decisive change in emphasis. He personalized the political symphony. The 'Eroica' was conceived as a tribute not to the idea of revolution but to the revolutionary hero, Napoleon, and really to Beethoven himself. Later concert-goers have been able to respond to Beethoven's heroic quests and spiritual journeys in a way they could never respond to celebrations of long-past political ideologies.

The conception of this symphonic ideal, and the development of technical means to implement it, is probably Beethoven's greatest single achievement. It is *par excellence* a Romantic phenomenon, however 'Classical' one may wish to regard his purely musical procedures. It is also a feature that has offended certain critics, especially in the early part of the 20th century, and set them against Beethoven. The composer himself was capable of producing a cynical and enormously popular travesty of his own symphonic ideal, in the 'Battle Symphony' of 1813.

15. Middle-period works. Soon after the 'Eroica' Symphony the Fifth Symphony was conceived, but



*12. Autograph MS of the end of the second movement of Beethoven's Symphony no.6 ('Pastoral'), composed 1807–8 (Beethoven-Haus, Bonn); the passages imitating birds are indicated by their names, nightingale (flute), quail (oboe) and cuckoo (clarinet)*

somehow work got deflected into certain other C major and minor projects, and things did not come together until late 1807 and 1808. More than any other piece of music, the Fifth Symphony has come to typify the thematic unification, or 'organicism', as the 19th century viewed it, that Beethoven developed to such a high degree in these years. The famous opening motif is to be heard in almost every bar of the first movement – and, allowing for modifications, in the other movements. The opening theme expands into the horn-call before the second subject, and the second subject employs the same note pattern as the horn-call. Then, in the development section, the horn-call is fragmented successively down to a single minim, alternating between strings and woodwind in a passage of extraordinary tension achieved primarily by harmonic means. As in many other works of the time, the last two movements are run together without a break; this device, obviously, contributes to the continuity and to a feeling of necessary sequence. But more than this: here the long transition passage between the movements, and the recurrence of a theme from the third movement in the retransition before the recapitulation of the fourth, give the sense that one movement is triumphantly resolved by the other – a sense confirmed by the enormously emphatic last-movement coda.

Such codas now become very common. They tend to assume the important function of finally resolving some melodic, harmonic or rhythmic instability in the first theme – an instability that has infused the movement with much of its energy up to the coda. This new weighting of sonata form towards the coda is associated, and sometimes coordinated, with another tendency, which is that of withholding full rhythmic or even harmonic resolution at the moment of recapitulation. Thus in the first movement of the Fourth Symphony, as Robert Simpson has observed, solid dominant–tonic resolution waits in the recapitulation until the appearance of the second theme (compare the first movements of two other works in the same key, B♭, the Hammerklavier Sonata and the Quartet op.130). The Fourth Symphony, said Tovey, 'is perhaps the work in which Beethoven first fully reveals his mastery of movement'.

Hardly less original than the Fifth Symphony is the Sixth ('Pastoral', 1808), though here for once the first movement is made as quiet as possible. This is done with the help of a development section devoid of tensions, a recapitulation approached hymn-like from the subdominant, and countless pedal points throughout. In compensation, a passage of fury comes elsewhere in the piece, as an extra movement (trombones and piccolo enter for the first time in the symphony to enforce this 'Storm'). Each of the five movements bears a programmatic inscription, and one of these is frankly pictorial in nature – the 'Scene by the brook' inscribed over the slow movement, which includes a series of stylized birdcalls at the end, in a sort of woodwind cadenza (Beethoven was careful to identify the quail, nightingale and cuckoo – see fig.12). On the other hand, he stressed the word 'Gefühle' ('feeling') in two other inscriptions and so could quite properly observe that his reference was less to musical 'Malerei' ('painting') than to emotions aroused by the countryside. A sequence of such feelings guides the listener through the familiar therapeutic progress of a Beethoven symphony, in a somewhat gentler version.

The symphonic ideal inspires most of the non-symphonic pieces written between 1803 and 1808. That is true to an extent even of the Kreutzer Sonata, composed in early 1803, just before the 'Eroica'. The Waldstein Sonata, composed just after the 'Eroica', adopts an idea for the groundplan of its opening paragraph from an earlier piano sonata, op.31 no.1 in G. But there is all the difference in ambition, scale and mood; what served in the earlier piece as a witty constructive device becomes in the later one an earth-shaking, or at least a piano-shaking, declaration. The slow movement was originally going to be the somewhat bovine piece now known as the 'Andante favori' (compare the Kreutzer and op.31 no.1). When Beethoven replaced this by the *adagio* 'Introduzione'

which makes momentous preparations for the finale, he gave the sonata the characteristic 'symphonic' sweep even while shortening it, and also motivated (or validated) the grandiose coda of the finale. Planned on broader lines still, the 'Appassionata' Sonata (1804–5) is an even more imaginative work, a work of the greatest extremes – as witness the *fortissimo* chord handfuls that shatter the brooding quiet of the very first page.

This and other equally violent effects were hardly thinkable on the Walter fortepiano owned by Beethoven before 1803, when he got his Erard (now in the Vienna Kunsthistorisches Museum). Yet even when dealing with instruments that were not in a state of radical development, he acted as if they were. The string quartets of op.59 so strained the medium, as it was understood in 1806, that they met with resistance from players and audiences alike. The first movement of the F major Quartet op.59 no.1, though in mood very different from the 'Eroica' Symphony, resembles it in its unexampled scope and also, rather surprisingly, in a number of technical features. The second movement is Beethoven's largest, most fantastic scherzando – not a true scherzo, but a free essay in the tradition of the sonatas op.31 no.3 and op.54. All three quartet slow movements, surely, cry out for evocative titles, and the last two finales are all but orchestral in conception.

Each quartet was supposed to include a Russian melody, for the benefit of the dedicatee Count Rasumovsky, the Russian ambassador to Vienna. Here for the first time may be seen Beethoven's interest in folksong, which was to grow in later years. Folksongs did not much help the first two quartets, but Rasumovsky's notion came to superb fruition in the third, where Beethoven gave up the idea of incorporating pre-existing tunes and instead wrote the haunting A minor Andante in what he must have conceived to be a Russian idiom.

In some ways the 1805 *Leonore* stands apart from other major works of these years. In local musical terms, the innovations and expanded horizons of the instrumental works are not deeply reflected in the separate operatic numbers, and probably could not have been. Apart from the overtures, there is a certain stiffness about many numbers which is understandable in a first opera. This quality is also discernible in Beethoven's first oratorio and mass, *Christus am Oelberge* (1803) and the Mass in C (1807).

In broader musical terms, however, the importance of *Leonore* can scarcely be exaggerated. Faced by the task of matching music to an explicit narrative, and doubtless instructed by the Mozart operas which we know he consulted at the time, Beethoven here established a very large-scale dramatic continuity largely by tonal means. The *Leonore* overtures are famous for forecasting the opera's turning-point by incorporating the trumpet signals for the arrival of the Minister who confounds the villain Pizarro. But the overtures also assert C major as the opera's tonic key and A♭ and E as subsidiary keys, and *Leonore* no.3 precedes its final triumphant tonic section with a recapitulation in G major; then the C minor/major of the first vocal number leads through many detours to moments central to the drama in E and A♭ and then to G major, C minor and C major in the last two numbers. Even more than the 'Eroica' Symphony, *Leonore* prefigures the more abstract (and of course more concise) tonal structures of the later instrumental works.

In terms of idea, furthermore, *Leonore* provides a shining prototype for the heroic progress implied in a less explicit way by the instrumental music. And what is remarkable is to see Beethoven gradually evolving a personal operatic style in the course of writing, and rewriting, *Leonore*. From the somewhat servile echoes of French and German light opera in the opening numbers, he moved on to find an increasingly individual and elevated voice – for example, in the Prisoners' Chorus, the scena for Florestan, the duet 'O namenlose Freude' (revised from the *Vestas Feuer* fragments of 1803) and the long recitative before it, which was the most regrettable of Beethoven's cuts for the 1814 version. To say that Beethoven approached his libretto with utter seriousness and idealism may seem like a truism; but of how many other first operas of the time can as much be said?

Around 1808 the enthusiasm and high daring of Beethoven's music begins to be tempered by ever-increasing technical virtuosity. Even when the pieces are still very powerful, as is often the case, they are smoother and a little safer than before. The stage work of this period is *Egmont* (1809–10), consisting not only of the well-known overture but also incidental music lasting 40 minutes, including a final 'Siegessymphonie' ('Symphony of Victory') in the face of disaster. Feelings that were turned inward in *Leonore* were turned outward in *Egmont*. Whereas the *Leonore* no.2 and no.3 overtures were involuted, explosive works dedicated to gigantic struggle, the *Egmont* overture is a tough, lucid one that comes by its Pyrrhic victories easily.

The change is clearest of all between the op.59 quartets and the 'Harp' Quartet of 1809 (a nickname deriving from its insistent functional pizzicatos). Nothing about this work is problematic. The climax of the first movement is a climax of sheer technical exhilaration, for in the coda Beethoven seems at last to have solved the problem of simulating orchestral idiom in a quartet. The second movement is serene and the third (in C minor) sounds like a speeded-up but smoothed-down version of the third movement of the Fifth Symphony. The finale is a set of simple variations on a suave 2/4 tune. This type of light finale recurs in the Violin Sonata op.96 (1812).

There are now no 'symphonic' sonatas, except perhaps the smaller-scaled 'Lebewohl' op.81*a* (1809–10). Beethoven's new concern in the first movements of sonatas and chamber music is lyricism, which inspires works of such different character as the Piano Sonata in F♯ op.78 (1809), the 'Archduke' Trio (1810–11) and the Violin Sonata op.96. Beethoven had never written such beautiful slow movements as he now wrote for the 'Harp' Quartet, the 'Archduke' Trio and the Fifth Piano Concerto (1809). The so-called 'Emperor' is by far the most 'symphonic' of his concertos and one of the strongest works he conceived. Yet in the very first bars, where the soloist and tutti join in a thunderous cadential celebration, the battle seems to be won even before the forces have been drawn up – as was certainly not the case in the introverted, searching Fourth Concerto first performed in 1807.

Writing his Seventh Symphony in 1811–12, Beethoven again reached for new horizons: the expanding introduction, the 6-4 chords spanning the Allegretto, the rolling ostinatos at the ends of the outer movements, the rhythmic preoccupation throughout. This work is perhaps less immediate in its emotional effect than the 'Eroica' or the Fifth, but its élan and its effortless control over musical

processes at every level can make those earlier works seem more than a little hectic. The finale, all sinew, represents a particular advance, not only in elegance but also in sheer power.

Beethoven immediately capped this work with the delightful Eighth Symphony (1812), a salute to the symphonic ideal of the previous age. It has a comical slow movement and a slowish minuet in place of the now customary scherzo. Flashes of middle-period power occur only in the outer movements. Beethoven could hardly have planned a more genial gesture of farewell for a time to the symphony and to the decade of work produced under its aegis.

Another of the greatest works written between 1808 and 1812 refuses to fit any norms one may try to adduce for this period or, indeed, for any other – the Quartet in F minor op.95. The piece is unmatched in Beethoven's output for compression, exaggerated articulation and a corresponding sense of extreme tension. The harmonic layout is radical. Like op.57 and op.59 no.2, the first movement treats Neapolitan relationships, both in the first group (F–G♭) and in the second (D♭–E𝄫 or D♮). D is the key of the second movement, one of Beethoven's most beautiful, as well as one of his most disturbed – D major shadowed by D minor, with a chromatic fugato plunging into enharmonic mysteries. The F minor scherzo has a trio ranging from G♭ to D and B minor.

This *quartetto serioso*, as Beethoven called it, looks back to the impressive minor-mode compositions of the period 1803–8 and looks forward to the style and mood of the late quartets. It was some time, however, before this promise of a new style could be realized.

16. Late-period style. For a considerable time after 1812, Beethoven's production of important works fell off strikingly. These were difficult years for him, encompassing deep emotional turmoil and endless lesser distractions. In addition, he was probably suffering from something like exhaustion after the truly immense labours of the previous period. To speak only of the decade from the 'Eroica' Symphony to the Eighth, he had composed some 30 major works which in most cases involved serious rethinking of musical essentials. He had composed nearly as many slighter works and he had seen about 80 items through the press. Long or short, great or slight, they all required negotiations with publishers, correction of copyists' scores, and proofreading – unfortunately an activity that Beethoven never fully mastered.

But more generally, these were difficult years for any serious composer of Beethoven's generation. One can perhaps appreciate the growing sense of uncertainty that he must have felt as to artistic ends and means. On some level he was responding to powerful musical currents, which were soon to come flooding to the surface; the last works of Weber and Schubert and the first works of Berlioz, Chopin and Bellini all appeared during the 1820s. Like other great composers whose lives bridged a time of deep stylistic change – such as Josquin, Monteverdi and Schoenberg – Beethoven was facing a major intellectual challenge, whether or not he formulated it in intellectual terms. He had already met one such challenge, or one part of the challenge, by his reinterpretation of the sonata principle in his 'symphonic' works of 1803–12. Now the very basis of the sonata style was thrown in doubt. Beethoven had no easy answer. There is something private and problematic about the corpus of late-period works, and it is hardly accidental that their deep influence on the course of music came only much later, past the time of Beethoven's own younger contemporaries who learnt so much from the middle period.

Beethoven's concern for lyricism deepened throughout the late period. He has sometimes been criticized as an inept melodist, and it will be granted that when he was 23 he could not, like Rossini at a like age, produce the deathless melodies of a *Barbiere*. Yet some of his early Bonn songs make impressive lyric statements, and in the mid-1800s he developed a very effective type of slow hymn-like melody. This is continued, intensified and much refined in the late period; the melodic outline of Leonore's 'Komm, Hoffnung' (1805) recurs in the Adagio of the Quartet op.127 (1824–5). A new feature is the intimacy and delicacy already apparent in the Violin Sonata in G op.96 (1812), the Piano Sonatas in E minor op.90 (1814) and A op.101 (1816) and the Cello Sonata in C op.102 no.1 (1815).

There is also a growing interest in folklike melody, hardly surprising in one who made arrangements of over 150 folksongs for Thomson in these years. The song cycle *An die ferne Geliebte* op.98 (1816) marks Beethoven's closest approach to Goethe's ideal of the *Volksweise* as a basis for song composition (closest except for the tiny *Ruf vom Berge* WoO147, 1816, which adapts an actual folksong melody). Simple little tunes evocative of folksong and folkdance are constantly turning up in the late quartets and other music.

In all this Beethoven appears to have been reaching for a more direct and intimate mode of communication. Two verbal adjuncts to such folklike essays can be regarded as symbolic: in the song cycle, the line 'ohne Kunstgepräng, erklungen' ('sounding without the adornments of Art'), set to music of rock-like simplicity, and in the Ninth Symphony, Schiller's famous apostrophe to universal brotherhood. In the best early Romantic spirit, Beethoven was seeking a new basic level of human contact through basic song, as though without sophistication or artifice. Another manifestation of this powerful – and sometimes disruptive – urge is the now rather frequent use of instrumental recitative and arioso, such as the 'beklemmt' ('constricted') passage in the Cavatina of the Quartet in B♭ op.130. Here instrumental music seems painfully to strive for articulate communication.

Several of the late works contain variation movements of a new kind. Earlier Beethoven had written many brilliant piano variations, from the precocious 'Venni amore' set of 1790–91 to the C minor Variations of 1806 – a series now to be capped by the encyclopedic Thirty-Three Variations on a Waltz by Diabelli. In his first Vienna period, however, important variation movements within larger works are not frequent. More of these occur in the middle period. Generally the variations are of the progressively decorative variety (opp.57, 61, 67, 74, 97), a type that also continues into the late years (opp.111, 125). But in the Sonata in E op.109 and the late quartets, as well as in the Diabelli set, Beethoven evolved a new type of variation in which the members take a much more individual and profoundly reinterpreted view of the original theme. The theme seems transformed or probed to its fundamentals, rather than merely varied. All this suggests a changing concept of musical unity, now seen as an evolution from within rather than as a conciliation

of contrasting forces: a Darwinian concept, perhaps, rather than a Hegelian one.

In the most general sense, variation may also be said to inspire the transcendent fugal finales of the Hammerklavier Sonata and the Quartet in B♭ (the 'Grosse Fuge'). The fugatos that occur in not a few of Beethoven's earlier pieces hardly prepare one for his preoccupation with contrapuntal forms in the late years; scarcely a significant work now lacks an impressive fugal section or even a full-scale fugue bristling with learned devices. Evidently he was looking for some other means of musical movement than that provided by the style he had inherited from Haydn and Mozart; fugue is a more dense, even style which places harmonic action in a very different light. In Beethoven's hands fugue became a means of flattening out the dramatic aspects of tonality. (It was not the only means that he devised, as witness the second and third movements of the Quartet in A minor.) Related to this general tendency is Beethoven's frequent avoidance in the late music of obvious dominant effects, his characteristic undercutting of tonic triads by 6-4 chords, and his somewhat wayward experiments with the church modes. As noted above, his early plans for a ninth symphony include a 'pious song . . . in the ancient modes'.

There is in fact a persistent retrospective current in Beethoven's late period. He published or considered publishing several of his old songs (*Bundeslied*, *Der Kuss*, *Mit Mädeln sich vertragen*), reworked the *Opferlied* of 1794, resuscitated some old piano bagatelles for op.119 and reworked another in the second movement of the A minor Quartet. He finally set Schiller's *Ode to Joy* – a project first considered about 1790 – to a tune adumbrated in works of 1795 and 1808 (WoO118, op.80). An archaizing urge is manifest in his interest in strict counterpoint and modality, even if the resulting pieces hardly sound archaic; over and above this, some of them look back to certain specific academic exercises recommended by Beethoven's old teacher Albrechtsberger. It was only in his late years that Beethoven developed his well-known penchant for writing canons *d'occasion*. Whereas in the 1800s he had spoken well of Cherubini, now his interest settled on Palestrina, Bach – he sketched an overture on the notes B–A–C–H – and especially Handel. Handel's influence on the overture *Die Weihe des Hauses* (1822) is startling.

Yet ultimately Beethoven's real concern with fugue, as with variation and lyricism, was to mould these elements so that they could be embedded integrally into the global concerns of the sonata style. The presentation, development and return of musical material within a finely controlled tonal field remained central to his artistic endeavour. Fugues perform the function of development sections in opp.101, 106, 111 and less directly in op.110 and the Ninth Symphony finale. Then the fugue at the beginning of the C♯ minor Quartet acts as an exposition, presenting the basic tonal and thematic material that is worked out in the rest of the piece. The variation movements of opp.127 and 135 have a powerful tonal dynamic built in. So does the Diabelli Variations – thanks to another fugue, which precedes the final, recapitulatory variation. Even *An die ferne Geliebte* arranges its cycle of six artless melodies in a purposeful order of keys and features a recapitulation followed by a miniature 'symphonic' coda.

17. LATE-PERIOD WORKS. In some ways the few compositions finished between 1814 and 1816 – the song cycle and the sonatas op.90, op.102 nos.1 and 2, and op.101 – stand closer to Romantic music of the 1830s than any other Beethoven pieces. The opening movement of op.101, a genuine miniature sonata form in an unbroken lyrical sweep, begins quietly on the dominant as though the music was already in progress: an almost Schumannesque effect. The returns of the first-movement themes (marked 'mit der innigsten Empfindung' and 'teneramente') later in the course of this sonata and in op.102 no.1 do not sound like characteristic Beethovenian recapitulations. They are nostalgic recollections which again suggest Schumann and his generation. All four sonatas carry on much further than before Beethoven's search for more fluid solutions to the problem of the form of the total sonata, in terms of the weight, balance and mood of the various movements.

The Sonata in B♭ op.106, arbitrarily, but not inappropriately called the 'Hammerklavier' (both op.101 and op.109 are also subtitled 'für das Hammerklavier'), occupied Beethoven from late 1817 to late 1818; it was his first really large project in five years. Like the 'Eroica' Symphony, it occupies a pivotal position in his output, though the differences between the two works are striking. The 'Eroica' is one of the most popular and 'available' of his compositions, while the Hammerklavier is probably the most arcane. In different ways each represented a breakthrough for Beethoven, one like the crest of a great wave and the other like the breaking of a dam. And while both were works of revolutionary novelty, the Hammerklavier also paradoxically represents a reaction, in that Beethoven reverted to the traditional four-movement pattern in place of the fluid formal experiments of the



*13. Ludwig van Beethoven: stipple engraving by Blasius Höfel after Louis Letronne, 1814*

sonatas of 1814–16, and turned away from their tone of lyrical intimacy.

One feature Beethoven did pick up from them was the idea of an abrasive fugal finale, present in the Cello Sonata in D op.102 no.2. The Hammerklavier fugue with its famous *cancrizans* section is integrated into the total conception with astonishing care and rigour. An improvisatory introduction to the finale seems to grope for the fugue or, perhaps, to will it into existence (something of the kind happens in other late finales: opp.110, 125, 133, 135). Then the shape of the subject and the modulation plan both follow a pattern that has been established firmly (not to say exhaustively) in each of the previous movements. This is construction by means of descending 3rds, acting to a large extent as a substitute for the traditional dominant relation, and creating large-scale conflict between the tonic B♭ and B♮ that is arrestingly resolved.

Beethoven had never written a work that depended so thoroughly, in all its aspects, on a single musical idea. The extremity of its conception, and of its demands on the performer, are as much a part of the character of this piece as are ideas of heroism in the 'Eroica'.

In the three sonatas of 1820–22 Beethoven returned to the proportions and preoccupations of the sonatas of 1814–16. Of all his works, the Sonata in E op.109 is perhaps the most original in form, in respect both to its first movement and to the total aggregate. The first movement is another sonata form in an unbroken lyrical sweep, like the first movement of op.101, but much more complex and shadowy in quality, thanks first of all to the change from Vivace, ma non troppo to Adagio espressivo at the second group – after a mere eight bars. The next movement, an explosive Prestissimo, combines the functions of a more lucid sonata-form statement and a scherzo. A slow theme and variations follows, concluding with an extraordinarily serene da capo of the original hymn-like theme.

Under the lyrical spell of the Sonata in A♭ op.110, even the fugue in the finale is tuneful and positively smooth in counterpoint. And in the Sonata in C minor op.111, after the first movement has recalled in a spiritualized way all the 'C minor' gestures of the early Vienna years, the variations of the second (and last) movement create a visionary aura that had never been known in music before. This mood is recaptured at the end of the Diabelli Variations.

Between October 1822 and February 1824 Beethoven completed three works which are in one way or another as gigantic as the Hammerklavier Sonata: the Diabelli Variations, the Mass in D (*Missa solemnis*) and the Ninth Symphony. Work on the variations and the mass had been in progress since early 1819. Beethoven's slowness in composing the mass can be explained in part by his inevitable resolve to approach the text in the highest seriousness and treat the setting as a personal testament. Indeed, the religious impetus spilled over into his next composition, the Ninth Symphony, with its setting of stanzas from Schiller's half-bacchanalian, half-religious *Ode to Joy*. Mass and symphony stand together as the crowning statement about non-musical ideas in Beethoven's later life – a 'religious' statement to match or, rather, to supplant the 'heroic' statement made in the 'Eroica' Symphony and *Leonore* nearly 20 years earlier. Between the two late works there are many parallels of musical gesture and language.
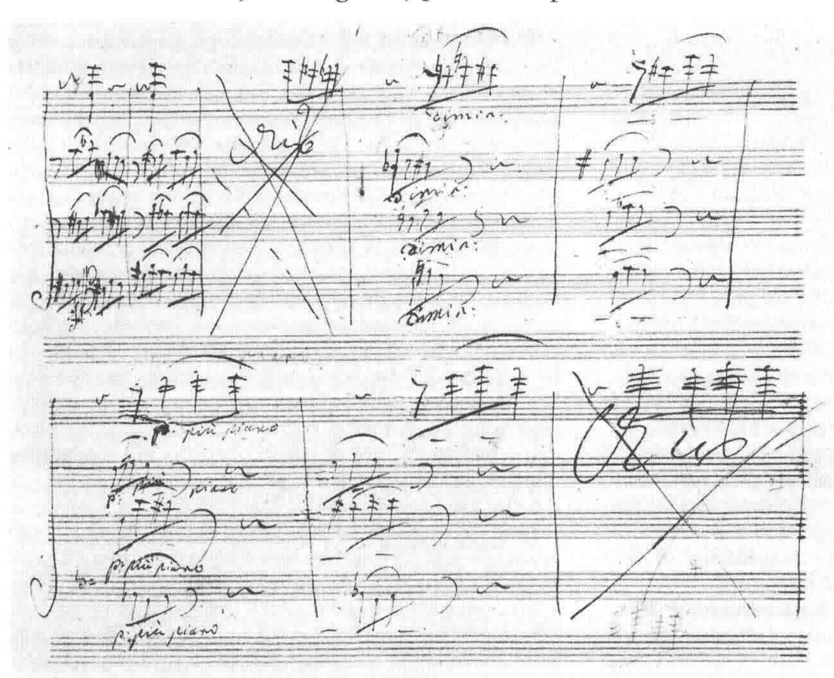
But whereas the Ninth Symphony, despite grumblings that are heard from time to time about the finale, has always been and remains one of Beethoven's most successful and influential compositions, the same cannot be said of the Mass. It is perhaps unfortunate for the dissemination and appreciation of this work that the relaxed concert conventions of Beethoven's day – at the première only three separate movements were ventured – no longer obtain. If they did, the musical public might well come to appreciate and love the simpler movements, at least: the restrained and lyrical Kyrie, one of the composer's loveliest inventions; the Sanctus, with its organ-like interlude and ethereal violin solo in the Benedictus; and the Agnus, whose touching plea for what Beethoven described as 'inner and outer peace' is twice interrupted by exciting military fanfares and melodramatic recitatives, not to speak of one giddy modulating fugue.

Even the few statements made above are enough to suggest how much of this mass is unorthodox, both musically and liturgically. Unorthodoxies are multiplied in the Gloria and Credo (always the problematic movements for composers of masses). It is particularly in these two central movements that the traditions of the Viennese mass are made to accommodate older traditions deliberately resuscitated; Beethoven rubs shoulders with Haydn (the Haydn of the masses), Palestrina, Handel and Bach. Sublimity, awe and pathos are evoked unforgettably, but they are perhaps evoked too frequently and in too rapid a succession to leave a satisfactory total impression. One can feel this even while acknowledging Beethoven's strenuous efforts at organization: the use of recurring themes for 'Gloria in excelsis Deo' and 'Credo, credo', the powerful tonal dynamic, and the weighting effect of the tremendous fugues 'In gloria Dei Patris' and 'Et vitam venturi'.

In the Mass Beethoven was obviously constrained by the pre-set text; in the symphony he chose his own text. He also chose the context for it: not within an intellectual liturgical structure, but in the real world of experience – for paradoxically or not, that is what the three opening instrumental movements seems to have meant to Beethoven. Ultimately, in the introduction to the finale, this world is rejected in favour of Schiller's transcendent vision of the joys of brotherhood, set 'without the adornments of Art' as an unaccompanied melody of universal folklike simplicity. From his experience of oneness with his fellows and with nature, says Schiller, man receives his intimation of a loving Father dwelling above the stars. This passage of the poem Beethoven set in a solemn religious style recalling that used in parts of the Mass in D.

As the one late-period Beethoven symphony, the Ninth is in a sense retrospective in resuming the 'symphonic' ideal which for a decade had inspired little music. Retrospective, too, is the frank echo of revolutionary French cantatas in the choral finale. Yet as a gesture, this finale shows once again Beethoven's uncanny grasp of essences below 'the adornments of Art'. As Wagner always insisted, words and a choir with soloists to sing them seem to force their way into the symphony in order to make instrumental music fully articulate, to resolve the conflict of the earlier movements with a consummation of unexampled ecstasy.

In the late period Beethoven's treatment of sonata form grows more and more subtle and even equivocal. For



*14. Autograph MS of part of the fifth movement of Beethoven's String Quartet in A minor op.132, composed 1825 (D-Bsb Mendelssohn 11, p.111)*

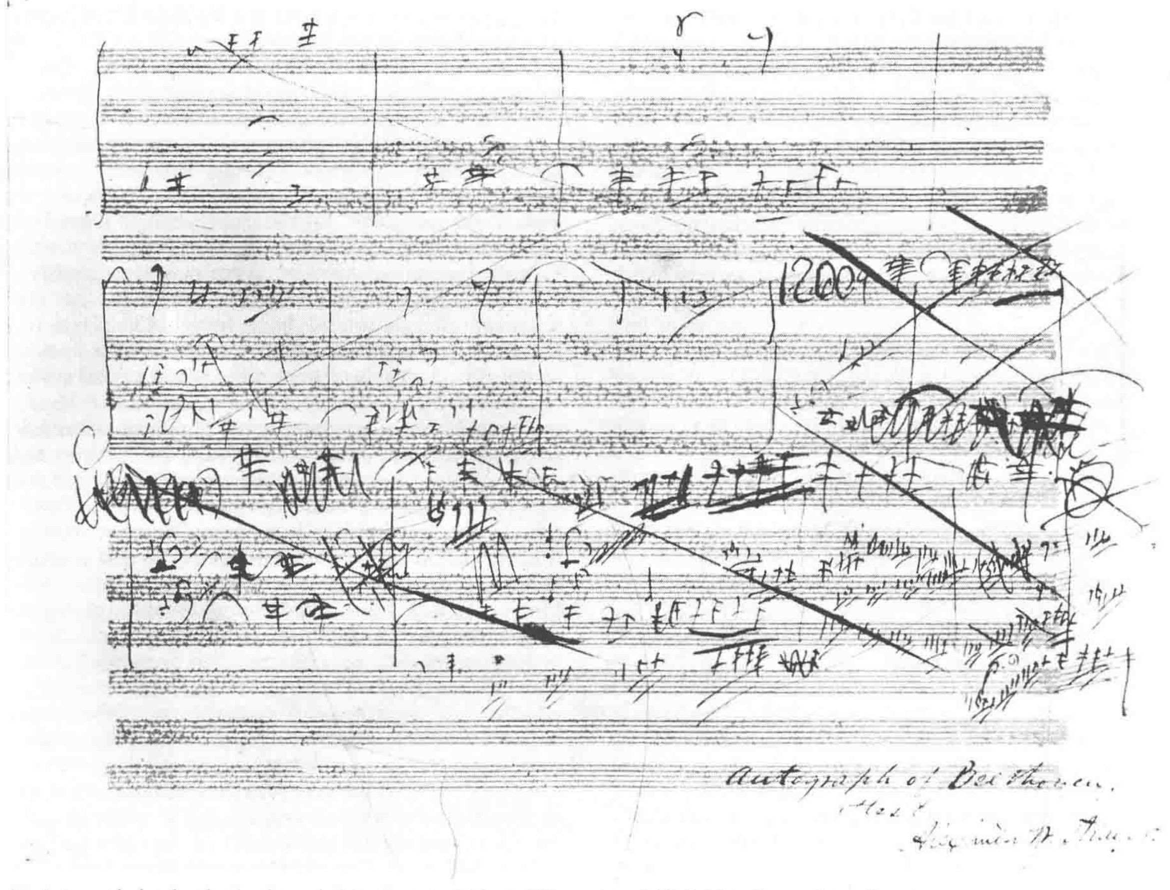
example, he now tended to minimize the formal development section and place a major climax after, not at, the point of recapitulation (see opp.106, 130, 132). In the face of this, the first movement of the Ninth provides a magnificent reassertion of the traditional dynamic – though with a difference. During the famous and much imitated introduction, the main theme (another 'evolving' theme, one which seems to evolve out of timeless infinity) grows up over a hollow dominant 5th, A–E; then at the recapitulation this returns *fortissimo* as a tonic D–A with F♯ in the bass: an enhanced recapitulation from which all sense of bluster has been filtered away and replaced by what Tovey called catastrophe, and others brutishness. The subsidiary tonal areas of this movement, B♭ and a momentary B♮, are 'composed out' in memorable fashion throughout the rest of the symphony, as is the basic D minor/major tropism of the first-movement recapitulation.

After completing the Ninth Symphony in early 1824, Beethoven spent the two and a half years that remained to him writing with increasing ease, it seems, and exclusively in the medium of the string quartet. The five late string quartets contain Beethoven's greatest music, or so at least many listeners in the 20th century came to feel. The first of the five, op.127 in E♭ of 1824–5, shows all the important characteristics of this unique body of music. It opens with another lyrical sonata form containing themes in two different tempos (as in op.109); the Maestoso theme melts into a faster one, wonderfully intimate and tender – even though it is constructed in three-part species counterpoint over a cantus firmus. The slow variation movement is of the new, more integral kind and the scherzo takes its impetus from a fugato. The finale burgeons with country-dance tunes, of a kind associated in the other late quartets with the interior dance movements (which one can scarcely call scherzos; certainly Beethoven no longer did so). In a brilliant coda, this finale submits to a sort of spirtualized dissolution, an effect prefigured in the Quartet in F minor op.95 and repeated in the next quartet, the A minor op.132.

The composition of op.132 was interrupted by a serious illness in April 1825, and an extraordinary 'Hymn of thanksgiving to the divinity, from a convalescent, in the Lydian mode' forms the central movement (of five). Beethoven's intimations of mortality take the form of modal cantus firmus variations dimly recalled from Albrechtsberger; they alternate movingly with a purely tonal section entitled 'Feeling new strength'. Cantus firmus writing is also in evidence in the first movement, as the themes in different tempos are now closely woven together. Extreme rhythmic fluidity combines with extreme concentration of detail. Beethoven had never before written such a deeply anguished composition.

In the Quartet in B♭ op.130, the confrontation of themes in different tempos gives the opening movement an elusive, even whimsical feeling. A deliberate sense of dissociation is intensified by the succession of five more movements, often in remote keys, with something of the effect of 'character pieces' in a Baroque suite. The feverish little Presto is followed by movements labelled by Beethoven Poco scherzando, Alla danza tedesca and Cavatina – and then by the 'Grosse Fuge', which seems to bear on its convulsive shoulders the responsibility for asserting order after so much disruption earlier in the piece. Its sections, built on various transformations of a cantus firmus subject almost have the weight of separate movements, as in the Ninth Symphony finale. The lyric beauty of the slow G♭ section and the *Gemüthlichkeit* of the recurring section in 6/8 metre sometimes go unappreciated, it seems, by listeners awed by the determined dissonant fury of the others. A closed book to the 19th century, to Stravinsky the 'Grosse Fuge' was 'this absolutely contemporary piece of music that will be contemporary for ever'.

Years before, Beethoven had begun to extend the underlying principles of the sonata style to embrace the



*15. Autograph sketches for Beethoven's String Quartet in B♭ op.130, composed 1825–6 (Beethoven-Haus, Bonn)*

entire aggregate of movements in a piece. Now he found his largest movements breaking down into 'sub-movements' with a subsidiary integrity of their own. In the event, the Quartet in B♭ proved to be quite literally disruptive. Beethoven sanctioned the removal of the fugal finale after the first performance, had it issued separately as op.133 and provided the quartet with a new, less radical (and less splendid) finale.

As though in reaction to this study in musical dissociation, Beethoven next wrote the most closely integrated of all his large compositions. From this point of view, the Quartet of C♯ minor op.131 may be seen as the culmination of his significant effort as a composer ever since going to Vienna. The seven movements run continuously into one another, and for the first time in Beethoven's music there is an emphatic and unmistakable thematic connection between the first movement and the last – not a reminiscence, but a functional parallel which helps bind the whole work together. A work of the deepest subtlety and beauty, at the end this quartet still seems to hinge on a stroke of the most elemental nature, as rushing D major scales in the finale recall the Neapolitan relationship set up between the opening fugue in C♯ minor and the following Allegro in D. Charles Rosen has remarked on Beethoven's continual

> attempt to strip away, at some point in each large work, all decorative and even expressive elements from the musical material so that part of the structure of tonality is made to appear for a moment naked and immediate, and its presence in the rest of the work as a dynamic and temporal force suddenly becomes radiant.

A comparison with the analogous Neapolitan articulation at the end of the Quartet op.59 no.2 of 1806 shows how Beethoven could make such effects tell at the end of his lifetime.

The last quartet, op.135 in F, is a brilliant study in Classical nostalgia, though it does not lack a vision of the abyss in the second movement and a characteristic response through hymnody in the third. (A highly compressed variation set in the key of D♭, marked 'Lento assai, cantante e tranquillo', this piece was originally drafted as a postscript to the finale of op.131.) In the finale of op.135, when the main theme (marked with the words 'Es muss sein!') appears as a simple-minded inversion of the motif of the slow introduction (marked 'Muss es sein?'), a strong suspicion arises of parody – a self-parody of the familiar evolutionary slow introductions of these late years (cf op.111). The thematic tag itself was taken over from a contemporary humorous canon (WoO196).

Like the Eighth Symphony, op.135 seems to mark the composer's farewell to a fully realized episode in his artistic journey. The writing of the late quartets was stimulated by external factors – Prince Golitsïn's commission and the return of the Schuppanzigh Quartet to Vienna – but it continued under its own impetus after the commission was fulfilled. The cohesiveness of this

crowning episode of Beethoven's compositional activity is underlined by the observation made by various critics that three (or more) of the late quartets share melodic material. Even without this, they share some special stylistic characteristics; but even with all that, it is hard to accept the further implication that the individual works are aesthetically incomplete unless viewed as some sort of 'triptych' or 'cycle'. This may be true of the poems by T.S. Eliot which they inspired but not of the original quartets, any more than it is of other clearly associated works in Beethoven's output, such as the Mass in D and the Ninth Symphony.

18. PERSONAL CHARACTERISTICS. Beethoven left an indelible impression on all those who encountered him in the years of his maturity, and even for his contemporaries there were certain features of his life – his idiosyncratic working methods, for example, his mournful isolation through deafness, and the nobility of his total dedication to his art – that endowed him as an almost mythical figure. The course subsequently taken by a romantic image of the composer in the years after his death is discussed in §19 below. Here something must be said of the realities from which the myths drew their strength.

He was neither good-looking nor equipped with more than a very rudimentary education; it was by the force of his character that he produced such a powerful effect on those around him. This, notoriously, had its thorny side. As a young man he was already known to be difficult, impatient and mistrustful, an 'unlicked bear'. A basic problem, it seems, was his ineptness at reading his own motives and interpreting those of others; thus misunderstandings were frequent, which his hot temper magnified into quarrels, even fisticuffs. But typically these were followed by reconciliations and scenes of penitence or remorse. What his capricious and at times outrageous behaviour could not dim was the enormous appeal of his personality. He fascinated and endeared himself to men and women of many sorts, who continued to value his friendship no matter how rough a ride he gave them. This magnetic quality was most in evidence in his earlier years, but even near the end of his life, when he was often wretchedly ill and his deafness was impenetrable, there was competition for the privilege of rendering him services, and devoted friends were never far off.

In his relationships certain recurrent patterns can be observed. His male friendships fell into two broad types. There were the warm and intimate ones with companions such as Wegeler, Amenda and Stephan von Breuning, and perhaps also Franz von Brunsvik and Ignaz von Gleichenstein, men with whom he felt he could share his most private feelings and aspirations. Some considerable way behind came his relations with many others who were valued more for their disinterested usefulness to Beethoven than for any depth of shared emotion. Chief of these was the amiable bachelor Zmeskall; the two Lichnowksy brothers can also be counted among them, and in later years his factotum Schindler and perhaps the young Karl Holz, for whom however Beethoven also entertained some genuinely warm feelings. Most of the first select class of true friends were unmarried at the time of Beethoven's greatest intimacy with them. It is noteworthy, too, that both Wegeler and Amenda, the two with whom he maintained a serene relationship for the longest time, were in distant countries for most of his life; the friendship with Breuning, who remained in Vienna, was interrupted by a breach that lasted many years.

Beethoven's relations with women have been discussed much more fully than his friendships with men; they form the subject of a large but mainly speculative and sometimes very silly literature. He was certainly highly susceptible to feminine beauty and charm. The reliable Wegeler reported that 'he was never without a love, and most of them were from the upper ranks'. Of his attachments in Bonn little is known beyond a name or two, but in his early years in Vienna – again according to Wegeler – he was always involved in love affairs and 'made some conquests that many an Adonis would have found difficult if not impossible'. What these affairs amounted to is another matter. No doubt there were some trivial sexual adventures, but it is hard to avoid the impression that he also spent much time in a showy pursuit of women who could not, or would not, return his affection, and the very fact that most of them were 'from the upper ranks' meant that there was usually an insuperable barrier of social class to prevent the relationship from going too far. Though Beethoven always professed his desire for a true union of hearts, many of the women that he admired were contentedly married or were already committed to another man. Thus he was usually doomed to get nowhere – as perhaps, unconsciously, he intended. Something of the same pattern can be seen in the two or three relationships with women, described earlier, that involved Beethoven most deeply. To judge from the course that they took it seems plain that he shrank from a total involvement with a woman, and that he came to regard the household that he established with his nephew as in some ways a substitute for marriage and family.

That his life was in many respects lonely, therefore, comes as no surprise. It is of course the overwhelming fact of his deafness that makes his personal history so poignantly different from that of other musicians. Its effect on his career was the long-term one of confirming the direction in which his interests were probably already turning; it obliged him at all events to commit himself almost entirely to composing, and to renounce any thoughts he may have had of pursuing fortune as a travelling virtuoso. But the impact of deafness on his social life was sharper and more immediate. It sank him in deep depression and led him to shun company for a time. In fact the years from 1800 to 1802, in which he brought himself to face the likelihood that his handicap would be permanent, were marked by a profound personal crisis, the resolution of which set the pattern for much of the rest of his life. Forced to recognize more and more that he was to be cut off from a part of human experience, he succeeded in coming to terms with an unusual and essentially solitary style of life. No doubt this reinforced his conviction, manifest even before the onset of deafness, that some of the rules of normal social behaviour did not apply to him.

There are many anecdotes of his peculiarities in this respect. Several concern his attitude to his superiors in rank, and to authority in general. Doubtless only too aware that he depended on aristocratic families for his financial support, he resolutely declined after his departure from Bonn to 'play the courtier' or to show the deference and obedience normally expected from musicians in circles of the nobility. He was often most unwilling, for instance, to perform on the piano if called on unexpectedly

by his hosts to do so; sometimes he refused outright, and even left the soirée in a temper. He would also break off playing if people showed their inattention by chattering. The formal court etiquette that surrounded the Archduke Rudolph was especially irksome to him, and in the end it was Rudolph who surrendered by giving orders that the rules were not to be applied to Beethoven. Even in matters of dress Beethoven seems to have been unwilling to show the conformity expected of him, though in his earlier years in Vienna he was often smartly turned out.

This impatience with discipline and authority had more than one aspect. Temperamentally he was utterly unable to adopt a submissive attitude, and even in music he found it distasteful to accept the direction of living teachers (such as Haydn) or dead theoreticians. Moreover, as a child of his time, he was swayed by the ideals of the French Revolution; they must have dominated his student days, although a certain ambivalence can be detected in his attitude to them, as well as to the man who for a time embodied them, Napoleon. In his brusque dismissal of the conventions of an aristocratic society, in fact, Beethoven was less of the egalitarian than the élitist. He had little use for the common run of humanity, regarding himself as an artist – he was fond of the rather grand term 'Tondichter' ('poet in sound') – and, as such, at least the equal of anyone raised to eminence by birth or wealth. He accorded the greatest respect to other artists, particularly writers, and was puzzled and disappointed when he discovered that Goethe, whom he admired above all other poets, behaved over-deferentially to royal personages: was not Goethe as great as they were?

In matters of religion his views, as might be expected, were idiosyncratic and somewhat incoherent. It was not a subject that he discussed much with others. He was brought up in the tolerant Catholicism of the late 18th century, but the formal side of religion held little interest for him, though he went to some trouble while composing the *Missa solemnis* to ensure that he fully understood the words of the Mass. The deity of his faith was a personal God, a universal father to whom he constantly turned for consolation and forgiveness. That much is clear from the many private confessions and prayers scattered throughout his papers. Among philosophical books he was moved by the moral reflections of Kant. Perhaps more surprisingly, he found certain oriental writings on the immaterial nature of God sympathetic to him, and he copied out a number of their texts. He even framed some ancient Egyptian inscriptions on the nature of the deity and kept them on his writing-desk.

He also felt the presence of God in the beauty of nature, and sought to worship him in the countryside, having been greatly influenced by Christian Sturm's *Betrachtungen der Werke Gottes in der Natur*. Beethoven's love of the country was an enduring characteristic. He left Vienna for some months almost every summer and settled in one of the outlying villages such as Mödling or Heiligenstadt, or in the spa of Baden somewhat further afield. There he would take long, solitary walks in the woods and find refreshment of spirit. 'No-one', he wrote to Therese Malfatti in 1810, 'can love the country as much as I do. For surely woods, trees and rocks produce the echo which man desires to hear'.

When on his walks he would usually carry a bundle of folded music paper, and pause from time to time to make entries in it with a pencil. This activity was regarded by his contemporaries as a harmless eccentricity. They laughed too at his singular behaviour in restaurants, where he would sometimes sit for hours sunk in thought and then offer to pay for a meal that he had not eaten. Beethoven was certainly often strangely unaware of his physical surroundings and preoccupied with his own thoughts – even in Bonn the word 'raptus' had been jokingly applied to his fits of emotional inaccessibility – and the squalor of his rooms was such that only he could tolerate it.

Yet in relation to the thing about which he cared most – composing, and presenting his works to the public – Beethoven could hardly be said to be ill-organized. He had a regular domestic routine, rising early, making coffee by grinding a precise number of coffee-beans, and then working at his desk until two or three o'clock, when he had a meal. The morning's work was interrupted, though also in a sense maintained, by two or three short excursions out of doors, during which he continued to make sketches on music paper. Several of these 'pocket' sketchbooks have survived, together with a much larger number of 'desk' sketchbooks in which Beethoven worked when at home. The significance of these volumes, with page after page of seemingly illegible entries, was not understood by his contemporaries, who regarded his devotion to them as yet one more sign of his eccentricity. Only later did it come to be recognized that the sketchbooks provide a unique documentation, although a somewhat fragmentary and at times enigmatic one, of his creative processes.

When a work had been completed it was Beethoven's concern to find a publisher for it. The importance that he attached to publishers throughout his life is shown by the extent and range of his correspondence with them – for




*16. Ludwig van Beethoven: drawing by Johann Peter Theodor Lyser, first published 1833 (Beethoven-Haus, Bonn)*

he contrived to persuade himself that his livelihood depended on selling his music to them, though he was in fact maintained largely by aristocratic subventions. At that time all a composer could expect was a lump sum for the sale of a work. Royalties were unknown. Nor was there any international copyright; within his own country a publisher usually enjoyed some protection for the works he had bought, but they could be freely copied (pirated) abroad. Thus it was a composer's concern to obtain the largest sum for each composition. In the case of Beethoven, whose later works involved many months or even years of labour, there was every inducement to compare the offers of various publishers and to play them off against each other – a form of behaviour that some modern critics, alerted no doubt by Beethoven's shrill protestations of commercial probity, have found unattractive.

One plan that interested him was that of publishing a work simultaneously in more than one country – something that Haydn had done with success. The advantage was that a composer could count on receiving two or more fees, and was thus able to settle for a lower sum from each publisher. From the publisher's point of view little was lost by sharing a work with a foreign publisher, since in practice the market of each country was more or less independent. In spite of the many practical difficulties of delivering manuscripts and synchronizing publication, Beethoven succeeded in getting a fair number of his compositions published by two or more firms in different countries at about the same time.

Beethoven's chief publishers may be briefly listed, together with the dates at which they were most active in publishing him: Artaria & Co., Vienna (1795–8), and two of Artaria's former partners, Tranquillo Mollo (1798–1801) and Giovanni Cappi (1802); Hoffmeister & Kühnel, Leipzig (1801–4); Bureau des Arts et d'Industrie, Vienna (1802–8); Breitkopf & Härtel, Leipzig (1802–3, 1809–12); Steiner & Co., Vienna (1815–17); A.M. Schlesinger, Berlin, and M. Schlesinger, Paris (1821–3 and 1827); Schott, Mainz (1825–7). Other publishers, such as Simrock of Bonn, occasionally issued important works. In the English market one firm predominated: that of Muzio Clementi (1810–23), who secured the English rights to a large number of works by direct dealings with Beethoven, and brought them out at the same time as the Viennese, Leipzig or Paris editions. Since these English editions were produced independently of the continental ones, each is potentially important for establishing an authentic text. George Thomson of Edinburgh also deserves a word or two. A civil servant and musical amateur who devoted much of his life to collecting national (and particularly Scottish) folksongs, he had already published several volumes of melodies with accompaniments by Pleyel, Kozeluch and Haydn before he approached Beethoven in 1803 with the request that he should write six sonatas introducing Scottish melodies. Although nothing came of this suggestion or other similar ones, Beethoven did in the end undertake to write piano trio accompaniments to a great quantity of Scottish, Welsh and Irish melodies submitted by Thomson. The work was carried out between 1809 and 1820, a period that included some otherwise barren years. In 1818 and 1819 Beethoven also wrote for Thomson some simple variations for flute and piano on national melodies (opp.105, 107: see fig.7).

Physically Beethoven was of no more than average height, but his stocky frame conveyed a sense of great muscular strength. He had broad shoulders and a short neck. His pockmarked face, with its wide nose and bushy eyebrows, was described by some as ugly and was certainly remote from the conventional good looks of the time, although it was recognized as having a quality of nobility about it. In youth his hair was coal-black and his complexion swarthy; in middle age, partly as a result of ill-health, his hair became grey and his face rather florid. What impressed those who met him was the intensity of the gaze from his deep-set eyes, and the enormous animation of his melancholy features and indeed of the whole of his restless body. This vitality is not captured in most of the portraits and sketches made in his lifetime. The best representation is probably the 1814 engraving by Blasius Höfel (based on a pencil drawing by Louis Letronne, but touched up from the life; fig.13 above). The bust by Franz Klein (fig.5 above) is based on a life-mask of 1812, so the features have claims to authenticity; and the sketches by Lyser showing Beethoven walking in the street, though not authenticated, also carry conviction (fig.16 above). The idealized portraits and busts of more recent years must be regarded as part of the Beethoven cult; they owe nothing to literal or even to poetic truth.

19. Posthumous influence and reception. The Beethoven we know today cannot be separated from the history of his critical and popular reception. No other Western composer has been amplified to the same degree by posterity; and none has come to embody musical art the way Beethoven has. More than a composer, he remains one of the pre-eminent cultural heroes of the modern West. For a comprehensive view of the full impact of Beethoven, three related strands of the history of his reception must be considered: the myth of the artist as hero; the deep and pervasive influence of his music on later music and thought about music; and the often disturbing political appropriations of his music.

*(i) History of the myth.* Beethoven's music enjoyed an almost immediate appeal among the growing class of bourgeois music lovers, and its popularity has never wavered. Moreover, due to an irresitible conjunction of powerfully communicative music and compelling biographical circumstances, the mythically viewed image of Beethoven the creative artist took hold quickly and tenaciously, finding little or no resistance until the 20th century. To this day, the Beethoven myth remains an indelible part of the popular imagination.

Even within his lifetime, Beethoven began to be seen within emergent conceptions of the creative artist, which are developed in a growing literary tradition of Romantically-conceived works about artists and their lives. Writers such as Bettina Brentano, who invoked the newly fascinating power of electricity as a metaphor for Beethoven's creative powers, or E.T.A. Hoffmann, who placed Beethoven at the very portals of the 'infinite realm of the spirit', embraced him as a living example of the artist as suffering outsider and as courageous hero.

Public awareness of Beethoven's socially isolating deafness was galvanized by the posthumous discovery of the 1802 Heiligenstadt Testament. This selfconscious account of a wracking martyrdom for the sake of art may itself have relied on themes from the same literary tradition that Brentano, Hoffmann and others were to draw upon when writing about Beethoven. Beethoven's

famous letter to the 'Immortal Beloved', also discovered after his death, help confirm his stature as a true Romantic. Here was a creative artist who felt cut off from the simple communal joys of society, who yearned for an idealized love, and who was able to react to these privations with an outpouring of music conceived on an unprecedented scale. A more potent model for the Romantic view of the artist could hardly be imagined. Add to this the fact that music itself was newly elevated by leading aesthetic theories to the sublime copestone of all artistic endeavour, and the mythic ascension of Beethoven seems virtually inevitable.

Several defining aspects of the critical reception of Beethoven contributed to the perpetuation of the Beethoven myth. He was widely held, from the earliest years of the 19th century, to be the culminating figure in a progressive triumvirate of musical greatness: Haydn, Mozart and Beethoven. Not only is he here placed as the highest term of a triad, he was also understood to have descended from a line of genius: he was possessed of a secure spiritual patrimony. In the benevolent formulation of his patron Count Waldstein, Beethoven went to off to Vienna to receive 'Mozart's spirit from Haydn's hands'. Such early consecration is a powerful trope in myths of the great artist.

Another decisive triadic formation in the composer's reception is found in the early and sustained adherence to the idea of three style periods in his musical output. Here, too, the attractions of a triadic framework are manifest: they include the importance of the triad as a venerable organizing strategy (beginning, middle, end) and as a narrative structure that can support both an organic view of Beethoven's compositional development (the middle period as bloom, the late period as decay) as well as a teleological view (the first two periods as preparatory to, and culminating in, the third).

These two views have coloured much of the history of Beethoven's critical reception. In the broadest account of that history, one may discern a turn from the organic view to the teleological view, from regarding the middle period as the peak of Beethoven's output to regarding the late period as such. Indeed, of all his music, the music of the so-called late period has undergone the biggest transformation in its reception. Many early critics held these works to be the symptoms of illness; the prevailing later view prefers to understand them as the highest testimony to his genius.

The decisive turn to this latter view was helped by Wagner's influential monograph of 1870, written for Beethoven's centenary, in which he glorified Beethoven's deafness as a trait of enhanced interiority — the deaf composer forced to listen inwardly. The turn inward is a leading characteristic of 19th-century subjectivity; in this cultural field, Beethoven's deafness was initially understood as the tragic plight of the suffering artist and then as the guarantee of interiority, the *sine qua non* for the production of the highest art. This view reached its summit in the treatment by J.W.N. Sullivan, writing in 1927, for whom the late-period music marked a synthesizing vision of life in which all suffering is subsumed, 'a final stage of illumination' in the composer's spiritual development.

But around the same time as Wagner's quasi-mystical invocation of Beethoven's creative process, a more empirical approach to the composer was gaining ground. Taking advantage of an enormous amount of existing documentation, Alexander Thayer gradually published his celebrated biography, in which he sought to counteract mistaken views of previous biographers by carefully restricting himself to the known facts about Beethoven's life. Imaginative speculation about the composer's spiritual life yielded to a thickly detailed account of Beethoven's personal and professional circumstances. That he never completed the biography may well be due to his Victorian distaste for what he began to descry under the varnish of the myth.

Thayer prided himself on his use of Beethoven's actual sketchbooks to help solve problems of chronology. The study and transcription of Beethoven's sketches was pioneered by Gustav Nottebohm, again in the 1870s; they have since been the object of assiduous labour by analysts and musicologists. For in their sprawling and unruly traces, Beethoven's voluminous sketches provide a palpable sense of the composer's workshop, one which at once confirms the compositional act as both a human undertaking and a titanic struggle. Maintaining a status that hovers between holy relic and evidentiary documentation, the sketches offer the attractions of objectivity while keeping signature tenets of the myth alive and well. Thayer's biography and Nottebohm's work on the sketches together furnished the foundation for modern Beethoven scholarship.

If late 19-century positivism thus began to peer behind the aura of the Beethoven myth, a full frontal assault on it was not launched until the 20th century. Like so many other products of early 19th-century culture, the Beethoven myth faced the cleansing fires of 20th-century disillusionment — but the figure itself remained as potent as ever. The early years of the century witnessed a concerted effort to wrest Beethoven away from the Romantics and reclaim him for Classical art. In 1927, the centenary year of Beethoven's death, a spate of essays, including those by Hermann Abert, Guido Adler and D.F. Tovey, argued for the classical virtues of Beethoven's music. Arnold Schmitz wrote an entire book polemically engaging what he called 'the Romantic image of Beethoven'. For Schmitz, Beethoven did not inhabit some romanticized realm of art separate from reality and its laws but rather deeply respected and supported the traditions of musical art in the service of a distinctly moral vision. In Germany, this view of the composer as a standard bearer of normality and moral health began to spread in conjunction with overtly nationalistic appropriations of Beethoven. In England, the criticism of Tovey also stressed the healthy normality of Beethoven's art.

Several decades later, Beethoven the man would submit to uncompromising psychoanalysis, emerging as anything but healthy. In their 1954 study *Beethoven and his Nephew*, the psychoanalysts E. and R. Sterba portray Beethoven as something like a hero of a lurid naturalist drama; they describe a disturbed man and the people he hurt. Maynard Solomon's more tempered account of 1977 (revised 1998) sympathetically relates the foibles and pretensions of a humanly flawed artist. Both accounts refuse to flinch from the more troubling aspects of the creative persona, and both go far to transform the mythical figure into a flesh and blood man.

Related to these efforts are recent attempts to augment our knowledge of the economic conditions of Beethoven's era, the system of patronage that served him so well, and

the exact nature of his own financial circumstances. All these studies choose to observe Beethoven from the perspective of the social, commercial and psychological forces of the modern world. Thus they serve to place him within the traffic and commerce of a recognizable reality; he no longer appears as a tortured but transcendent onlooker from some romanticized realm of genius.

Perhaps the most unmistakable sign of demythification is the steadily growing interest in reception studies, for here the Beethoven myth is treated and studied as a cultural construction – the interest now lies in the nature of its formation and persistence. Initially prompted by the attractions of reception theory in literature and further motivated by a more strictly postmodern interest in the ways and means of the musical canon, the study of reception is now one of the more active branches of writing about Beethoven.

Meanwhile, traditional historical scholarship is by no means finished with Beethoven. The 1980s and 90s witnessed several crucially important additions to the foundation laid by Thayer and Nottebohm. First and foremost, the Beethoven-Haus in Bonn has continued to produce its indispensable editions: by the end of the 20th century Beethoven's letters were published in a new and definitive seven-volume edition (1996–8); the transcription and publication of the conversation books were lacking only two of its twelve projected volumes (1968–); and the even longer-term projects of the *Neue Ausgabe* (of all Beethoven's works) and the *Skizzenausgabe* (all the sketchbooks) were both moving forward. In 1985, Alan Tyson, Douglas Johnson and Robert Winter published *The Beethoven Sketchbooks*, a groundbreaking reference work that reconstructs the bewilderingly scattered corpus; and in 1996, Theodore Albrecht published three volumes of letters written to Beethoven. The long awaited establishment of these primary materials will give Beethoven scholars much to do in the 21st century.

Although the Beethoven myth has been dressed down in the academy, it remains alive as ever in mainstream commercial culture. A good deal of its vitality stems from the kitsch industry: the standard image of Beethoven's face and mane – the 'Lion King' of Western music – is reproduced ubiquitously, while the opening motive of the Fifth Symphony is still Western art music's most recognizable roar. An almost 200-year-old stream of minor novels, novellas and films about Beethoven continues unabated, less accomplished descendants of the Romantic *Künstlerroman*; the most substantial of these is Romain Rolland's *Jean-Christoph* (1904–12). (There is even a subtradition detailing the dangerous effects of listening to Beethoven's music: Robert Griepenkerl's 1838 novel about a fatally boisterous Beethoven cult, *Das Musikfest; oder, Die Beethovener*, finds a distant echo in the ultra-violence of Anthony Burgess's 1962 novel *A Clockwork Orange*, strikingly filmed by Stanley Kubrick.) Above all, the more explicitly highbrow commodification of classical music, in music shops and concert programmes, continues to provide supply for demand. It is indeed the perennial appeal of Beethoven's music that perhaps tells most heavily for the persistence of the myth in popular culture.

*(ii) Beethoven's influence on music and musical thought.* Beethoven's music seemed almost at once to establish a watershed in Western musical history, both as a culmination of the Viennese Classical style and as the beginning of a new musical age. He is treated time and time again as the most imposing feature in the landscape of 19th-century music, the mountainside from which the music of the rest of the century would echo. Wagner, breathing the intoxicating air of his own heights, clamorously proclaimed Beethoven's music as a transhistorical force leading to the Wagnerian *Gesamtkunstwerk*. Even nowadays, in the lapidary invocation of 'the three Bs', Beethoven is popularly imagined as rising above the historical terrain of Western music, linking Bach to Brahms.

The sheer drama and scope of Beethoven's most ambitious works fostered an overriding perception that his music coheres organically even to the point of inevitability. Beethoven's art registered as a sublime force of nature: here was a music that fully embodied the recently propounded shift in aesthetics from mimetic imitation of the products of nature to expressive emulation of her processes. The overmastering coherence felt in Beethoven's music became an imposing measure of the greatness of musical artworks. Not only individual works but whole genres in his output came to assume a wholeness and totality, as well as a sense of teleology: the symphonies, the string quartets and the piano sonatas are all treated as coherent narratives of creative development. Playing these 'cycles' in their entirety continues to be a standard test for ambitious performers.

Mainstream symphonic composers above all chafed under the magnitude of Beethoven's accomplishment; as Schubert put it, 'who would be able to do anything after Beethoven?'. Few escaped this stifling anxiety, and for some, like Brahms, it was practically overwhelming. Musical reactions to Beethoven range from the obvious to the subtle, and are both epigonal and agonistic. The Ninth Symphony by itself may be said to have fathered, for better or for worse, any number of later works: its opening alone furnished Bruckner with a problem he tackled anew in each of his symphonies. There are isolated cases of consuming interest: the teenage Mendelssohn's precocious modelling of several of Beethoven's late string quartets – the enigmatic sounds of the late style incorporated into the melodramatic emotional life of adolescence; or Schubert's modelling, in his Piano Sonata D959, of the proportions and textures, but not the themes or motifs, of the rondo finale of op.31 no.1. We have Schumann's quasi-philosophical reaction to Beethoven, in his Fantasy for piano, where he muses on a wistful theme from *An die ferne Geliebte*, and Berlioz's parodistic reaction in his anti-heroic symphony *Harold en Italie*. There is Brahms's earnest, historically burdened reaction: the opening of the First Symphony actually sounds as if it were dragging some great weight. The symphonic art of Dvořák is impossible to imagine without the Beethoven of the Pastoral and Eighth Symphonies. Mahler, Richard Strauss and Sibelius carry Beethoven's most sweeping manner into the 20th century; and even the more distinctly modernist composers of the 20th century do not shy from his influence, particularly with the ascendance of the late style. Schoenberg emulates Beethoven's motivic art, Bartók's string quartets breathe the air of the late quartets, and Stravinsky was impressed by the perpetual modernity of the fractiously grandiose Grosse Fuge. Even the iconoclastic Boulez owes much to Beethoven's Hammerklavier Sonata in his own Second Piano Sonata.

Beethoven was to exercise a more subtle and no less pervasive influence within mainstream music criticism

and theory. From the beginning, his music seemed to demand a more serious and attentive manner of listening. In several landmark reviews, E.T.A. Hoffmann lauded the deep coherence in Beethoven's music, noting that, as in the case of Shakespeare, the music's underlying unity could easily elude those critics attuned to conventional surfaces. Music critics could no longer hope to judge this music competently at a first hearing; according to A.B. Marx, whose editorship of the *Berliner allgemeine musikalische Zeitung* did so much to promote the music of Beethoven, critics needed to learn how to divine the Idea embodied in each of Beethoven's works. A hermeneutic imperative quickly gathered strength in the face of his music, one which has not abated. His works have been heard to be telling us something, as a kind of secular scripture in need of hermeneutic mediation. The 19th-century tendency to respond to much of his instrumental music with detailed extra-musical programmes has found renewed life throughout the 20th century, in the work of Arnold Schering, Harry Goldschmidt, Owen Jander and others. In 1994, Albrecht Riethmüller and others published two volumes containing variously authored interpretations of each of Beethoven's major works; here the hermeneutic impulse unites with the equally familiar compulsion to deal with every note of Beethoven's music.

Another pervasive, if less overt, influence on Beethoven's music lives on in the more mainstream methods of musical analysis, for it is not far-fetched to claim that they were formed largely in response to his music. For example, the codification of sonata form in the work of A.B. Marx – one of the imposing legacies of 19th-century music theory – was essentially a codification of Beethoven's sonata forms, as manifest in his piano sonatas. And inasmuch as one can speak of a theory of form in the work of Tovey, it will perforce refer to Beethoven, the mainspring of Tovey's analytical and critical élan. Form was a kind of temporal logic for Tovey, a logic most manifest (and most worth tracing) in Beethoven.

Beethoven's music was both proving ground and breeding ground for two of the most pervasive methods of demonstrating coherence in tonal music, motivic analysis and Schenkerian part-writing analysis. For proponents of motivic analysis, Beethoven's musical art was heard to live at the level of the motif rather than the theme; motivic ubiquity and transformation were shown to betoken underlying unity and compelling thematic process. From Schoenberg's *Grundgestalt* to Rudolph Reti's prime cell, the method that works so transparently with the music of Beethoven was eagerly and automatically transferred to other music, not always without strain.

Easily the most practised and most respected method of tonal analysis in Anglo-American academia continues to be Heinrich Schenker's part-writing analysis. Here the theoretical emphasis on deep structure finds resonance with prevailing attitudes towards coherence in Beethoven's music; moreover, the compelling sense of forward motion, of line, often heard in Beethoven's music is well served by Schenker's concept of *Urlinie*, or primal line, a coherent linear entity discernible beneath the surface phenomena of local themes and motifs. Schenker published many analyses of Beethoven's works throughout his career, including monographs on the Ninth Symphony, the Fifth Symphony and several of the late piano sonatas; these analyses tended to coincide with major turning points in the development of his thought.

The music of the late period came into its own in the 20th century, and enjoyed a special role in shaping the methods and aims of musical analysis. With the continued viability of psychoanalytical theory and Schenkerian depth analysis, the late works took on a special aura, beckoning analysts to discern a deeper seated – latent – coherence underlying the often shockingly dissociated musical surfaces of these works. As such coherence is not so much visceral as abstract, not directly felt but indirectly intuited, much ingenuity has gone into establishing it.

Despite such analytical efforts, the surface dissociations of the late works have continued to disturb; ultimately these works resist assimilation into some saving unity. This very sense of resistance lies at the heart of several influential strands of 20th-century critical thought about Beethoven and about music. Much of Theodor Adorno's musical philosophy hinges on establishing Beethoven's music as a quasi-Hegelian representative of the subject in the modern age. For Adorno, the middle-period music represented a unique and unrepeatable reconciliation of subject and object, individual and world; in the late style the subject proceeds to absent itself, in a critique of that former synthesis that leaves behind a kind of desubjectivized musical materiality. More recently, the dissociations of the late style have proved stimulating to a burgeoning poststructuralist critical sensibility that seeks to challenge more strictly formalist analytical suppositions. In particular, the A minor quartet, op.132, has become a favourite site for these newer efforts. Here, the idea of musical unity seems to share the fate of the unified self: both are disarticulated, opened up to the variegated forces of the postmodern condition. Recent feminist music criticism also finds itself vitally concerned with Beethoven and subjectivity. It has been argued that the compelling autonomous self heard in the heroic style is the sound of an exclusionary masculinist ideal whose coronation as a priviledged norm deters appreciation of other musical sensibilities. Beethoven's music has thus been heard to embrace and encompass the fate of the subject in the West, and to define and circumscribe the fate of the Other – what other music could be said to have such reach, to fit such overarching narratives of modernity?

Some scholars, such as William Kinderman and Maynard Solomon, are intent on developing a more specifically historicized view of Beethoven's place in Western culture, particularly the nature of his relation to Enlightenment thought. Here the work of Schiller has begun to figure heavily as a source of many of Beethoven's artistic aims and accomplishments. Like Schiller, Beethoven's music is said to explore problems of reason and sensibility, aesthetics and ethics, nature and freedom. As always, there continues to be much speculation on meaning in Beethoven's music, and from many different quarters; one semiotic theory of music (Hatten, J1994) is predicated on the music of Beethoven. A common theme runs through the work of all these recent critics: all argue strongly against the persistent notion of Beethoven's music as a timeless aesthetic force, agreeing instead that it performs specific cultural work. Just what that work is remains a source of fruitful and lively contention.

*(iii) Political reception.* Although it has been argued that the reception of art is always political and ideological at some level, the history of Beethoven reception offers case

after case of explicit political appropriation of his music and ideological monumentalization of his figure as a spiritual hero. Among the steady production of monuments erected to honour Beethoven throughout the 19th century, the most strikingly grandiose is the nude statue by Klinger (fig. 17), unveiled in Vienna in 1900. A more lasting and influential monument has been the continuing presence of Beethoven's music in Western political arenas, for such instances may well constitute the most overt and far-reaching effect of his music. Of course, Beethoven himself wrote occasional music for expressly political purposes: the 'Battle Symphony' and *Der glorreiche Augenblick* are only the best known of these ventures, both performed as part of the celebrations surrounding the Congress of Vienna in 1814. These pieces are routinely denigrated as hack-work, their politics all too obvious. Yet, Beethoven's symphonies — his most universally revered, public statements — have been readily and repeatedly appropriated for far more sweeping and insidious political ends.

The symphonies have consistently been heard to occupy a moral high ground. In particular, the Third, Fifth, Seventh and Ninth Symphonies came to represent the monumental and sublime as opposed to the 'merely' lyrical and beautiful, and consequently they were frequently conscripted in German denunciations of the music of France and Italy. In the 1820s, at a time when the Prussian nation sought to consolidate and maintain something like an aesthetic and civic character, Beethoven's symphonies formed an important bulwark in the burgeoning ideology of German spiritual nationhood. From then on, Beethoven and his music have never been far from the most momentous scenes of modern Germany's political history.

In 1870, German victory in the Franco-Prussian War coincided with the centenary of Beethoven's birth. The connection was seized upon by the organizers of numerous musical and political festivals, and by Wagner, whose 1870 monograph on Beethoven explicitly equated the sublimity of Beethoven's art with that of the German spirit, as a triumph of the ideal inner world over the French world of appearances. Bismarck himself was said to revere Beethoven; legend has it that he ordered a performance of the Fifth Symphony just before mobilizing his army.

The merger of Beethoven and German politics continued apace in the 20th century. During World War I, Beethoven's music was played relentlessly in German concert halls, and there are many accounts of soldiers invoking Beethoven as an inspirational model of German heroism. Later, the Third Reich aggressively exploited the power of his music in its propaganda and even turned to Beethoven during its demise: Hitler's death was announced on German radio to the strains of the Funeral March from the 'Eroica' Symphony. Ironically, the opening motif of the Fifth Symphony, due to its rhythmic similarity to the Morse Code letter V, became associated with Allied victory, and Beethoven's music in general was immensely popular in wartime Britain. Almost half a century later, the Ninth Symphony was heard at a concert commemorating the fall of the Berlin Wall. Leonard Bernstein conducted, famously substituting the word 'Freiheit' for 'Freude' in the choral finale.

Thus Beethoven's music has served throughout the last two centuries as a kind of potent and free floating moral force that can be harnessed for any number of political enterprises, from racial purity to human rights, fascistic subjugation to world brotherhood, without suffering the stigma of the collaborator. His music has survived these multifarious appropriations, just as Beethoven's status as a cultural hero has survived concerted attempts to dismantle the Beethoven myth. One cannot but accord to this music and this composer an unexampled cultural and historical force in the modern West. His music has fought wars and celebrated victories, consoled and scorned, empowered and overmastered. It is indeed difficult, if not impossible, to imagine a time when Beethoven's music will not continue to exercise its paradoxically confounding and foundational force. Perhaps when that happens, the Western world will truly have passed into another age.



*17. Ludwig van Beethoven: statue by Max Klinger, marble, red alabaster, bronze and various media, 1886–1902 (Museum der Bildenden Künste, Leipzig)*

WORKS

Editions: *Ludwig van Beethovens Werke: Vollständige kritisch durchgesehene überall berechtigte Ausgabe*, i–xxiv (Leipzig, 1862–5/*R*), xxv [suppl.] (Leipzig, 1888) [GA]

*Beethoven: Sämtliche Werke: Supplemente zur Gesamtausgabe*, ed. W. Hess (Wiesbaden, 1959–71) [HS]

*Beethoven: Werke: neue Ausgabe sämtlicher Werke*, ed. J. Schmidt-Görg and others (Munich and Duisburg, 1961–) [NA]

Works are identified in the left-hand column by opus and WoO (Werk ohne Opuszahl, 'work without opus number') numbers as listed in G. Kinsky and H. Halm: *Das Werk Beethovens* (Munich and Duisburg, 1955) and by Hess numbers as listed in W. Hess: *Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke Ludwig van Beethovens* (Wiesbaden, 1957). Works published in GA are identified by the volume in which they appear (roman numeral) and the position in the publisher's continuous numeration (arabic number); works published in HS are listed in the GA column and identified by volume number. Works published in NA are identified by category (roman numeral) and volume within each category (arabic number).

p – *parts*
s – *full score*
vs – *vocal score*

ORCHESTRAL

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| op.21 | Symphony no.1, C | 1799–1800; 2 April 1800 | p: Leipzig 1801 | Baron Gottfried van Swieten | i/1 | i/1 |
| op.36 | Symphony no.2, D | 1801–2; 5 April 1803 | p: Vienna, 1804; for pf, vn, vc: Vienna, 1805 | Prince Karl von Lichnowsky | i/2 | i/1 |
| op.55 | Symphony no.3 'Eroica', E♭ | 1803; 7 April 1805 | p: Vienna, 1806 | Prince Franz Joseph von Lobkowitz; 1st private perf. at Lobkowitz palace, sum. 1804 | i/3 | |
| op.60 | Symphony no.4, B♭ | 1806; March 1807 | p: Vienna, 1808 | Count Franz von Oppersdorff | i/4 | |
| op.138 | Overture 'Leonore no.1', C | 1807; 7 Feb 1828 | s, p: Vienna, 1838 | for Leonore ovs. nos.2–3, see 'Operas' | iii/19 | |
| op.62 | Overture to Collin's Coriolan, c | 1807; March 1807 | p: Vienna, 1808 | Heinrich Joseph von Collin | iii/18 | ii/1 |
| op.67 | Symphony no.5, c | 1807–8; 22 Dec 1808 | p: Leipzig, 1809 | Prince Lobkowitz and Count Andreas Rasumovsky; preliminary sketches, 1804 | i/5 | |
| op.68 | Symphony no.6 'Pastoral', F | 1808; 22 Dec 1808 | p: Leipzig, 1809 | Prince Lobkowitz and Count Rasumovsky | i/6 | |
| op.92 | Symphony no.7, A | 1811–12; 8 Dec 1813 | s, p: Vienna, 1816 | Count Moritz von Fries; arrs. for pf, pf 4 hands and 2 pf ded. Elisabeth Aleksiev, Empress of Russia | i/7 | |
| op.93 | Symphony no.8, F | 1812; 27 Feb 1814 | s, p: Vienna, 1817 | shortened version of end of 1st movt, HS iv | i/8 | |
| op.91 | Wellingtons Sieg oder Die Schlacht bei Vittoria ('Battle Symphony') | 1813; 8 Dec 1813 | s, p: Vienna, 1816; for pf: London and Vienna, 1816 | Prince Regent of England (later King George IV); orig. version of pt 2, for Maelzel's panharmonicon, HS iv | ii/10; HS viii [for pf] | ii/1 |
| op.115 | Overture 'Namensfeier', C | 1814–15; 25 Dec 1815 | s, p: Vienna, 1825 | Prince Anton Heinrich Radiziwiłł; incorporates ideas sketched several years earlier | iii/22 | ii/1 |
| WoO3 | Gratulations-Menuet, E♭ | 1822; 3 Nov 1822 | p: Vienna, 1832 | written for Carl Friedrich Hensler, ded. (by publisher) Karl Holz | ii/13 | ii/3 |
| op.125 | Symphony no.9, d | 1822–4; 7 May 1824 | s, p: Mainz, 1826 | Friedrich Wilhelm III of Prussia | i/9 | |

SOLO INSTRUMENTS AND ORCHESTRA

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO4 | Piano Concerto, E♭ | 1784 | s: GA | survives only in pf score (with orch cues in solo part) | xxv/310 | |
| Hess 13 | Romance, e, pf, fl, bn, orch, frag. | ?1786 | Wiesbaden, 1952 | intended as slow movt of larger work | HS iii | |
| WoO5 | Violin Concerto, C, frag. | 1790–92 | Vienna, 1879 | part of 1st movt only; 1st edn ded. Gerhard von Breuning | HS iii | |
| Hess 12 | Oboe Concerto, F, lost | ?1792–3 | — | sent to Bonn from Vienna in late 1793; a few sketches survive | — | — |
| WoO6 | Rondo, B♭, pf, orch | 1793 | p: Vienna, 1829 | orig. finale of op.19; solo part completed by Czerny for 1st edn | ix/72; HS iii | |
| op.19 | Piano Concerto no.2, B♭ | begun *c*1788, rev. 1794–5, 1798; 29 March 1795 | p: Leipzig, 1801 | Carl Nicklas von Nickelsberg; score frag. rejected from early version, HS iii | ix/66 | iii/2 |
| | cadenza for 1st movt | 1809 | GA | | ix/70a | |
| op.15 | Piano Concerto no.1, C | 1795, rev. 1800; 18 Dec 1795 | p: Vienna, 1801 | Princess Barbara Odescalchi (née Countess von Keglevics) | ix/65 | iii/2 |
| | 3 cadenzas for 1st movt | 1809 (one slightly earlier) | GA | | ix/70a | |

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| op.50 | Romance, F, vn, orch | c1798; ? Nov 1798 | p: Vienna, 1805 | | iv/31 | iii/4 |
| op.37 | Piano Concerto no.3, c | ?1800–03; 5 April 1803 | p: Vienna, 1804 | Prince Louis Ferdinand of Prussia; ? rev. 1803 | ix/67 | iii/2 |
| | cadenza for 1st movt | 1809 | GA | | ix/70a | |
| op.40 | Romance, G, vn, orch | 1801–2 | p: Leipzig, 1803 | | iv/30 | iii/4 |
| op.56 | Concerto ('Triple Concerto'), C, pf, vn, vc orch | 1804–7; May 1808 | p: Vienna, 1807 | Prince Lobkowitz | ix/70 | iii/1 |
| op.58 | Piano Concerto no.4, G | 1805–6; March 1807 | p: Vienna, 1808 | Archduke Rudolph of Austria | ix/68 | iii/3 |
| | 2 cadenzas for 1st movt, cadenza for finale | ?1809 | GA | | ix/70a | |
| | cadenza for 1st movt, 2 cadenzas for finale (Hess 81, 82, 83) | ?1809 | NA | | HS x | vii/7 |
| op.61 | Violin Concerto, D | 1806; 23 Dec 1806 | p: Vienna, 1808; London, 1810 | Stephan von Breuning | iv/29; HS x | iii/4 |
| — | arr. of Vn Conc. op.61 as a pf conc. | 1807 | p: Vienna, 1808; London, 1810 | Julie von Breuning | ix/73 (solo pt) | |
| | Cadenza for 1st movt, cadenza for finale | ?1809 | GA | | ix/70a | |
| | 2 cadenzas for finale (Hess 84–5) | ?1809 | NA | | HS x | vii/7 |
| op.80 | Fantasia, c, pf, chorus orch ('Choral Fantasy') | 1808, rev. 1809; 22 Dec 1808 | p: London, 1810; Leipzig, 1811 | Maximilian Joseph, King of Bavaria; notation of solo part completed 1809; string parts for rejected orch introduction, HS x | ix/71 | x/2 |
| op.73 | Piano Concerto no.5 'Emperor', E♭ | 1809; 28 Nov 1811 | p: London, 1810; Leipzig, 1811 | Archduke Rudolph | ix/69 | iii/3 |

WIND BAND

| No. | Title, Key | Composition | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO29 | March, B♭, 2 cl, 2 hn, 2 bn: see 'Chamber Music for Wind alone and with Strings' | | | | | |
| WoO18 | March 'für die böhmische Landwehr', F | 1809, rev. 1810 | pf red.: Prague, ?1809; s: Berlin, 1818–19 | Archduke Anton of Austria (on autograph) | xxv/287/1; HS iv; HS viii [pf] | |
| | trio to WoO18, B♭ | c1822 | HS | | HS iv | |
| WoO19 | March, F | 1810 | pf red.: Vienna, 1810 | Archduke Anton (on autograph) | xxv/287/2; HS iv | |
| | trio to WoO19, f | c1822 | HS | | HS iv | |
| WoO21 | Polonaise, D | 1810 | GA | | xxv/289 | |
| WoO22 | Ecossaise, D | 1810 | GA | | xxv/290 | |
| WoO23 | Ecossaise, G | c1810 | pf red. in Czerny's *Musikalisches Pfennig-Magazin*, i (Vienna, 1834) | | xxv/306 [pf] | |
| WoO24 | March, D | 1816 | pf red.: Vienna, 1827 | | ii/15 | |
| WoO20 | March, C | c1810 | GA | | xxv/288; HS iv | |
| | trio to WoO20, F | c1822 | | | | |

CHAMBER MUSIC FOR STRINGS

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| Hess 33 | Minuet, A♭, str qt | 1790–92 | HS | exists also in pf version, HS viii | HS vi | |
| op.3 | String Trio, E♭ | before 1794 | Vienna, 1796 | frag. arr. Beethoven for pf trio, HS ix | vii/54; HS vi | vi/6 |
| op.87 | transcr. of Trio for 2 ob and eng hn op.87 as str trio, C | 1795 | Vienna, 1806 | transcr. probably approved by Beethoven | — | |
| op.4 | String Quintet, E♭ | 1795 | Vienna, 1796 | thoroughly recomposed version of Octet op.103 (see 'Chamber Music for Wind alone and with Strings') | v/36 | vi/2 |

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO32 | Duet, E♭, va, vc 'mit zwei obligaten Augengläsern', 1st movt and minuet | 1796–7 | 1st movt: Leipzig, 1912; minuet: Frankfurt, London and New York, 1952 | probably written for Nikolaus Zmeskall von Domanovecz | HS vi | vi/6 |
| op.8 | Serenade, D, str, trio | 1796–7 | Vienna, 1797 | | vii/58 | vi/6 |
| op.9 | Three String Trios, G, D, c | 1797–8 | Vienna, 1798 | Count Johann Georg von Browne | vii/55–7 | vi/6 |
| Hess 28 | another trio for the minuet of op.9 no.1, G | 1797–8 | Bonn, 1924 | | HS vi | vi/6 |
| op.18 | Six String Quartets, F, G, D, c, A, B♭ | 1798–1800 | Vienna, 1801 | Prince Lobkowitz; early version of no.1, HS vi, NA | vi/37–42 | vi/3 |
| op.29 | String Quintet, C | 1801 | Leipzig, 1802 | Count Fries | v/34 | vi/2 |
| Hess 34 | arr. of Pf Sonata op.14 no.1 for str qt, F | 1801–2 | Vienna, 1802 | Baroness Josefine von Braun | HS vi | vi/3 |
| op.59 | Three String Quartets 'Rasumovsky', F, e, C | 1806 | Vienna, 1808 | Count Rasumovsky | vi/43–5 | vi/4 |
| op.74 | String Quartet 'Harp', E♭ | 1809 | Leipzig and London, 1810 | Prince Lobkowitz | vi/46 | vi/4 |
| op.95 | String Quartet 'Serioso', f | 1810–11; May 1814 | Vienna, 1816 | Zmeskall von Domanovecz | vi/47 | vi/4 |
| op.104 | arr. of Pf Trio op.1 no.3 for str qnt | 1817; 10 Dec 1818 | Vienna and London, 1819 | arr. corrected by Beethoven, but largely the work of Kaufmann | v/36a | vi/2 |
| Hess 40 | Prelude, d, str qnt | 1817 | *SMz*, xcv (1955) | | HS vi | vi/2 |
| op.137 | Fugue, D, str qnt | Nov 1817 | Vienna, 1827 | | v/35 | vi/2 |
| WoO34 | Duet, A, 2 vn | April 1822 | T. von Frimmel: *Ludwig van Beethoven* (Berlin, 1901) | Alexandre Boucher | HS vi | |
| op.127 | String Quartet, E♭ | 1824–5; 6 March 1825 | Mainz, 1826 | Prince Nikolay Golitsïn | vi/48 | |
| op.132 | String Quartet, a | 1825; 6 Nov 1825 | Paris and Berlin, 1827 | Prince Golitsïn | vi/51 | |
| op.130 | String Quartet, B♭ | 1825–6; 21 March 1826; 22 April 1827 (with new finale) | Vienna, 1827 | Prince Golitsïn; orig. with op.133 as finale; new finale composed 1826 | vi/49 | |
| op.133 | Grosse Fuge, B♭, str qt | 1825–6; 21 March 1826 | Vienna, 1827 | Archduke Rudolph; orig. finale of op.130 | vi/53 | |
| op.131 | String Quartet, c♯ | 1825–6 | Mainz, 1827 | Baron Joseph von Stutterheim | vi/50 | |
| op.135 | String Quartet, F | 1826; 23 March 1828 | Berlin and Paris, 1827 | Johann Wolfmayer; theme of 3rd movt orig. associated with finale of op.131 | vi/52 | |
| Hess 41 | String Quintet, C, frag. | 1826–7 | Vienna, 1838 | survives only in pf transcr., WoO62 | HS viii | |

CHAMBER MUSIC FOR WIND ALONE AND WITH STRINGS

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO26 | Allegro and Minuet, G, 2 fl | Aug 1792 | A.W. Thayer: *Ludwig van Beethovens Leben*, ed. H. Deiters, ii (Berlin, 1901) | J.M. Degenhart | HS vii | |
| op.103 | Octet, E♭, 2 ob, 2 cl, 2 hn, 2 bn | before Nov 1792 | Vienna, 1830 | written in Bonn, then rev. 1793 | viii/59 | |
| WoO25 | Rondino, E♭, 2 ob, 2 cl, 2 hn, 2 bn | 1793 | Vienna, 1830 | at one time intended as finale to op.103 | viii/60 | |
| Hess 19 | Quintet, E♭, ob, 3 hn, bn, inc. | ?1793 | Mainz, 1954 | incl. 1st movt frag., slow movt, minuet frag.; probably begun before 1793, then rev. 1793 | HS vii | |
| op.87 | Trio, C, 2 ob, eng hn | ?1795 | Vienna, 1806 | | viii/63 | |
| WoO28 | Variations, C, on 'La ci darem la mano' from Don Giovanni, 2 ob, eng hn | ?1795; 23 Dec 1797 | Leipzig, 1914 | | HS vii | |
| op.81b | Sextet, E♭, 2 hn, 2 vn, va, vc | ?1795 | Bonn, 1810 | | v/33 | |
| op.71 | Sextet, E♭, 2 cl, 2 hn, 2 bn | ?1796; April 1805 | Leipzig, 1810 | 1st and 2nd movts probably written before 1796 | viii/61 | |
| WoO29 | March, B♭, 2 cl, 2 hn, 2 bn | 1797–8 | GA | pf version pubd in *Schweizerische musikpädagogische Blätter*, xx (1931), also HS viii; see also 'Miscellaneous', Hess 107 | xxv/292 | |

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| op.20 | Septet, E♭, cl, hn, bn, vn, va, vc, db | 1799; 2 April 1800 | Leipzig, 1802 | Empress Maria Theresa | v/32 | |
| op.25 | Serenade, D, fl, vn, va | 1801 | Vienna, 1802 | | viii/62 | |
| WoO30 | Three Equali, 4 trbn: d, D, B♭ | Nov 1812 | GA | transcr. for 4 male vv by I. von Seyfried perf. at Beethoven's funeral, pubd Vienna, 1827 | xxv/293 | |
| WoO17 | Eleven Dances ('Mödlinger Tänze'), wind, str: see 'Collections of Dances' | | | | | |

CHAMBER MUSIC WITH PIANO

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO36 | Three Quartets, pf vn, va; vc E♭, D, C | 1785 | Vienna, 1828 | autograph gives 'clavecin' instead of pf and 'basso' instead of vc | x/75–7 | iv/1 |
| WoO37 | Trio, G, pf, fl, bn | 1786 | GA | autograph gives 'clavicembalo' instead of pf | xxv/294 | iv/3 |
| WoO38 | Piano Trio, E♭ | ?1791 | Frankfurt, 1830 | date of composition taken from early catalogue of Beethoven's works | xi/86 | iv/3 |
| Hess 48 | Allegretto, E♭, pf trio | *c*1790–92 | London, 1955 | | HS ix | iv/3 |
| Hess 46 | Violin Sonata, A, frag. | *c*1790–92 | HS | authenticity no longer in doubt | HS ix | |
| WoO40 | Variations, F, on 'Se vuol ballare' from Le nozze di Figaro, pf, vn | 1792–3 | Vienna, 1793 | Eleonore von Breuning | xii/103 | v/2 |
| WoO41 | Rondo, G, pf, vn | 1793–4 | Bonn, 1808 | | xii/102 | v/2 |
| op.1 | Three Piano Trios, E♭, G, c | 1794–5 | Vienna, 1795 | Prince Lichnowsky; no.1 probably composed before 1794 | xi/79–81 | |
| WoO43*a* | Sonatina, c, pf, mand | 1796 | *Grove1* ('Mandoline') | probably written for Countess Josephine de Clary | xxv/295 | v/4 |
| WoO43*b* | Adagio, E♭, pf, mand | 1796 | GA | probably for Countess de Clary; a slightly variant version pubd in *Sudetendeutsches Musikarchiv* (1940), no.2 (Hess 44) | xxv/296; HS ix | v/4 |
| WoO44*a* | Sonatina, C, pf, mand | 1796 | *Der Merker*, iii (1912) | probably for Countess de Clary | HS ix | v/4 |
| WoO44*b* | Andante and Variations, D, pf, mand | 1796 | *Sudetendeutsches Musikarchiv* (1940), no.1 | probably for Countess de Clary | HS ix | v/4 |
| WoO42 | Six German Dances, pf, vn: see 'Collections of Dances' | | | | | |
| op.5 | Two Cello Sonatas, F, g | 1796 | Vienna, 1797 | Friedrich Wilhelm II of Prussia | xiii/105–6 | v/3 |
| WoO45 | Variations, G, on 'See the conqu'ring hero comes' from Judas Maccabaeus, pf, vc | 1796 | Vienna, 1797 | Princess Christiane von Lichnowsky | xiii/110 | v/3 |
| op.66 | Variations, F, on 'Ein Mädchen oder Weibchen' from Die Zauberflöte pf, vc | ?1796 | Vienna, 1798 | | xiii/111 | v/3 |
| op.16 | Quintet, E♭, pf, ob, cl, hn, bn | 1796; 6 April 1797 | Vienna, 1801 | Prince Joseph Johann zu Schwarzenberg | x/74 | iv/1 |
| | arr. of op.16 for pf qt | | Vienna 1801 (with pf and wind version) | Prince Schwarzenberg; authenticity affirmed in Wegeler and Ries (D1838) | x/78 | iv/1 |
| op.11 | Trio, B♭, pf, cl/vn, vc | 1797 (?–1798) | Vienna, 1798 | Countess Maria Wilhelmine von Thun | xi/89 | |
| op.12 | Three Violin Sonatas, D, A, E♭ | 1797–8 | Vienna, 1799 | Antonio Salieri | xii/92–4 | v/1 |
| op.17 | Horn Sonata, F | April 1800; 18 April 1800 | Vienna, 1801; for pf, vc: Vienna, 1801 | Baroness Josefine von Braun | xiv/112 | v/4 |
| op.23 | Violin Sonata, a | 1800 | Vienna, 1801 | Count Fries | xii/95 | v/1 |
| op.24 | Violin Sonata 'Spring', F | 1800–01 | Vienna, 1801 | Count Fries | xii/96 | v/1 |
| WoO46 | Variations, E♭, on 'Bei Männern, welche Liebe fühlen' from Die Zauberflöte, pf, vc | 1801 | Vienna, 1802 | Count von Browne | xiii/111a | v/3 |
| op.30 | Three Violin Sonatas, A, c, G | 1801–2 | Vienna, 1803 | Aleksandr I, Tsar of Russia | xii/97–9 | v/2 |

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| op.44 | Variations, E♭, on an original theme, pf trio | | Leipzig, 1804 | sketched in 1792 | xi/88 | iv/3 |
| op.47 | Violin Sonata 'Kreutzer', A | 1802–3; 24 May 1803 | Bonn and London, 1805 | written for George P. Bridgetower, ded. Rodolphe Kreutzer; finale orig. intended for op.30/1 | xii/100 | v/2 |
| op.38 | Trio, E♭, pf, cl/vn, vc (arr. of Septet op.20: see 'Chamber Music for Wind alone and with Strings') | 1802–3 | Vienna, 1805 | Professor Johann Adam Schmidt | xi/91 | iv/3 |
| op.121a | Variations, G, on Wenzel Müller's Ich bin der Schneider Kakadu', pf trio | ?1803, rev. 1816 | Vienna and London, 1824 | probably offered for publication in 1803; surviving autograph dates from c1816–17 | xi/87 | iv/3 |
| op.41 | Serenade, D, pf, fl/vn (arr. of Serenade op.25: see 'Chamber Music for Wind alone and with Strings') | 1803 | Leipzig, 1803 | arr. approved and corrected by Beethoven but largely the work of someone else | HS ix | |
| op.42 | Notturno, D, pf, va (arr. of Serenade op.8: see 'Chamber Music for Strings') | 1803 | Leipzig, 1804 | arr. approved and corrected by Beethoven but largely the work of someone else | HS ix | |
| op.69 | Cello Sonata, A | 1807–8 | Leipzig, 1809 | Baron Ignaz von Gleichenstein | xiii/107 | v/3 |
| op.70 | Two Piano Trios, D ('Ghost'), E♭ | 1808 | Leipzig, 1809 | Countess Marie Erdődy | xi/82–3 | |
| op.97 | Piano Trio 'Archduke', B♭ | 1810–11; 11 April 1814 | Vienna and London, 1816 | Archduke Rudolph | xi/84 | |
| op.96 | Violin Sonata, G | 1812, probably rev. 1814–15; 29 Dec 1812 | Vienna and London, 1816 | written for Pierre Rode, ded. Archduke Rudolph | xii/101 | v/2 |
| WoO39 | Allegretto, B♭, pf trio | June 1812 | Frankfurt, 1830 | Maximiliane Brentano | xi/85 | iv/3 |
| op.102 | Two Cello Sonatas, C, D | 1815 | Bonn, 1817 | Countess Erdődy | xiii/108–9 | v/3 |
| op.105 | Six National Airs with Variations, pf, fl/vn | 1818–19 | London, Edinburgh and Vienna, 1819 | | xiv/113–4 | v/4 |
| op.107 | Ten National Airs with Variations, pf, fl/vn | 1818–19 | London and Edinburgh, 1819 [nos.2, 6, 7]; Bonn and Cologne, 1820 [complete] | | xiv/115–19 | v/4 |

PIANO SONATAS

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO47 | Three Sonatas ('Kurfürstensonaten'), E♭, f, D | ?1783 | Speyer, 1783 | Archbishop Maximilian Friedrich, Elector of Cologne | xvi/156–8 | |
| WoO50 | Sonata, F (2 movts) | c1790–92 | Munich and Duisburg, 1950 | Franz Gerhard Wegeler; facs. pubd in L. Schmidt: *Beethoven-Briefe* (Berlin, 1909) | HS ix | |
| op.2/1 | Sonata no.1, f | 1793–5 | Vienna, 1796 | Joseph Haydn; 2nd movt uses material from Pf Qt WoO36 no.3 | xvi/124 | vii/2 |
| op.2/2 | Sonata no.2, A | 1794–5 | Vienna, 1796 | Joseph Haydn | xvi/125 | vii/2 |
| op.2/3 | Sonata no.3, C | 1794–5 | Vienna, 1796 | Joseph Haydn; 1st movt uses material from Pf Qt WoO36 no.3 | xvi/126 | vii/2 |
| op.49/1 | Sonata no.19, g | ?1797 | Vienna, 1805 | | xvi/142 | vii/3 |
| op.49/2 | Sonata no.20, G | 1795–6 | Vienna, 1805 | | xvi/143 | vii/3 |
| op.7 | Sonata no.4, E♭ | 1796–7 | Vienna, 1797 | Countess Barbara von Keglevics | xvi/127 | vii/2 |
| op.10/1 | Sonata no.5, c | ?1795–7 | Vienna, 1798 | Countess Anna Margarete von Browne | xvi/128 | vii/2 |
| op.10/2 | Sonata no.6, F | 1796–7 | Vienna, 1798 | Countess von Browne | xvi/129 | vii/2 |
| op.10/3 | Sonata no.7, D | 1797–8 | Vienna, 1798 | Countess von Browne | xvi/130 | vii/2 |
| WoO51 | Sonata, C, frag. | completed ?1797–8 | Frankfurt, 1830 | Eleonore von Breuning; 1st edn completed by Ferdinand Ries | xvi/159 | |
| op.13 | Sonata no.8 'Pathétique', c | 1797–8 | Vienna, 1799 | Prince Lichnowsky | xvi/131 | vii/2 |
| op.14/1 | Sonata no.9, E | 1798 | Vienna, 1799 | Baroness Josefine von Braun | xvi/132 | vii/2 |
| op.14/2 | Sonata no.10, G | ?1799 | Vienna, 1799 | Baroness von Braun | xvi/133 | vii/2 |
| op.22 | Sonata no.11, B♭ | 1800 | Leipzig, 1802 | Count von Browne | xvi/134 | vii/2 |
| op.26 | Sonata no.12, A♭ | 1800–01 | Vienna, 1802 | Prince Lichnowsky | xvi/135 | vii/2 |

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| op.27/1 | Sonata no.13 'quasi una fantasia', E♭ | 1801 | Vienna, 1802 | Princess Josephine von Liechtenstein | xvi/136 | vii/3 |
| op.27/2 | Sonata no.14, 'quasi una fantasia' ('Moonlight'), c♯ | 1801 | Vienna, 1802 | Countess Giulietta Guicciardi | xvi/137 | vii/3 |
| op.28 | Sonata no.15 ('Pastoral'), D | 1801 | Vienna, 1802 | Joseph von Sonnenfels | xvi/138 | vii/3 |
| op.31/1 | Sonata no.16, G | 1802 | Zürich, 1803 | | xvi/139 | vii/3 |
| op.31/2 | Sonata no.17, d | 1802 | Zürich, 1803 | | xvi/140 | vii/3 |
| op.31/3 | Sonata no.18, E♭ | 1802 | Zürich and London, 1804 | | xvi/141 | vii/3 |
| op.53 | Sonata no.21 'Waldstein', C | 1803–4 | Vienna, 1805 | Count Ferdinand von Waldstein | xvi/144 | vii/3 |
| op.54 | Sonata no.22, F | 1804 | Vienna, 1806 | | xvi/145 | vii/3 |
| op.57 | Sonata no.23 ('Appassionata'), f | 1804–5 | Vienna, 1807 | Count Franz von Brunsvik | xvi/146 | vii/3 |
| op.78 | Sonata no.24 F♯ | 1809 | Leipzig and London, 1810 | Countess Therese von Brunsvik | xvi/147 | |
| op.79 | Sonata no.25, G | 1809 | Leipzig and London, 1810 | | xvi/148 | |
| op.81*a* | Sonata no.26 'Das Lebewohl, Abwesenheit und Wiedersehn', E♭ | 1809–10 | Leipzig and London, 1811 | Archduke Rudolph; Fr. subtitle 'Les adieux, l'absence et le retour' | xvi/149 | |
| op.90 | Sonata no.27, e | 1814 | Vienna, 1815 | Count Moritz Lichnowsky | xvi/150 | |
| op.101 | Sonata no.28, A | 1816 | Vienna, 1817 | Baroness Dorothea Ertmann | xvi/151 | |
| op.106 | Sonata no.29 'Hammerklavier', B♭ | 1817–18 | Vienna and London, 1819 | Archduke Rudolph | xvi/152 | |
| op.109 | Sonata no.30, E | 1820 | Berlin, 1821 | Maximiliane Brentano | xvi/153 | |
| op.110 | Sonata no.31, A♭ | 1821–2 | Paris, Berlin and Vienna, 1822; London, 1823 | | xvi/154 | |
| op.111 | Sonata no.32, c | 1821–2 | Paris, Berlin, Vienna and London, 1823 | Archduke Rudolph; London edn ded. Antonie Brentano | xvi/155 | |

PIANO VARIATIONS

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO63 | Nine Variations on a March by Dressler, c | 1782 | Mannheim, 1782/3 | Countess Felice von Wolf-Metternich | xvii/166 | vii/5 |
| WoO65 | Twenty-four Variations on Righini's Arietta 'Venni amore', D | *c*1790–91 | Mainz, 1791; Vienna, 1802 | Countess Maria Anna Hortensia von Hatzfeld; copy of 1791 edn recently discovered | xvii/178 | vii/5 |
| WoO66 | Thirteen Variations on the Arietta 'Es war einmal ein alter Mann' from Dittersdorf's Das rothe Käppchen, A | 1792 | Bonn, 1793 | | xvii/175 | vii/5 |
| WoO64 | Six Variations on a Swiss Song, F, hp/pf | *c*1790–92 | Bonn, ?1798 | | xvii/177 | vii/5 |
| WoO68 | Twelve Variations on the 'Menuet à la Viganò' from Haibel's Le nozze disturbate, C | 1795 | Vienna, 1796 | | xvii/169 | vii/5 |
| WoO69 | Nine Variations on the Aria 'Quant' è più bello' from Paisiello's La molinara, A | 1795 | Vienna, 1795 | Prince Lichnowsky | xvii/167 | vii/5 |
| WoO70 | Six Variations on the Duet 'Nel cor più non mi sento' from La molinara, G | 1795 | Vienna, 1796 | | xvii/168 | vii/5 |
| WoO72 | Eight Variations on the Romance 'Un fièvre brûlante' from Grétry's Richard Coeur-de-lion, C | ?1795 | Vienna, 1798 | | xvii/171 | vii/5 |
| WoO71 | Twelve Variations on a Russian Dance from Wranitzky's Das Waldmädchen, A | 1796–7 | Vienna, 1797 | Countess von Browne | xvii/170 | vii/5 |
| WoO73 | Ten Variations on the Duet 'La stessa, le stessissima' from Salieri's Falstaff, B♭ | 1799 | Vienna, 1799 | Countess von Keglevics | xvii/172 | vii/5 |
| WoO76 | Six Variations on the Trio 'Tändeln und Scherzen' from Süssmayr's Solimann der Zweite, F | 1799 | Vienna, 1799 | Countess von Browne | xvii/174 | vii/5 |

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO75 | Seven Variations on the Quartet 'Kind, willst du ruhig schlafen' from Winter's Das unterbrochene Opferfest, F | 1799 | Vienna, 1799 | | xvii/173 | vii/5 |
| WoO77 | Six Variations on an Original Theme, G | 1800 | Vienna, 1800 | | xvii/176 | vii/5 |
| op.34 | Six Variations on an Original Theme, F | 1802 | Leipzig, 1803 | Princess Odescalchi | xvii/162 | vii/5 |
| op.35 | Fifteen Variations and a Fugue on an Original Theme, E♭ ('Eroica Variations') | 1802 | Leipzig, 1803 | Count Moritz Lichnowsky; theme also used in the ballet Die Geschöpfe des Prometheus op.43, 'Eroica' Sym. op.55 and the Contredanse WoO14 no.7 | xvii/163 | vii/5 |
| WoO78 | Seven Variations on 'God Save the King', C | 1802/3 | Vienna, 1804 | | xvii/179 | vii/5 |
| WoO79 | Five Variations on 'Rule Britannia', D | 1803 | Vienna, 1804 | | xvii/180 | vii/5 |
| WoO80 | Thirty-Two Variations on an Original Theme, c | 1806 | Vienna, 1807 | | xvii/181 | vii/5 |
| op.76 | Six Variations on an Original Theme, D | 1809 | Leipzig and London, 1810 | Franz Oliva; theme used later for the Turkish March in Die Ruinen von Athen op.113 | xvii/164 | vii/5 |
| op.120 | Thirty-Three Variations on a Waltz by Diabelli, C | 1819 and 1823 | Vienna, 1823 | Antonie Brentano | xvii/165 | vii/5 |

SHORTER PIANO PIECES

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO48 | Rondo, C | 1783 | H.P. Bossler: *Blumenlese für Klavierliebhaber*, ii (Speyer, 1783) | | HS ix | |
| WoO49 | Rondo, A | ?1783 | H.P. Bossler: *Neue Blumenlese für Klavierliebhaber*, ii (Speyer, 1784) | | xviii/196 | |
| op.39 | Two Preludes through all Twelve Major Keys, C, C, pf/org | ?1789 | Leipzig, 1803 | | xviii/184 | |
| WoO81 | Allemande, A | *c*1793, rev. 1822 | GA | | xxv/307 | |
| op.129 | Rondo a capriccio, G ('Rage over a Lost Penny') | 1795 | Vienna, 1828 | autograph completed by unknown ed. (probably Diabelli), 1828 | xviii/191 | |
| Hess 64 | Fugue, C | 1795 | *MT*, xcvi (1955) | | HS ix | |
| WoO52 | Presto, c | *c*1795, rev. 1798 and 1822 | GA | probably orig. intended for Sonata op.10/1 | xxv/297/1 | |
| WoO53 | Allegretto, c | 1796–7 | GA | probably orig. intended for Sonata op.10/1 | xxv/299 | |
| Hess 69 | Allegretto, c | *c*1795–6, rev. 1822 | HS | probably orig. intended for Sonata op.10/1 | HS ix | |
| op.51/1 | Rondo, C | *c*1796–7 | Vienna, 1797 | | xviii/185 | |
| op.51/2 | Rondo, G | *c*1798 | Vienna, 1802 | Countess Henriette Lichnowsky | xviii/186 | |
| op.33 | Seven Bagatelles, E♭, C, F, A, C, D, A♭ | 1801–2 | Vienna and London, 1803 | | xviii/183 | |
| WoO54 | ? Bagatelle 'Lustig–Traurig', C | ?1802 | GA | | xxv/300 | |
| WoO57 | Andante, F ('Andante favori') | 1803 | Vienna, 1805 | orig. slow movt of Sonata op.53 | xviii/192 | |
| WoO56 | Allegretto, C | 1803, rev. 1822 | GA | | xxv/297/2 | |
| WoO 55 | Prelude, f | *c*1803 | Vienna, 1805 | | xviii/195 | |
| WoO82 | Minuet, E♭ | *c*1803 | Vienna, 1805 | | xviii/193 | |
| op.77 | Fantasia, g/B | 1809 | Leipzig and London, 1810 | Count Franz von Brunsvik | xviii/187 | |
| WoO59 | Bagatelle 'Für Elise', a | 1808/1810 | L. Nohl: *Neue Briefe Beethovens* (Stuttgart, 1867) | lost autograph possibly inscribed 'Für Therese' i.e. Therese Malfatti | xxv/298 | |
| op.89 | Polonaise, C | 1814 | Vienna, 1815 | Empress Elisabeth Aleksiev of Russia | xviii/188 | |
| WoO60 | Bagatelle, B♭ | 1818 | *Berliner allgemeine musikalische Zeitung*, i (1824) | | xxv/301 | |

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| Hess 65 | 'Concert Finale', C | 1820–21 | in F. Starke, ed.: *Wiener Piano-Forte-Schule*, iii (Vienna, 1821) | arr. of coda to finale of Pf Conc. op.37 | HS ix | |
| WoO61 | Allegretto, b | 1821 | Robitschek: *Deutscher Kunst- und Musikzeitung* (15 March 1893) | Ferdinand Piringer | HS ix | |
| op.119 | Eleven Bagatelles, g, C, D, A, c, G, C, C, a, A, B♭ | completed 1820–22 | nos.7–11 in F. Starke, ed.: *Wiener Piano-Forte-Schule*, iii (Vienna, 1821); all 11, London, 1823 | nos.2 and 4 sketched 1794–5; others also sketched before 1820 | xviii/189 | |
| op.126 | Six Bagatelles, G, g, E♭, b, G, E♭ | 1824 | Mainz, 1825 | | xviii/190 | |
| WoO84 | Waltz, E♭ | 1824 | Vienna, 1824 | Friedrich Demmer (publisher's ded.) | xxv/303 | |
| WoO61*a* | Allegretto quasi andante, g | 1825 | *NZM*, cxvii (1956) | Sarah Burney Payne | HS ix | |
| WoO85 | Waltz, D | 1825 | Vienna, 1825 | Duchess Sophie of Austria (publisher's ded.) | xxv/304 | |
| WoO86 | Ecossaise, E♭ | 1825 | Vienna, 1825 | Duchess Sophie (publisher's ded.) | xxv/305 | |

PIANO FOUR HANDS

| No. | Title, Key | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO67 | Eight Variations on a Theme by Count Waldstein, C | ?1792 | Bonn, 1794 | | xv/122 | vii/1 |
| op.6 | Sonata, D | 1796–7 | Vienna, 1797 | | xv/120 | vii/1 |
| WoO74 | Six Variations on Beethoven's 'Ich denke dein', D | 1799, 1803 | Vienna, 1805 | Countess Therese von Brunsvik and Josephine Deym (née Brunsvik); variations nos.1, 2, 5, 6 written in 1799, nos.3–4 in 1803; melody of theme (to a text by Goethe) different from that of Andenken, WoO136 ('Ich denke dein', text by Matthisson) | xv/123 | vii/1 |
| op.45 | Three Marches, C, E♭, D | ?1803 | Vienna, 1804 | Princess Maria Esterházy | xv/121 | vii/1 |
| op.134 | arr. of Grosse Fuge op.133 (see 'Chamber Music for Strings') | 1826 | Vienna, 1827 | Archduke Rudolph | HS viii | vii/1 |

COLLECTIONS OF DANCES

*original scoring sometimes in doubt because versions for piano and for string trio may have been transcriptions*

| No. | Title, Original scoring | Composition | Publication | Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO7 | Twelve Minuets, orch | 1795 | for pf: Vienna, 1795; p: Vienna, ?1798; for 2 vn, b: Vienna, 1802; s: GA | edn of parts sold as MS copies | ii/16 [orch]; HS viii [pf] | ii/3 |
| WoO8 | Twelve German Dances, orch | 1795 | same s WoO7 | edn of parts sold as MS copies | ii/17 [orch]; HS viii [pf] | ii/3 |
| WoO9 | Six Minuets, 2 vn, b | ? before 1795 | Mainz, 1933 authenticity not fully confirmed | | HS vi | ii/3 |
| WoO10 | Six Minuets | 1795 | for pf: Vienna, 1796 orchestral version probably existed | | xviii/194 [pf] | |
| WoO42 | Six German Dances, vn, pf | 1796 | Vienna, 1814 | | xxv/308 | |
| WoO11 | Seven Ländler | 1799 | for pf: Vienna, 1799 | | xviii/198 | |
| WoO13 | Twelve German Dances, orch | *c*1792–7 | for pf: Vienna, Prague and Leipzig, 1929 | survives in pf version only; some dances sketched before 1800 | HS viii [pf] | |

| No. | Title, Original scoring | Composition | Publication | Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO14 | Twelve Contredanses, orch | c1791–1801 | for pf, for 2 vn, b, and p: all Vienna, 1802; s: GA | nos.3, 4, 6 written in 1795; nos.2, 9, 10 in late 1801; others before 1802; 1st edn.for pf lacking 6 dances; nos.7 and 11 derived from ballet music Prometheus; no.7 later used in 'Eroica' Symphony | ii/17a [orch]; HS viii [pf, lacking nos.3, 6, 11] | ii/3 |
| WoO15 | Six Ländler, 2 vn, b | 1802 | p, and for pf: Vienna, 1802; s: GA | | xxv/291 | ii/3 |
| WoO 83 | Six Ecossaises, pf/?orch | c1806 | for pf: Vienna, 1807; GA | may be half of WoO16, see 'Works of Doubtful Authenticity' | xxv/302 [pf] | |
| WoO17 | Eleven Dances ('Mödlinger Tänze'), 2 fl, 2 cl, 2 hn, bn, 2 vn, b | 1819 | Leipzig, 1907 | probably spurious; reported by Schindler; pts found by H. Riemann in 1905 were assumed to be same work | HS vii | |

OPERAS

| No. | Title, Genre, Libretto | Composition, Production | Publication | Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO91 | Two arias for Umlauf's Singspiel Die schöne Schusterin: O welch ein Leben, T solo, Soll ein Schuh nicht drükken, S solo | ?1795–6 | s: GA | melody of 1st aria also used for Maigesang op.52/4 (see 'Songs') | xxv/270 | |
| Hess 115 | Vestas Feuer (opera, E. Schikaneder), frag. | 1803 | s: Wiesbaden, 1953 | | HS xiii | |
| op.72 | Fidelio oder Die eheliche Liebe ('Leonore') (opera, J. Sonnleithner, after J.-N. Bouilly: *Léonore, ou L'amour conjugal*); (for Leonore ov. no.1, see Orchestral') | 1st version (with Leonore ov. no.2), 1804–5; Theater an der Wien, Vienna, 20 Nov 1805 | vs: Leipzig, 1905; s: HS | private edn of full score, Leipzig, 1908–10; see also Table 1 | HS ii. xi–xiii | |
| | | 2nd version (with Leonore ov. no.3), 1805–6; Theater an der Wien, 29 March 1806 | vs: Leipzig, 1810; s: HS | 3 nos. pubd separately, Vienna, 1807 | HS xi–xiii | |
| | | final version (with 'Fidelio' ov.), 1814; Kärntnertor, Vienna, 23 May 1814 | vs: Vienna, 1814; s: Paris, 1826 (Fr.), Bonn, 1847 (Ger.) | | xx/206 | |
| WoO94 | Germania, finale of Die gute Nachricht (Singspiel, G.F. Treitschke), B solo, chorus | 1814, Kärntnertor, 11 April 1814 | vs: Vienna, 1814; s: GA | Die gute Nachricht is a pasticcio | xx/207d | ix/7 |
| WoO97 | Es ist vollbracht, finale of Die Ehrenpforten (Singspiel, Treitschke), B solo, chorus | 1815; Kärntnertor, 15 July 1815 | vs: Vienna, 1815; s: GA | Die Ehrenpforten is a pasticcio | xx/207c | ix/7 |

INCIDENTAL MUSIC

| No. | Title, Text | Composition, Production | Publication, Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|
| op.62 | Overture to Collin's Coriolan (see 'Orchestral') | | | | |
| op.84 | Egmont (Goethe): Ov., 1 Die Trommel gerühret, song, 2–3 Entr'actes I–II, 4 Freudvoll und leidvoll, song, 5–6 Entr'actes III–IV, 7 Clärchen's Death, 8 Melodrama, 9 Siegessymphonie | 1809–10; 15 June 1810 | p: Leipzig, 1810 [ov.], Leipzig, 1812 [remainder]; vs: Leipzig, 1812 [without ov.]; s: Leipzig, 1831 | ii/12, iii/27; HS v (no.4) | ix/7 |
| op.113 | Die Ruinen von Athen (A. von Kotzebue): Ov., 1 Tochter des mächtigen Zeus, chorus, 2 Ohne Verschulden, duet, 3 Du hast in deines Ärmels Falten, chorus of dervishes, 4 Turkish March, 5 Offstage music, 6 Schmükt die Altäre, march and chorus, and Mit reger Freude, recit, 7 Wir tragen empfängliche Herzen, chorus, and Will unser Genius, aria and chorus, 8 Heil unserm König, heil!, chorus | 1811: 10 Feb 1812 | no.4 for pf 4 hands: Vienna, 1822–3; s: Vienna, 1823 [ov. only], Vienna, 1846 [complete, ded. (by publisher) Kaiser Friedrich Wilhelm IV of Prussia] see also WoO98 | xx/207, iii/28 | |

| No. | Title, Text | Composition, Production | Publication, Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|
| op.117 | König Stephan (Kotzebue): Ov., 1 Ruhend von seinen Taten, chorus, 2 Auf dunklem Irrweg, chorus, 3 Siegesmarsch, 4 Wo die Unschuld Blumen streute, chorus, 5 Melodrama, 6 Eine neue strahlende Sonne, chorus, 7 Melodrama, 8 Heil unserm Könige!, geistliche Marsch, chorus and melodrama, 9 Heil unsern Enkeln!, chorus | 1811; 10 Feb 1812 | ov. and no.3 for pf 4 hands: Vienna, 1822–3; s: Vienna, 1826 [ov. only], GA [complete] | xx/207b, iii/23 | |
| woo2*a* | Triumphal March, C, for Tarpeja (C. Kuffner) | 1813; 26 March 1813 | for pf: Vienna, 1813; p: Vienna, 1840; S: GA | ii/14 | ix/7 |
| woo2*b* | 'Introduction to Act 2 for Leonore', 1805 version | 1813; 26 March 1813 | s: Mainz, 1938 | HS iv | |
| woo96 | Leonore Prohaska (F. Duncker): 1 Wir bauen und sterben, chorus, 2 Es blüht eine Blume, romance, 3 Melodrama, 4 Funeral March | 1815 | s: GA; no.4 is arr. of Funeral March from Piano Sonata op.26 | xxv/272 | ix/7 |
| op.124 | Overture, C, to Die Weihe des Hauses (C. Meisl) | 1822; Josefstadt-Theater, 3 Oct 1822 | s: Mainz, 1825; ded. Prince Golitsïn | iii/24 | ii/1 |
| woo98 | Wo sich die Pulse, chorus for Die Weihe des Hauses | as op.124 | s: GA; Die Weihe des Hauses is adaptation of Die Ruinen von Athen and incorporates new or revised texts for op.113 no.1 (pubd in HS xiii), no.6 (pubd as op.114, Vienna, 1826) no.7 and no.8 | xxv/266 | |

BALLETS

| No. | Title, Choreographer | Composition, Production | Publication, Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|
| woo1 | Ritterballett: 1 March, 2 German Song, 3 Hunting-song, 4 Love-song ('Romance'), 5 War Dance, 6 Drinking-song, 7 German Dance, 8 Coda | 1790–91; Bonn, 6 March 1791 | for pf: Leipzig and Winterthur, 1872; s: GA; orig. thought to have been by Count Waldstein | xxv/286; HS viii [pf] | ii/2 |
| op.43 | Die Geschöpfe des Prometheus (S. Viganò), ov., introduction and 16 numbers | 1800–01; Burgtheater, Vienna, 28 March 1801 | for pf: Vienna, 1801; p: Leipzig, 1804 [ov. only]; s: GA; ded. Princess Christiane von Lichnowsky | ii/11; HX viii [pf] | ii/2 |

CHORAL WORKS WITH ORCHESTRA

| No. | Title, Scoring | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| woo87 | Cantata on the death of the Emperor Joseph II (S.A. Averdonk), S, A, T, B, 4vv; orch | March 1790 | GA | | xxv/264 | x/1 |
| woo88 | Cantata on the accession of Emperor Leopold II (Averdonk), S, A, T, B, 4vv, orch | Sept–Oct 1790 | GA | | xxv/265 | x/1 |
| op.85 | Christus am Oelberge [The Mount of Olives] (orat, F.X. Huber), S, T, B, 4vv, orch | 1803, rev. 1804; 5 April 1803 | Leipzig, 1811 | | xix/205 | |
| op.86 | Mass, C, S, A, T, B, 4vv | 1807; 13 Sept 1807 | Leipzig, 1812 | Prince Ferdinand Kinsky | xix/204 | |
| op.80 | Fantasia, c, pf, chorus, orch (see 'Solo Instruments and Orchestra') | | | | | [x/2] |
| woo95 | Chor auf die verbündeten Fürsten 'Ihr weisen Gründer' (C. Bernard), 4vv, orch | Sept 1814 | GA | for Congress of Vienna | xxv/267 | [x/2] |
| op.136 | Der glorreiche Augenblick (cant., A. Weissenbach), 2 S, T, B, 4vv, orch | 1814; 29 Nov 1814 | Vienna, 1837 | for Congress of Vienna; also pubd with new text by F. Rochlitz as Preis der Tonkunst (Vienna, 1837) | xxi/208 | x/1 |
| op.112 | Meeresstille und glückliche Fahrt (?cant., Goethe), 4vv, orch | 1814–15; 25 Dec 1815 | Vienna, 1822 | Johann Wolfgang von Goethe | xxi/209 | [x/2] |

| No. | Title, Scoring | Composition, First performance | Publication | Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| op.123 | Mass, D ('Missa solemnis'), S, A, T, B, 4vv, orch, org | 1819–23; 7 April 1824 | Mainz, 1827 | Archduke Rudolph; orig. intended for Rudolph's installation as archbishop, 9 March 1820 | xxi/203 | |
| — | Opferlied 'Die Flamme lodert' (F. von Matthisson), S, A, T, 4vv, 2 cl, hn, va, vc | 1822; 23 Dec 1822 | GA | | xxv/268 | |
| op.121*b* | Opferlied, 2nd version, S, 4vv, orch | 1824 | Mainz, 1825 | version with pf acc. pubd in HS v; see also 'Songs', woo126 | xxii/212 | [x/2] |
| op.122 | Bundeslied 'In allen guten Stunden' (Goethe), S, A, 3vv, 2 cl, 2 hn, 2 bn | 1823–4 | Mainz, 1825 | version with pf acc. pubd in HS v | xxii/213 | [x/2] |
| op.125 | Symphony no.9, d (see 'Orchestral') | | | | | |

OTHER CHORAL WORKS

| No. | Title, Scoring | Composition, First performance | Publication, Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|
| woo102 | Abschiedsgesang 'Die Stunde schlägt' (J. von Seyfried), 2 T, B | 1814 | GA; Leopold Weiss; at the request of Mathias Tuscher | xxv/273 | |
| woo103 | Cantata campestre 'Un lieto brindisi' (Abbate Clemente Bondi), S, 2 T, B, pf | 1814; 24 June 1814 | *Jb der Literarischen Vereinigung Winterthur 1945*; Giovanni Malfatti; ? at the request of Andreas Bertolini | HS v | |
| woo104 | Gesang der Mönche 'Rasch tritt der Tod', from Wilhelm Tell (Schiller), 2T, B | 1817 | *NZM*, vi (1839); in memory of Franz Sales Kandler and Wenzel Krumpholz | xxiii/255 | |
| woo105 | Hochzeitslied 'Auf Freunde, singt dem Gott der Ehen' (A.J. Stein), 2 versions: | | | | |
| | C major, T, unison male vv, pf | 1819 | *Der Bär 1927*; Anna Giannatasio del Rio | HS v | |
| | A major, male solo v, 4vv, pf | ?1819 | London, 1858; Anna Giannatasio del Rio | HS v | |
| woo106 | Birthday Cantata for Prince Lobkowitz 'Es lebe unser theurer Fürst' (Beethoven), S, 4vv, pf | April 1823 | L. Nohl: *Neue Briefe Beethovens* (Stuttgart, 1867); Prince Lobkowitz | xxv/274 | |

SOLO VOICES AND ORCHESTRA

| No. | Title, Scoring | Composition, First performance | Publication, Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|
| woo89 | Prüfung des Küssens 'Meine weise Mutter spricht', aria, B solo | *c*1790–92 | GA | xxv/269/1 | x/3 |
| woo90 | Mit Mädeln sich vertragen, aria, from Claudine von Villa Bella (Goethe), B solo | *c*1790–92 | GA | xxv/269/2 | x/3 |
| woo92 | Primo amore, scena and aria, S solo | *c*1790–92 | GA | xxv/271 | x/3 |
| woo91 | Two arias for Die schöne Schusterin (see 'Operas') x/3 | | | | |
| op.65 | Ah! perfido, scena and aria, recit from Achille in Sciro (Metastasio), S solo | early 1796 | p, vs: Leipzig, 1805; s: GA; Countess Josephine de Clary (ded. in MS, not in 1st edn) | xxii/210 | x/3 |
| woo92*a* | No, non turbarti, scena and aria, from La tempesta (Metastasio), S solo | early 1802 | Wiesbaden, 1949 | HS ii | x/3 |
| woo93 | Ne' giorni tuoi felici, duet, from Olimpiade (Metastasio), S, T | late 1802 | Leipzig, 1939 | HS ii, xiv | x/3 |
| op.116 | Tremate, empi, tremate (Bettoni), S, T, B | 1802; rev. ?1814 | p, vs: Vienna, 1826; s: GA | xxii/211 | x/3 |
| op.118 | Elegischer Gesang 'Sanft wie du lebtest', S, A, T, B, str qt/pf | July 1814 | Vienna, 1826 [with pf acc., separate parts for str qt]; Baron Johann von Pasqualati | xxii/214 | [x/2] |

SONGS

| No. | Title, Author of text | Text incipit | Composition | Publication, Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| woo107 | Schilderung eines Mädchens | Schildern, willst du Freund, soll ich dir Elisen? | ?1783 | H.P. Bossler: *Blumenlese für Klavierliebhaber*, ii (Speyer, 1783) | xxiii/228 | xii/1 |
| woo108 | An einen Säugling (? J. von Döhring) | Noch weisst du nicht wess Kind du bist | ?1784 | H.P. Bossler: *Neue Blumenlese für Klavierliebhaber*, ii (Speyer, 1784) | xxiii/229 | xii/1 |
| woo110 | Elegie auf den Tod eines Pudels | Stirb immerhin, es welken ja so viele der Freuden | ?*c*1790 | ?GA; may have been pubd by the 1830s | xxv/284 | xii/1 |
| woo113 | Klage (L. Hölty) | Dein Silber schien durch Eichengrün | *c*1790 | GA | xxv/283 | xii/1 |
| Hess 151 | Traute Henriette | | *c*1790–92 | *ÖMz*, iv (1949); inc. | HS v | xii/1 |
| op.52 | Eight Songs | | | Vienna, 1805 | xxiii/218; HS v [no.2 xii/1] | |
| | 1 Urians Reise um die Welt (M. Claudius), with unison vv | Wenn jemand eine Reise tut | before 1793 | | | |
| | 2 Feuerfarb (S. Mereau) | Ich weiss eine Farbe | 1792, rev. 1793–4 | | | |
| | 3 Das Liedchen von der Ruhe (H.W.F. Ueltzen) | Im Arm der Liebe | 1793 | | | |
| | 4 Maigesang (Goethe) | Wie herrlich leuchtet mir die Natur | ? before 1796 | theme also used in woo91 no.1 (see 'Operas') | | |
| | 5 Mollys Abschied (Bürger) | Lebe wohl, du Mann der Lust und Schmerzen | | | | |
| | 6 Die Liebe (G.E. Lessing) | Ohne Liebe lebe wer da kann | before 1793 | | | |
| | 7 Marmotte (Goethe) | Ich komme schon durch manche Land | ?*c*1790–92 | | | |
| | 8 Das Blümchen Wunderhold (Bürger) | Es blüht ein Blümchen irgendwo | | | | |
| woo111 | Punschlied, with unison vv | Wer nicht, wenn warm von Hand zu Hand | *c*1791 | L. Schiedermair: *Der junge Beethoven* (Leipzig, 1925/*R*, 3/1951) | HS v | xii/1 |
| woo109 | Trinklied | Erhebt das Glas | *c*1792 | GA | xxv/282 | xii/1 |
| woo112 | An Laura (F. von Matthisson) | Freud' umblühe dich auf allen Wegen | *c*1792 | G. Kinsky: *Musik-historisches Museum von Wilhelm Heyer in Cöln: Katalog*, iv (Cologne, 1916); pf arr. pubd (as Bagatelle, op.119/12) Vienna, ?1826 | HS v | xii/1 |
| woo114 | Selbstgespräch (J.W.L. Gleim) | Ich, der mit flatterndem Sinn | *c*1792 | GA | xxv/275 | xii/1 |
| woo115 | An Minna | Nur bei dir, an deinem Herzen | *c*1792 | GA | xxv/280 | xii/1 |
| woo117 | Der freie Mann (G.C. Pfeffel), with unison vv | Wer ist ein freier Mann? | 1792, rev. 1794 | Bonn, 1808 | xxiii/232; HS v | xii/1 |
| woo116 | Que le temps me dure (J.-J. Rousseau) | | | | | |
| Hess 129 | 1st version | | ?early 1794 | *Die Musik*, i (1901–2) | HS v | |
| Hess 130 | 2nd version | | ?early 1794 | *ZfM*, cii (1935) | HS v | |
| woo119 | O care selve (Metastasio), with unison vv | | *c*1794 | GA | xxv/279 | xii/1 |
| woo126 | Opferlied (Matthisson) | Die Flamme lodert | 1794–5, rev. 1801–2 | Bonn, 1808; see also 'Choral Works with Orchestra', op.121*b* | xxiii/233; HS v | xii/1 |
| woo118 | Two songs (G.A. Bürger): | | 1794–5 | Vienna, 1837; Melody of Gegenliebe later used in Choral Fantasy, op.80 | xxiii/253 | xii/1 |
| | 1 Seufzer eines Ungeliebten | 1 Hast du nicht Liebe zugemessen | | | | |
| | 2 Gegenliebe | 2 Wüsst ich, dass du mich lieb | | | | |
| op.46 | Adelaide (Matthisson) | Einsam wandelt dein Freund im Frühlings Garten | *c*1794–5 | Vienna, 1797; Friedrich von Matthisson | xxiii/216 | xii/1 |
| woo123 | Zärtliche Liebe (K.F. Herrosee) | Ich liebe dich | *c*1795 | Vienna, 1803 | xxiii/249 | xii/1 |
| woo124 | La partenza (Metastasio) | Ecco quel fiero istante! | *c*1795–6 | Vienna, 1803 | xxiii/251 | xii/1 |
| woo121 | Abschiedsgesang an Wiens Bürger (Friedelberg) | Keine Klage soll erschallen | *c*1796 | Vienna, 1796; Obrist Wachtmeister von Kövesdy | xxiii/230 | xii/1 |

| No. | Title, Author of text | Text incipit | Composition | Publication, Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| WoO122 | Kriegslied der Österreicher (Friedelberg), with unison vv | Ein grosses deutsches Volk sind wir | 1797 | Vienna, 1797 | xxiii/231 | xii/1 |
| WoO125 | La tiranna (? trans. W. Wennington) | Ah grief to think | 1798–9 | London, 1799; ded. (by Wennington) Mrs Tschoffen | HS v | xii/1 |
| WoO128 | Plaisir d'aimer | | 1798–9 | *Die Musik*, i (1901–2) | HS v | xii/1 |
| WoO127 | Neue Liebe, neues Leben (Goethe) | Herz, mein Herz, was soll das geben? | 1798/9 | Bonn, 1808; same text also set as op.75/2 | HS v | xii/1 |
| WoO74 | Ich denke dein (see 'Piano Four Hands') | | | | | |
| op.48 | Six Songs (C.F. Gellert) | | *c*1801–early 1802 | Vienna, 1803; Count von Browne; no.3 sketched 1798 | xxiii/217; HS v [no.6] xii/1 | |
| | 1 Bitten | Gott, deine Güte reicht so weit | | | | |
| | 2 Die Liebe des Nächsten | So jemand spricht: ich liebe Gott | | | | |
| | 3 Vom Tode | Meine Lebenszeit verstreicht | | | | |
| | 4 Die Ehre Gottes aus der Natur | Die Himmel rühmen | | | | |
| | 5 Gottes Macht und Vorsehung | Gott ist mein Lied | | | | |
| | 6 Busslied | An dir allein, an dir hab' ich gesündigt | | | | |
| WoO120 | Man strebt die Flamme zu verhehlen | | *c*1802 | GA; Frau von Weissenthurn | xxv/278 | xii/1 |
| WoO129 | Der Wachtelschlag (S.F. Sauter) | Ach mir schallt's dorten | 1803 | Vienna, 1804; Count von Browne | xxiii/234 | xii/1 |
| op.88 | Das Glück der Freundschaft | Der lebt ein Leben wonniglich | 1803 | Vienna, 1803 | xxiii/222 | xii/1 |
| op.32 | An die Hoffnung (C.A. Tiedge) | Die du so gern in heilgen Nächten feierst | 1804–5 | Vienna, 1805; Josephine Deym (née Brunsvik) see also op.94 | xxiii/215 | xii/1 |
| WoO130 | Gedenke mein | — | ?1804–5, rev. 1819–20 | Vienna, 1844 | xxv/281 | xii/1 |
| WoO132 | Als die Geliebte sich trennen wollte (?Hoffmann, trans. (from Fr.) S. von Breuning) | Der Hoffnung letzter Schimmer | 1806 | *AMZ*, xii (1809–10); also pubd as Empfindung bei Lydiens Untreue | xxiii/235 | xii/1 |
| WoO133 | In questa tomba oscura (G. Carpani) | — | 1806–7 | Vienna, 1808; ded. (by publisher) Prince Lobkowitz | xxiii/252 | xii/1 |
| WoO134 | Sehnsucht (Goethe), 4 settings | Nur wer die Sehnsucht kennt | 1807–8 | Vienna, 1810; no.1 first pubd in *Prometheus*, no.3 (1808) | xxiii/250 | xi/1 |
| WoO136 | Andenken (Matthisson) | Ich denke dein | 1808 | Leipzig and London, 1810 | xxiii/248 | xii/1 |
| WoO137 | Lied aus der Ferne (C.L. Reissig) | Als mir noch die Thräne | 1809 | Leipzig and London, 1810; text orig. used for WoO138, pubd in HS v | xxiii/236 | xii/1 |
| WoO138 | Der Jüngling in der Fremde (Reissig) | Der Frühling entblühet | 1809 | Vienna, 1810; ded. (by Reissig) Archduke Rudolph; orig. written to text of WoO137, pubd in HS v | xxiii/237 | xii/1 |
| WoO139 | Der Liebende (Reissig) | Welch ein wunderbares Leben | 1809 | Vienna and London, 1810; ded. (by Reissig) Archduke Rudolph | xxiii/238 | xii/1 |
| op.75 | Six Songs | | | Leipzig and London, 1810; Princess Caroline Kinsky | xxiii/219 | xii/1 |
| | 1 Mignon (Goethe) | Kennst du das Land | 1809 | | | |
| | 2 Neue Liebe, neues Leben (Goethe) | Herz, mein Herz, was soll das geben? | 1809 | text set previously in WoO 127 | | |
| | 3 Aus Goethes Faust, with unison vv | Es war einmal ein König | 1809 | sketched *c*1792–3 | | |
| | 4 Gretels Warnung (G.A. von Halem) | Mit Liebesblick und Spiel und Sang | | | | |
| | 5 An den fernen Geliebten (Reissig) | Einst wohnten süsse Ruh | 1809 | | | |
| | 6 Der Zufriedene (Reissig) | Zwar schuf das Glück hienieden | 1809 | | | |
| op.82 | Four Ariettas and a Duet, S, T | | ?1809 | Leipzig and London, 1811; may have been written *c*1801 | xxiii/220; HS v [no.1] | xii/1 |
| | 1 Hoffnung | Dimmi ben mio | | | | |
| | 2 Liebes-Klage (Metastasio) | T'intendo, si, mio cor | | | | |
| | 3 L'amante impatiente (Metastasio), arietta buffa | Che fa il mio bene? | | | | |

| No. | Title, Author of text | Text incipit | Composition | Publication, Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|---|
| | 4 L'amante impatiente (Metastasio), arietta assai seriosa | Che fa il mio bene? | | | | |
| | 5 Lebens-Genuss (Metastasio), duet | Odi l'aura che dolce sospira | | | | |
| op.83 | Three Songs (Goethe) | | 1810 | Leipzig, 1811; Princess Caroline Kinsky | xxiii/221; HS v [no.1] | xii/1 |
| | 1 Wonne der Wehmut | Trocknet nicht | | | | |
| | 2 Sehnsucht | Was zieht mir das Herz so? | | | | |
| | 3 Mit einem gemalten Band | Kleine Blumen, kleine Blätter | | | | |
| woo140 | An die Geliebte (J.L. Stoll), 2 versions | O dass ich dir vom stillen Auge | Dec 1811, rev. 1814 | 1st version (pf/gui acc.): Augsburg, *c*1826; 2nd version pubd in *Friedensblätter* (12 July 1814) | xxiii/243a, 243 | xii/1 |
| woo141 | Der Gesang der Nachtigall (J.G. Herder) | Höre, die Nachtigall singt | May 1813 | GA | xxv/277 | xii/1 |
| woo142 | Der Bardengeist (F.R. Hermann) | Dort auf dem hohen Felsen sang | Nov 1813 | Erichson: *Musen-Almanach für das Jahr 1814* (Vienna, 1813–14) | xxiii/241 | xii/1 |
| op.94 | An die Hoffnung (C.A. Tiedge) | Ob ein Gott sei | 1813–15 | Vienna, 1816; Princess Kinsky; sketched 1813; see also op.32 | xxiii/223 | xii/1 |
| woo143 | Des Kriegers Abschied (Reissig) | Ich zieh' ins Feld | 1814 | Vienna, 1815; ded. (by Reissig) Caroline von Bernath | xxiii/240 | xii/1 |
| woo144 | Merkenstein (J.B. Rupprecht) | Merkenstein! Wo ich wandle denk' ich dein | 1814 | *Selam: ein Almanach für Freunde des Mannigfaltigen auf das Schaltjahr 1816*(Vienna, 1815–16); see also op.100 | xxv/276 | xii/1 |
| op.100 | Merkenstein (J.B. Rupprecht), duet, S.A. | Merkenstein! Wo ich wandle denk' ich dein | 1814 | Vienna, 1816; Count Joseph Karl von Dietrichstein; see also woo144 | xxiii/226 xii/1 | |
| woo135 | Die laute Klage (Herder) | Turteltaube, du klagtest so laut | ?*c*1815 | Vienna, 1837 | xxiii/254 | xii/1 |
| woo145 | Das Geheimnis (I. von Wessenberg) | Wo blüht das Blümchen | 1815 | *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode*, i (1816) | xxiii/245 | xii/1 |
| woo146 | Sehnsucht (Reissig) | Die stille Nacht umdunkelt | early 1816 | Vienna, 1816 | xxiii/239 | xii/1 |
| op.98 | An die ferne Geliebte (A. Jeitteles), cycle of 6 songs | | April 1816 | Vienna, 1816; Prince Lobkowitz | xxiii/224 | xii/1 |
| | | 1 Auf dem Hügel sitz ich spähend | | | | |
| | | 2 Wo die Berge so blau | | | | |
| | | 3 Leichte Segler in den Höhen | | | | |
| | | 4 Diese Wolken in den Höhen | | | | |
| | | 5 Es kehret der Maien | | | | |
| | | 6 Nimm sie hin denn diese Lieder | | | | |
| op.99 | Der Mann von Wort (F.A. Kleinschmid) | Du sagtest, Freund, an diesen Ort | ?May 1816 | Vienna, 1816 | xxiii/225 | xii/1 |
| woo147 | Ruf vom Berge (G.F. Treitschke) | Wenn ich ein Vöglein wär | Dec 1816 | *Gedichte von Friedrich Treitschke* (Vienna, 1817) | xxiii/242 | xii/1 |
| woo148 | So oder so (C. Lappe) | Nord oder Süd! | 1817 | *Wiener Zeitschrift für Kunst*, ii (1817) | xxiii/244 | xii/1 |
| woo149 | Resignation (P. von Haugwitz) | Lisch aus, lisch aus, mein Licht! | 1817 | *Wiener Zeitschrift für Kunst*, iii (1818); sketches for 4vv, 1816; earlier sketches from 1814 | xxiii/246 | xii/1 |
| woo150 | Abendlied unterm gestirnten Himmel (H. Goeble) | Wenn die Sonne nieder sinket | March 1820 | *Wiener Zeitschrift für Kunst*, v (1820); Anton Braunhofer | xxiii/247 | xii/1 |
| op.128 | Der Kuss (C.F. Weisse) | Ich war bei Chloen ganz allein | Nov–Dec 1822 | Mainz, 1825; sketched 1798 | xxiii/227 | xii/1 |
| woo151 | Der edle Mensche sei hülfreich und gut (Goethe) | | Jan 1823 | G. Lange: *Musikgeschichtliches* (Berlin, 1900), facs. in *Allgemeine Wiener Musik-Zeitung* (23 Nov 1843); written for Baroness Cäcilie von Eskeles | HS v | |

CANONS AND MUSICAL JOKES

| No. | Incipit, No. of parts, Recipient or Occasion | Composition | Publication, Remarks | GA | NA |
|---|---|---|---|---|---|
| WoO159 | Im Arm der Liebe, 3vv, contrapuntal study for Albrechtsberger | c1795 | I. von Seyfried: *Ludwig van Beethovens Studien im Generalbass* (Vienna, 1832) | xxiii/256/1 | |
| WoO160/1 | ? O care selve, 3vv, contrapuntal study for Albrechtsberger | c1795 | Seyfried (1832) | HS v | |
| WoO160/2 | Canon, 4vv, contrapuntal study for Albrechtsberger | c1795 | Seyfried (1832) | HS v | |
| — | Canon, 3vv | 1796–7 | J. Kerman, ed.: *Ludwig van Beethoven: Autograph Miscellany from circa 1786 to 1799* (London, 1970) | — | |
| Hess 276 | Herr Graf, ich komme zu fragen, 3vv | ?1797 | HS; also sketched with different text | HS v | |
| WoO100 | Schuppanzigh ist ein Lump, T, 2 B, 4vv (not canonic), for Ignaz Schuppanzigh | 1801 | *Grove1* ('Schuppanzigh, Ignaz') | HS v | |
| WoO101 | Graf, Graf, Graf, Graf, 3vv (not canonic), for Nikolaus Zmeskall von Domanovecz | 1802 | A.W. Thayer: *Chronologisches Verzeichniss der Werke Ludwig van Beethovens* (Berlin, 1865) | HS v | |
| Hess 274 | Canon, 2vv | 1803 | N. Fishman: *Kniga èskizov Bètkhoven za 1802–1806 godï* (Moscow, 1962) | HS ix | |
| Hess 229 | Languisco e moro, 2vv | 1803 | Fishman (1962); also sketched as song for 1v, pf | HS xiv | |
| Hess 275 | Canon, 2vv | 1803 | HS | HS ix | |
| WoO162 | Ta ta ta ... lieber Mälzel, 4vv | | see 'Works of Doubtful Authenticity' | | |
| WoO161 | Ewig dein, 3vv | ?c1811 | *AMZ*, new ser., i (1863); ? written c1810 | xxiii/256/14 | |
| WoO163 | Kurz ist der Schmerz, 3vv, for Johann Friedrich Naue | Nov 1813 | *NZM*, xi (1841), suppl. | xxiii/256/3a | |
| WoO164 | Freundschaft ist die Quelle, 3vv | Sept 1814 | GA | xxv/285/2 | |
| WoO165 | Glück zum neuen Jahr, 4vv, for Baron von Pasqualati | Jan 1815 | Vienna, 1816 | xxiii/256/16 | |
| WoO166 | Kurz ist der Schmerz, 3vv, for Louis Spohr | March 1815 | GA; facs. in L. Spohr: *Selbstbiographie* (Kassel, 1860) | xxiii/256/3b | |
| WoO167 | Brauchle, Linke, 3vv, ? for Johann Xaver Brauchle and Joseph Linke | c1815 | Thayer (1865); ? written c1815 | HS v | |
| WoO168/1 | Lerne schweigen, puzzle canon (3vv), for Charles Neate | Jan 1816 | *Wiener allgemeine musikalische Zeitung*, i (1816) | xxiii/256/5 | |
| WoO168/2 | Rede, rede, 3vv, for Neate | Jan 1816 | GA | xxiii/256/4 | |
| WoO169 | Ich küsse Sie, puzzle canon (?2vv), for Anna Milder-Hauptmann | Jan 1816 | *Die Jahreszeiten*, xii/3 (1853) | HS v | |
| WoO170 | Ars longa, vita brevis, 2vv, for Johann Nepomuk Hummel | April 1816 | L. Nohl: *Neue Briefe Beethovens* (Stuttgart, 1867) | HS v | |
| WoO171 | Glück fehl' dir vor allem, 4vv, for Anna Giannatasio del Rio | April 1817 | T. von Frimmel: *Neue Beethoveniana* (Vienna, 1888) | HS v | |
| WoO172 | Ich bitt' dich, schreib' mir die Es-Scala auf, 3vv, for Vincenz Hauschka | ?c1818 | GA; ? written c1818 | xxiii/256/15 | |
| WoO173 | Hol' euch der Teufel!, puzzle canon, (?2vv), for Sigmund Anton Steiner | sum. 1819 | Thayer (1865) | HS v | |
| WoO174 | Glaube und hoffe, 4vv (not canonic), for Maurice Schlesinger | Sept 1819 | L. Nohl: *Briefe Beethovens* (Stuttgart, 1865); facs. in A.B. Marx: *Ludwig van Beethoven: Leben und Schaffen* (Berlin, 1859), ii | xxv/285/3 | |
| WoO176 | Glück zum neuen Jahr!, 3vv, for Countess Erdődy | Dec 1819 | GA | xxiii/256/6 | |
| WoO179 | Alles Gute! alles Schöne, 4vv, for Archduke Rudolph | Dec 1819 | Nohl (1865); incl. non-canonic introduction 'Seiner kaiserlichen Hoheit' | xxiii/256/7 | |
| Hess 300 | Liebe mich, werter Weissenbach, ? for Aloys Weissenbach | ?Jan 1820 | J. Schmidt-Görg, ed.: *Drei Skizzenbücher zur Missa Solemnis*, i (Bonn, 1952) | — | |
| Hess 301 | Wähner ... es sei kein Wahn, ?for Friedrich Wähner | ?Jan 1820 | same as Hess 300 | — | |
| WoO175 | Sankt Petrus war ein Fels; Bernardus war ein Sankt, puzzle canons (?4vv), for Carl Peters and Carl Bernard | ?Jan 1820 | Thayer (1865); 2nd canon based on melody of 1st, in rhythmic augmentation | HS v | |
| WoO180 | Hoffmann, sei ja kein Hofmann, 2vv | March 1820 | *Caecilia*, i (1825) | xxiii/256/8 | |

| No. | *Incipit, No. of parts, Recipient or Occasion* | *Composition* | *Publication, Remarks* | *GA* | *NA* |
|---|---|---|---|---|---|
| WoO177 | Bester Magistrat, Ihr friert, 4vv, bass v | *c*1820 | D. MacArdle and L. Misch: *New Beethoven Letters* (Norman, OK, 1957); facs. in auction catalogue no.132 of K.E. Henrici (Berlin, 1928) | HS v | |
| WoO178 | Signor Abate, 3vv, for the Abbé Maximilian Stadler | ?*c*1820 | GA | xxiii/256/13 | |
| WoO181/1 | Gedenket heute an Baden, 4vv | *c*1820 | GA | xxv/285/4 | |
| WoO181/2 | Gehabt euch wohl, 3vv | *c*1820 | *Festschrift Arnold Scherings* (Berlin, 1937) | HS v | |
| WoO181/3 | Tugent ist kein leerer Name, 3vv | *c*1820 | as WoO181/2 | HS v | |
| WoO182 | O Tobias!, 3vv, for Tobias Haslinger | Sept 1821 | *AMZ*, new ser., i (1863) | xxiii/256/9 | |
| WoO183 | Bester Herr Graf, Sie sind ein Schaf!, 4vv, for Count Moritz Lichnowsky | Feb 1823 | *Mf*, vii (1954); facs. in *Musikalisch-kritisches Repertorium* i/10 (Leipzig, 1844); inaccurate edn in A.W. Thayer: *Ludwig van Beethovens Leben*, ed. H. Riemann, iv (Leipzig, 1907) | HS v | |
| WoO184 | Falstafferel, lass' dich sehen!, 5vv, for Schuppanzigh | April 1823 | *Die Musik*, ii (1902–3) | HS v | |
| WoO185 | Edel sei der Mensch, 6vv, for Louis Schlösser | ?May 1823 | *Wiener Zeitschrift für Kunst*, viii (1823) [in E major; Beethoven also wrote out version in E♭]; a canon in E♭ for 3vv on the text 'Edel hülfreich sei der Mensch' sketched in 1822 | xxiii/256/10 | |
| Hess 263 | Te solo adoro, 2vv, ? for Carlos Evasio Soliva | ?1824 | HS; similar to (? and earlier version of) WoO186 | HS v | |
| Hess 264 | Te solo adoro, 2vv, ? for Soliva | ?1824 | HS; similar to (? and earlier version of) WoO186 | HS v | |
| WoO186 | Te solo adoro, 2vv, for Soliva | June 1824 | GA | xxv/285/1 | |
| WoO187 | Schwenke dich ohne Schwänke!, 4vv, for Carl Schwencke | Nov 1824 | *Caecilia*, i/7 (1825) | xxiii/256/11 | |
| WoO188 | Gott ist eine feste Burg, puzzle canon (2vv), for Oberst von Düsterlohe | Jan 1825 | F. Prelinger: *Beethovens sämtliche Briefe*, iv (Vienna, 1909); facs. in auction catalogue no.36 of Leo Liepmannssohn (Berlin, 1906) | HS v | |
| WoO203 | Das Schöne zu dem Guten, puzzle canon (?4vv), for Ludwig Rellstab | 1825 | L. Rellstab: *Garten und Wald*, iv (Leipzig, 1854); WoO202 is 2-bar non-canonic greeting on the same text | HS v | |
| WoO189 | Doktor, sperrt das Tor dem Tod, 4vv, for Anton Braunhofer | May 1825 | Nohl (1865) | HS v | |
| WoO190 | Ich war hier, Doktor, puzzle canon (?2vv), for Braunhofer | June 1825 | ?HS; facs. in auction catalogue no.21 of M. Breslauer (Berlin, 1912) | HS v | |
| WoO35 | Canon, 2vv (? for 2 vn), for Otto de Boer | Aug 1825 | Nohl (1867) | HS vi | |
| WoO191 | Kühl, nicht lau, 3vv, for Friedrich Kuhlau | Sept 1825 | Seyfried (1832) | xxiii/256/12 | |
| WoO192 | Ars longa, vita brevis, puzzle canon (?4vv), for Sir George Smart | Sept 1825 | Thayer (1865) | HS v | |
| WoO194 | Si non per portas, per muros, puzzle canon (?2vv), for Maurice Schlesinger | Sept 1825 | Marx (1859), ii | xxiii/256/17 | |
| WoO204 | Holz, Holz, geigt die Quartette so, 1v, for Karl Holz | Sept 1825 | A.W. Thayer: *Ludwig van Beethovens Leben*, ed. H. Riemann, v (Leipzig, 1908) | — | |
| WoO195 | Freu' dich des Lebens, 2vv, for Theodor Molt | Dec 1825 | GA | xxv/285/5 | |
| WoO193 | Ars longa, vita brevis, puzzle canon (?5vv) | ?*c*1825 | facs. in auction catalogue no.120 of Henrici (Berlin, 1927) | HS v | |
| — | Bester Magistrat, 3vv | ?April 1826 | unpubd, appears in the sketchbook 'Autograph 24', *D-Bsb* | — | |
| WoO196 | Es muss sein, 4vv, for 'Hofkriegsagent' Dembscher | ?July 1826 | A.W. Thayer: *Ludwig van Beethovens Leben*, ed. H. Riemann, v (Leipzig, 1908); facs. in Gassner: *Zeitschrift für Deutschlands Musikvereine und Dilettanten*, iii (Karlsruhe, 1844) | HS v | |
| Hess 277 | Esel aller Esel, 2 canonic vv, ostinato v | ?Sept 1826 | HS | HS v | |

| No. | Incipit, No. of parts, Recipient or Occasion | Composition | Publication, Remarks | GA | NA |
|---|---|---|---|---|---|
| WoO197 | Da ist das Werk, 5vv, for Holz | Sept 1826 | Zürich, 1949 | HS v | |
| WoO198 | Wir irren allesamt, puzzle canon (?2vv), for Holz | Dec 1826 | Nohl (1865) | HS v | |

MISCELLANEOUS

| No. | Work | Composition | Publication, Dedication, Remarks | GA | NA |
|---|---|---|---|---|---|
| WoO31 | Fugue, D, org | 1783 | GA | xxv/309 | |
| WoO 33/1 | Adagio, F, mechanical clock | 1799 | *Die Musik*, i (1901–2) | HS vii | |
| WoO 33/2 | Scherzo, G, mechanical clock | 1799–1800 | G. Becking: *Studien zu Beethovens Personalstil: das Scherzothema* (Leipzig, 1921) | HS vii | |
| WoO33/3 | Allegro, G, mechanical clock | ?c1799 | *Ricordiana*, iii (1957) | HS vii | |
| WoO33/4 | Allegro, C, ? mechanical clock | ?1794 | Mainz, 1940 | HS vii | |
| WoO33/5 | Minuet, C, ? mechanical clock | ?1794 | Mainz, 1940 | HS vii | |
| Hess 107 | Grenadiermarsch, F, mechanical clock | ?c1798 | *Beethoven-Almanach der Deutschen Musikbücherei auf das Jahr 1927* (Regensburg, 1927); Prince Joseph Johann zu Schwarzenberg; consists of march by Haydn, transition section by Beethoven and transcr. of WoO29 (see 'Chamber Music for Wind alone and with Strings') | HS vii | |
| WoO58 | Cadenzas to 1st movt and finale of Mozart's Pf Conc., d, K466 | ?1809 | 1st movt: *Wiener Zeitschrift für Kunst …* (23 Jan 1836); finale: GA; written for pupil Ferdinand Ries | ix/70a/11–12 | vii/7 |
| — | Contrapuntal exercises prepared for Haydn and Albrechtsberger (see Hess 29–31, 233–46) | 1793–5 | G. Nottebohm: *Beethovens Studien* (Leipzig, 1873), selective transcr. | HS vi, xiv | |
| — | Exercises in Italian declamation prepared for Salieri (see WoO99; Hess 208–232) | 1801–2 | Nottebohm (1873) [selective]; HS i [complete]; WoO92*a* and WoO93 may have been the culminating studies (see 'Solo Voices and Orchestra') | HS i | |
| — | Various dances, kbd exercises, entered among sketches for larger works but probably not intended for publication (? incl. WoO81; Hess 58–61, 67–8, 70–74, 312–34) | mostly 1790–98 | transcr. selectively in writings of Nottebohm (see Bibliography): many pubd in Kerman, ed. (I(ii)1970) | (HS ix) | |
| — | Various musical greetings, in letters and diaries etc (see WoO205; Hess 278–95); see also 'Canons and Musical Jokes' | | | | |
| WoO200 | Theme for variations by the Archduke Rudolph, with text 'O Hoffnung' | 1818 | Vienna, 1819 (Rudolph's set of variations) | | |

WORKS OF DOUBTFUL AUTHENTICITY

no.

WoO27 Three Duets, cl, bn, C, F, B♭ (Paris, ?c1810–15); probably spurious; GA viii/64

— Flute Sonata, B♭, ?c1790–92 (Leipzig, 1906), listed as Anhang 4 in G. Kinsky and H. Halm: *Das Werk Beethovens* (Munich and Duisburg, 1955), MS copy found among Beethoven's papers after his death, but authenticity not certain; HS ix

WoO12 Twelve Minuets, orch, 1799 (for pf: Paris, 1903, s: Paris, 1906); probably by Beethoven's brother Carl; HS iv

WoO16 Twelve Ecossaises, orch, advertised Vienna, 1807; no copy survives; these Ecossaises and 12 waltzes are foreign arrangements of movements from Beethoven works

WoO17 Eleven Dances, 2 fl, 2 cl, 2 hn, bn, 2 vn, b, see 'Collections of Dances'

WoO162 Ta ta ta … lieber Mälzel, 4vv, for Johann Nepomuk Maelzel; *Musikalisch-kritisches Repertorium aller neuen Erscheinungen im Gebiete der Tonkunst*, ed. H. Hirschbach, i/2 (Leipzig, 1844); GA xxiii/256/2; ?forgery by Schindler, see Howell (F(v)1979)

FOLKSONG ARRANGEMENTS

*with piano trio accompaniment unless otherwise stated*

Beethoven began arranging folksongs for the Scottish publisher George Thomson in late 1809. He continued to do so at intervals until 1820. It was his own idea to extend the scope of the project to include songs not of British origin; most of these were never published by Thomson. In the lists below, the songs are grouped as they appear in GA xxiv and many later publications. Composition dates are based on B. Cooper: *Beethoven Compendium* (1991) and *Beethoven's Folksong Settings* (1994); replacement and/or alternative settings are also noted.

no.

WoO152 Twenty-five Irish songs (London and Edinburgh, 1814); GA xxiv/261

1 The Return to Ulster, July 1810
2 Sweet power of song, duet, July 1810
3 Once more I hail thee, July 1810
4 The morning air plays on my face, July 1810
5 The Massacre of Glenco, July 1810; Feb 1813 (Hess 192)
6 What shall I do to shew how much I love her?, duet July 1810
7 His boat comes on the sunny tide, July 1810

8 Come draw we round a cheerful ring, July 1810
9 The Soldier's Dream, July 1810
10 The Deserter, Feb 1812
11 Thou emblem of faith, Feb 1812
12 English Bulls, July 1810
13 Musing on the roaring ocean, Feb 1812
14 Dermot and Shelah, July 1810
15 Let brain-spinning swains, July 1810
16 Hide not thy anguish, July 1810
17 In vain to this desert, due, July 1810
18 They bid me slight my Dermot dear, duet, July 1810
19 Wife, Children and Friends, duet, Feb 1812
20 Farewell bliss and farewell Nancy, duet, July, 1810
21 Morning a cruel turmoiler is, Feb 1812
22 From Garyone, my happy home, Feb 1812; Feb 1813 (woo154/7)
23 A wand'ring gypsy, Sirs, am I, July 1810
24 The Traugh Welcome, Feb 1812
25 Oh harp of Erin, Feb 1812; Feb 1813 (woo154/2)

woo153 Twenty Irish songs (London and Edinburgh, 1814 [nos.1–4], 1816 [nos.5–10]); GA xxiv/262
1 When eve's last rays, duet, July 1810
2 No riches from his scanty store, July 1810
3 The British Light Dragoons, July 1810
4 Since greybeards inform us, July 1810
5 I dream'd I lay where flow'rs were springing, duet, July 1810 (Hess 194); Feb 1813
6 Sad and luckless was the season, May 1815
7 O soothe me, my lyre, Feb 1813
8 Norah of Balamagairy, with chorus, Feb 1813
9 The kiss, dear maid, thy lip has left, Feb 1813
10 Oh! thou hapless soldier, duet, July 1810
11 When far from the home, Feb 1813; Feb 1813 (Hess 195)
12 I'll praise the Saints, July 1810 (Hess 196); Feb 1813
13 'Tis sunshine at last, Oct 1815
14 Paddy O'Rafferty, July 1810
15 'Tis but in vain, July 1810 (Hess 197); Feb 1813
16 O might I but my Patrick love, Feb 1813
17 Come, Darby dear, Feb 1813
18 No more, my Mary, Feb 1813
19 Judy, lovely, matchless creature, Feb 1813
20 Thy ship must sail, Feb 1813

woo154 Twelve Irish songs (London and Edinburgh, 1816 [without nos.2 and 7]); GA xxiv/258
1 The Elfin Fairies, Feb 1813
2 Oh harp of Erin, Feb 1813; see also woo152/25
3 The Farewell Song, Feb 1813
4 The pulse of an Irishman, Feb 1813
5 Oh! who, my dear Dermot, Feb 1813
6 Put round the bright wine, Feb 1813
7 From Garyone, my happy home, Feb 1813; see also woo152/22
8 Save me from the grave and wise, with chorus, Feb 1813
9 Oh! would I were but that sweet linnet, duet, Feb 1812 (Hess 198); Feb 1813
10 The hero may perish, duet, Feb 1813
11 The Soldier in a Foreign Land, duet, Feb 1813
12 He promised me at parting, duet, Feb 1813

woo155 Twenty-six Welsh songs (London and Edinburgh, 1817): GA xxiv/263
1 Sion, the son of Evan, duet, July 1810
2 The Monks of Bangor's March, duet, July 1810
3 The Cottage Maid, July 1810
4 Love without Hope, July 1810
5 A golden robe my love shall wear, July 1810
6 The fair Maid of Mona, July 1810
7 Oh let the night my blushes hide, July 1810
8 Farewell, thou noisy town, July 1810
9 To the Aeolian Harp, July 1810
10 Ned Pugh's Farewell, July 1810
11 Merch Megan, July 1810
12 Waken lords and ladies gay, July 1810
13 Helpless Woman, July 1810
14 The Dream, duet, July 1810
15 When mortals all to rest retire, Feb 1813
16 The Damsels of Cardigan, July 1810
17 The Dairy House, July 1810
18 Sweet Richard, July, 1810
19 The Vale of Clwyd, July 1810
20 To the Blackbird, July 1810 (Hess 206); Feb 1813
21 Cupid's Kindness, July 1810
22 Constancy, duet, July 1810
23 The Old Strain, July 1810
24 Three Hundred Pounds, July 1810
25 The Parting Kiss, May 1815
26 Good Night, July 1810

op.108 Twenty-five Scottish songs (London and Edinburgh, 1818; Berlin, 1822); GA xxiv/257
1 Music, Love, and Wine, with chorus, Feb 1817
2 Sunset, Feb 1818
3 Oh! sweet were the hours, Feb 1817
4 The Maid of Isla, Feb 1817
5 The sweetest lad was Jamie, May 1815
6 Dim, dim is my eye, May 1815
7 Bonnie laddie, highland laddie, May 1815
8 The lovely lass of Inverness, 1816
9 Behold my love how green the groves, duet, Feb 1817
10 Sympathy, May 1815
11 Oh! thou art the lad, Oct 1815
12 Oh, had my fate, 1816
13 Come fill, fill, my good fellow, with chorus, Feb 1817
14 O, how can I be blithe, 1816
15 O cruel was my father, 1816
16 Could this ill world, 1816
17 O Mary, at thy window be, Feb 1817
18 Enchantress, farewell, Feb 1818
19 O swiftly glides the bonny boat, with chorus, May 1815
20 Faithfu' Johnie, July 1810 (Hess 203); Feb 1813
21 Jeannie's Distress, Feb 1817
22 The Highland Watch, with chorus, 1817
23 The Shepherd's Song, Feb 1818
24 Again my lyre, May 1815
25 Sally in our Alley, 1817

woo156 Twelve Scottish songs (London and Edinburgh, 1822 [no.1], 1824–5 [nos.2–4, 8, 9, 12], 1839 [nos.5–6], 1841 [nos.7, 10, 11]; GA xxiv/260
1 The Banner of Buccleuch, trio, 1819
2 Duncan Gray, trio, aut. 1818
3 Up! Quit thy bower, trio, 1819
4 Ye shepherds of this pleasant vale, trio, aut. 1818
5 Cease your funning, 1817
6 Highland Harry, May 1815
7 Polly Stewart, aut. 1818
8 Womankind, trio, aut. 1818
9 Lochnagar, trio, aut. 1818
10 Glencoe, trio, 1819
11 Auld lang syne, trio with chorus, aut. 1818
12 The Quaker's Wife, trio, aut. 1818

woo157 Twelve songs of various nationality (London and Edinburgh, 1816 [nos.2, 6, 8, 11], 1822 [no.3], 1824–5 [no.5], 1839 [no.1]); GA xxiv/259
1 God Save the King (Eng.), with chorus, 1817
2 The Soldier (Irish), May 1815
3 O Charlie is my darling (Scottish), trio, 1819
4 O sanctissima (Sicilian), trio, Feb 1817
5 The Miller of the Dee (Eng.), trio, 1819
6 A health to the brave (Irish), duet, May 1815
7 Since all thy vows, false maid (Irish), trio, Oct 1815
8 By the side of the Shannon (Irish), May 1815
9 Highlander's Lament (Scottish), with chorus, 1820
10 Sir Johnie Cope (?Scottish), Feb 1817
11 The Wandering Minstrel (Irish), with chorus, May 1815
12 La gondoletta (Venetian), 1816

woo158a Twenty-three songs of various nationality, *Die Musik*, ii (1902–3) [no.19], J. Schmidt-Görg: *Unbekannte Manuskripte zu Beethovens weltlicher und geistlicher Gesangsmusik* (Bonn, 1928) [no.17], complete (Leipzig, 1943); HS xiv
1 Ridder Stig tjener i Congens Gaard (Dan.), Feb 1817
2 Horch auf, mein Liebchen (Ger.), 1816
3 Wegen meiner bleib d'Fräula (Ger.), 1816
4 Wann i in der Früh aufsteh (Tirolean), 1816
5 I bin a Tyroler Bua (Tirolean), 1816
6 A Madel, ja a Madel (Tirolean), 1816
7 Wer solche Buema afipackt (Tyrolean), 1817
8 Ih mag di nit (Tyrolean), 1817
9 Oj upiłem sie w karczmie [Oh, I got drunk in the inn] (Pol.), 1816
10 Poszła baba po popiół [The women will send for the ash] (Pol.), 1816
11 Yo no quiero embarcarme (?Port.), 1816
12 Seus lindos olhos (Port.), duet, 1816
13 Im Walde sind viele Mücklein geboren (Russ.), 1816
14 Ach Bächlein, Bächlein, kühle Wasser (Russ.), 1816
15 Unsere Mädchen gingen in den Wald (Russ.), 1816
16 Schöne Minka, ich muss scheiden (Ukrainian: 'Air cosaque'), 1816
17 Lilla Carl, sov sött i frid (Swed.), 1817
18 An ä Bergli bin i gesässe (Swiss), 1816
19 Una paloma blanca (Sp.: 'Bolero a solo'), 1816; earlier version (Hess 207) exists
20 Como la mariposa (Sp.: 'Bolero a due'), duet, 1816

21 La tiranna se embarca (Sp.), 1816
22 Édes kinos emlékezet (Hung.), 1817
23 Da brava, Catina (Venetian), 1816

WoO158*b* Seven British songs [most texts traced by W. Hess]; HS xiv
1 Adieu my lov'd harp (Irish), Feb 1813
2 Castle O'Neill (Irish), no text, quartet, Feb 1813
3 Oh was not I a weary wight (Scottish), Feb 1817
4 Red gleams the sun (Scottish), 1817
5 Erin! oh, Erin! (Irish/Scottish), May 1815
6 O Mary ye's be clad in silk (Scottish), May 1815
7 Lament for Owen Roe O'Neill (Irish), no text, July 1810

WoO158*c* Six songs of various nationality [most texts traced by Hess]; HS xiv
1 When my hero in court appears (from The Beggar's Opera), 1817
2 Non, non, Collette n'est point trompeuse (from Le devin du village), 1817
3 Mark yonder pomp of costly fashion (Scottish), 1820
4 Bonnie wee thing (Scottish), trio, 1820
5 From thee, Eliza, I must go (Scottish), trio, aut. 1818
6 Text unidentified (Scottish), July 1810

Hess 168 Air français [text unidentified]; HS xiv, 1817
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Violin Sonata, G, op.30 no.3: ed. A. Tyson (London, 1980)

Piano Sonata, C, op.53: ed. J. Schmidt-Görg (Bonn, 1954)

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Piano Sonata, f, op.57: (Paris, *c*1926/ *Rc*)

String Quartet, F, op.59 no.1: ed. A. Tyson (London, 1980)

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Piano Sonata, E, op.109: ed. O. Jonas (New York, 1965)

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JOSEPH KERMAN, ALAN TYSON (with SCOTT G. BURNHAM) (1–18), SCOTT G. BURNHAM (19), DOUGLAS JOHNSON/ SCOTT G. BURNHAM (work-list), WILLIAM DRABKIN/SCOTT G. BURNHAM (bibliography)

**Beethoven Association.** New York society, organized under the presidency of Harold Bauer in 1919. It promoted concerts, arranged the first English-language edition of Thayer's *Life of Beethoven* (1921, ed. H.E. Krehbiel), and made grants to libraries and musical charities. It was dissolved in 1940. □

**Beethovenhalle.** Concert hall in BONN, completed in 1959. For illustration *see* ACOUSTICS, fig.31.

**Beethoven Quartet.** Russian string ensemble, founded in 1923 as the Moscow Conservatory Quartet by Dmitry Tsïganov, Vasily Shirinsky, Vadim Borisovsky and Sergey Shirinsky. In 1927 the group presented its first Beethoven cycle for the composer's centenary; and after another successful cycle in 1931 it took the name by which it became known throughout the world. It gave the first performance of Myaskovsky's quartets from no.4 onwards. Its members taught with distinction at the Moscow Conservatory and were all well known in their own right – Vasily Shirinsky was a noted musicologist. In 1940 the Beethoven Quartet began a collaboration with Shostakovich which resulted in its giving the premières of almost all his major chamber compositions; a number of his quartets were dedicated to the ensemble or its individual members. The 'Beethoveners' appeared in concert with many celebrated colleagues but in the West were known mainly by their recordings which, apart from Shostakovich's works, included quartets and quintets by Mozart, Beethoven, Schubert, Brahms. Glière, Taneyev, Myaskovsky and Prokofiev. Their style of playing, though underpinned by considerable virtuosity, was more direct and unvarnished than that of the contemporary Komitas

Quartet or the younger Borodin Quartet; and even on record they achieved interpretations of the utmost intensity and profundity. In 1964 Borisovsky gave way to his pupil Fedor Druzhinin and on Vassily Shirinsky's death in 1965, Nikolay Zabavnikov became second violinist. A complete Beethoven cycle was recorded by this formation of the ensemble. Sergey Shirinsky died in 1974 during the preparation of Shostakovich's 15th Quartet (which as a result was given its première by the Taneyev Quartet). Yevgeny Altman became the cellist in 1975 and on Tsïganov's retirement in 1977, Druzhinin reorganized the group with Oleh Krysa as leader. This second Beethoven Quartet, in which Druzhinin was eventually succeeded by Mikhail Kugel (and Atlman by Valentin Feigin), disbanded in 1987.

TULLY POTTER

**Beets** [Beetz]. *See* BÄTZ.

**Befa.** *See* B FA.

**Beffroy de Reigny, Louis-Abel** [Cousin Jacques] (*b* Laon, 6 Nov 1757; *d* Paris, 17 Dec 1811). French playwright, author and composer. In 1785 he founded the satirical periodical *Les lunes*. Under the pseudonym 'Cousin Jacques' he became the acknowledged playwright of the Revolution, writing the texts and occasionally the music to numerous farces and *pièces de circonstance* which enjoyed a great popular vogue. Among these works is *Nicodème dans la lune* (1790), which had a run of 363 nights at the Théâtre Français Comédique et Lyrique and was revived at the Théâtre-Français de la Cité in 1796 for another 200 performances. It was one of the first boulevard plays to succeed both as entertainment and as propaganda. A number of plays based on *Nicodème* followed, but none matched the success of the original. *Le retour du Champs-de-Mars* (1790), an instantaneous success, saved the Théâtre des Beaujolais from bankruptcy. He was equally famous for his literary works, among them a *Dictionaire néologique des hommes et des choses de la Révolution* (1795–1800) and a *Précis exact de la prise de la Bastille* (1789).

WORKS

*all printed works published in Paris*

STAGE

*all first performed in Paris, and all with texts by the composer unless otherwise stated*

Les ailes de l'amour (divertissement, 1), 1786, airs (*c*1786; enlarged 2/*c*1786); Coriolinet, ou Rome sauvée (folie héroï-comique, 3), 1786, ?unperf.; Les clefs du jardin, ou Les pots de fleurs (divertissement, 1), 1787 (1787); Compliment, 1787; La fin du bail, ou Le repas des fermiers (divertissement), 1788 (1788); Sans adieux (compliment, 1), 1789, see Pougin; Bordier aux enfers (comédie, 1), 1789 (1789), ?unperf., attrib. Beffroy; La couronne de fleurs (compliment, 1), 1789; Apollon directeur (1), 1790; Arlequin, général d'armée (opéra bouffon, 2), 1790 (1790), ?unperf., attrib. Beffroy; La fédération du Parnasse (divertissement, 1), 1790

Les folies dansantes (oc, 2), 1790; L'histoire universelle (comédie, 2), 1790, collab. L.G.A. Chardiny, 1 air by Gaveaux, 1 air by J.P.-G. Martini; Jean-Bête (comedie, 3), 1790; Louis XII (comédie, 3, Valcour), 1790; Nicodème dans la lune, ou La révolution pacifique (folie, 3), 1790, ov., 25 ariettes (1791); Le retour du Champs-de-Mars (divertissement, 1), 1790; Les capucins, ou Faisons la paix (comédie, 2), 1791; Le club des bonnes-gens, ou Le curé français (La réconciliation) (folie, 2), 1791 (1791), collab. Gaveaux; Les deux Nicodèmes, ou Les français sur la planète de Jupiter (opéra folie, 2), 1791, air (n.d.); Nicodème aux enfers (5), 1791, see Pougin

Les trois Nicodèmes, 1791, ?unperf.; Le vrai Nicodème, 1791, ?unperf.; L'ivrogne vertueux (oc, 2), *c*1791, ?unperf., music by J.-B. Lemoyne; Le retour de Nicodème (4), 1792, ?unperf.; Sylvius Nerva, ou L'école des familles (La malédiction paternelle) (drame lyrique, 3), 1792, unperf., music by Lemoyne; Allons, ça va, ou Le Quaker en France (tableau patriotique, 1), 1793; Toute la Grèce, ou Ce que peut la Liberté (tableau patriotique, 1), 1794 (1794), music by Lemoyne; Le compère Luc, ou Les dangers de l'ivrognerie (oc, 2), 1794, music by Lemoyne; Démosthènes (tableau patriotique, 1), 1794

La petite Nannette (oc, 2), 1796 (1796); Turlututu, Empereur de l'isle vert (farce, 3), 1797 (1797); Jean-Baptiste (oc, 1), 1798 (1798); Un rien, ou L'habit de noces (folie, 1), 1798 (1797), music rev. Gaveaux according to Pougin; Le grand genre (oc, 1), 1799; Magdelon (Madelon) (oc, 1), 1799 (1799); Emilie, ou Les caprices (comédie, 3), 1799 (1799); Les deux charbonniers, ou Les contrastes (comédie, 2), 1799 (1799); Le bonhomme, ou Poulot et Fanchon (oc, 1), 1799

OTHER WORKS

Hurluberlu, ou Le célibataire, poème demiburlesque avec des airs nouveaux (1783); Les romances de Berquin mises en musique, 1v, kbd, 2 vols. (1798), lost; Les soirées chantantes, ou Le chansonnier bourgeois, 1v, kbd, 3 vols. (1803–4)

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C. Westercamp: *Beffroy de Reigny ... sa vie et ses oeuvres* (Laon, 1930)

LELAND FOX

**Begaliyev, Muratbek** (*b* Minkush, 21 June 1955). Kyrgyz composer. He attended a boarding music school until 1974 after which he studied at the Kyrgyz Art Institute (under M. Abdreyev) and the Moscow Conservatory (under M. Chulaki). In his work he has attempted to unify various sources of Kyrgyz folklore within a system of expression that owes as much to Shostakovich as it does to Bartók. In 1991 he was awarded a UNESCO prize and in 1993 helped establish and became director of the Kyrgyz Conservatory.

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*(selective list)*

Kyuu, ww, perc, 1975; Vospominaniya startsa [Reminiscences of an Old Man] (suite), pf, 1978; Sonata 'Pamyati M. Abdrayeva' (In memory of M. Abdrayev), pf, 1979; Sym. poem, 1981; I dol'she veka dlitsya den' [ . . . and the Day is Longer than the Century] (after Ch. Aytmatov), nar, solo vv chorus, orch, 1983; Prazdnichnaya uvertyura, orch, 1985; Napevï detstva [The Melodies of Childhood], sym. picture, orch, 1985; Gimn tvortsu [Hymn to the Creator], chorus, chbr orch, folk insts orch, 1997

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M. Chulaki: 'Murat Begaliyev', *Muzïka v SSSR: 'VAAP-INFORM'* (1986), no.1

T. Salamatov: 'Muratbek Begaliyev', *Soyuz Kompozitorov Kirgizskoy SSR* (Frunze, 1989)

RAZIYA SULTANOVA

**Beglarian, Eve (Louise)** (*b* Ann Arbor, 22 July 1958). American composer. The daughter of the composer Grant Beglarian, she studied at Princeton University (BA 1980) and Columbia University (MA 1983), and was trained in intricate serial techniques by Wuorinen and Lerdahl. At Columbia, however, she came to view post-serialism as sterile and elitist and began to write pieces that incorporated rock elements and performance art. From 1991 on,

she has had a strong presence in the downtown Manhattan scene, especially with the pianist Kathleen Supové, with whom she formed the electronic duo Twisted Tutu.

Beglarian's output is extremely diverse, including contrapuntal variations on medieval songs, computer-altered disco collages, post-minimal and numerically-structured synthesizer pieces, songs of nonsense syllables and electric theatre pieces, notably *TypOpera*, based on Kurt Schwitters's *Ur Sonata*. Expert in sampling technology, she often uses noise samples in instrumental contexts; *FlamingO*, for example, combines chamber orchestra and samplers in such a way that the latter dominate, the orchestra emerging from an engulfing whirr of noise. In *Wonder-Counselor* for organ and tape, flurries of melody on the organ are laid over an ecstatic ebb and flow of a harmonic series and sampled accompaniment of ocean sounds, bird song and a couple having orgasms. Feminist and uninhibited, Belgarian is not afraid to tackle subjects of sex, politics and religion, though her music usually remains joyous and uplifting.

WORKS
(*selective list*)

Inst: Making Hay, 2 pf, 1980; Quartettsatz, str qt, 1981; Music for Orch, 1981–2; 5 for Cl, 1982; Cl Qt, 1983; Spherical Music, 2 mar, 1985; Getting to Know the Weather, bar sax, 1986; Machaut in the Machine Age I, pf, perc, 1986, rev. fl, cl, vn, vc, pf, perc, 1990; Miranda's Kiss, pf, 1988; FlamingO, 3 chbr ens, 1995; Play Nice, hp/toy pf, 1997; Elf Again, indeterminate ens, 1998

Inst with elecs: Uncle Wiggly, va, tape, 1980; Fresh Air, sax qt, tape, 1983; Michael's Spoon, 2 hn, tape, 1984; Making Sense of It, fl, cl, vn, vc, pf, perc, tape, 1987; Your Face Here, a sax, pf, vv, tape, 1988; Born Dancin', elec vc, drum machine, actor, 1989; Preciosilla, any single line inst, tape, 1990; Preciosilla (Margaret's Mix), fl, tape, 1992; Dive Maker, sampled perc, elecs, 1992; Machaut in the Machine Age II, bass, MIDI perc, 1993; Wolf Chaser, vn, amp bowed cymbals, tape, 1995; Wonder Counselor, pipe org, elecs, 1996; Creating the World, vn, bn, gui, elec kbd, perc, drums, 1996; Boy Toy Toy Boy, 2 kbd, elecs, 1997; Father/Daughter Dance, accdn, elecs, 1998

Vocal: 3 Love Songs, Mez, cl, va, pf, 1981–2; Ps cxxxiii, SATB, 1983; Medea, 7 choral odes, 1985; Enough, S, pf, bass, 1993; The Marriage of Heaven and Hell, 1v, fl, sax, ob, bn, va, db, pf, perc, 1994; Landscaping for Privacy, spkr, kbd, 1995; The Bacchae (incid music), male chorus, Chin. ens, 1996; My Feelings Now, 1v, pf, 1996; Non-Jew (E. Pound), 2 spkrs, 1998

Vocal with elecs: Overstepping, sampled vv, elecs, 1991; Machaut a Go Go, v, a sax, hn, trbn, elec gui, vc, elec bass, hp, drums, 1991; YOursonate, 1v, perc, tape, 1993; typOpera, vv, elecs, 1994; No. You are Not Alone, vv, kbd, gui, bass, drums, elecs, 1994; No Man's Land, 1v, amp hand drum, 2 elec kbd, 1995; Hildegurls, or The Play of the Virtues, 4vv, elecs, 1996

KYLE GANN

**Begleitung** (Ger.). *See* ACCOMPANIMENT.

**Begnis, Giuseppe de** (*b* Lugo, 1793; *d* New York, Aug 1849). Italian bass. He made his début at Modena in 1813 in Pavesi's *Ser Marcantonio*, and soon became a leading exponent of *buffo* roles in Italy. In 1816 he married the soprano Giuseppina Ronzi and the same year sang at La Scala, as the King of Scotland in Mayr's *Ginevra di Scozia*. He created the role of Dandini in Rossini's *La Cenerentola* at the Teatro Valle, Rome, in 1817. Two years later he and his wife appeared in Paris as Don Basilio and Rosina in *Il barbiere di Siviglia*, and as Geronio and Fiorilla in *Il turco in Italia*. They repeated the latter roles at their début in London at the King's Theatre in 1821. De Begnis took part in a concert performance of *Mosè in Egitto* at Covent Garden in 1822, three months before Rossini's opera was staged, as *Pietro l'eremita*, at the King's Theatre. In the following year he sang in the first London performance of Rossini's *Matilde di Shabran*, and in 1824 he took the part of Don Febeo in Mayr's *Che originali* (*Il fanatico per la musica*), staged for Catalani's return to London after a long absence. During his last season at the King's Theatre (1827), he appeared in Pacini's *La schiava in Bagdad*. Equally proficient as an actor and as a singer, he was an ideal interpreter of Rossini's comic operas.

ELIZABETH FORBES

**Bego-Šimunić, Anđelka** (*b* Sarajevo, 23 October 1941). Bosnian-Hercegovinan composer of Croatian descent. She studied composition with Brkanović and Miroslav Špiler at the Sarajevo Music Academy before taking a masters degree there in 1973. After teaching theory at the secondary music school in Sarajevo, in 1975 she joined the staff of the academy, where she was later made assistant (1985) and then full professor. She was president of the Bosnian composers' association (1986–92) and one of the principal organizers of the Bosnian festival 'Days of Musical Creation'. Her music is neo-classical in its Prokofiev-like extended tonality and treatment of form but it also contains neo-romantic elements (e.g. the Lisztian rhetoric of the melody) and early Expressionist features (e.g. the vertical dissonances of the chordal structure). Occasionally, her works make use of Bosnian folklore.

WORKS
(*selective list*)

Allegretto scherzoso, orch, 1963; Pf Sonatina, E♭, 1963; Čarobna frula [The Magic Flute] (J. Kaštelan), Bar, pf, 1964; Str Qt no.1, 1964; sym. no.1, 1966; Pf Conc., 1970; Ad perpetuam memoriam, pf, 1976; Premeditacija br.1–2 [Premeditation nos.1–2], str, 1977; Premeditacija br.3, pf trio, 1978; Premeditacija br.4, orch, 1979; Sonatni stav [Sonata Movt], bn, pf, 1981; Premeditacija br.5, va, pf, 1982; Moviment, fl, cl, hpd, str, qt, 1984; Sonanse, pf, 1985; Mozaik, pf, 1986; Ponoćne pjesme [Songs of Midnight] (song cycle, T. Ujević), S, orch, 1989; Conc. cantico, vn, orch, 1994

Principal publishers: Udruženje kompozitora Bosne i Hercegovine

IVAN ČAVLOVIĆ

**Begrez, Pierre (Ignace)** (*b* Namur, 23 Dec 1787; *d* London, 19 Dec 1863). French tenor. He made his début at the Paris Opéra in 1815, but much of his career was spent in England. He was first heard in London at the King's Theatre on 13 January 1816 (billed as Signor Begri) in Paer's *Griselda*; that season he also sang Guglielmo in *Così fan tutte* (with Braham as Ferrando), and the following year appeared in Paisiello's *La molinara* and Mozart's *La clemenza di Tito* (as Annius). In 1819 he sang Ottavio in *Don Giovanni* and Monostatos in *Die Zauberflöte*; and in 1824 he appeared in two Rossini operas, as Roderigo in *Otello* and as Narciso in *Il turco in Italia*. His career is discussed in W.C. Smith: *The Italian Opera and Contemporary Ballet in London 1789–1820* (London, 1955). After giving up the stage, he continued to sing in concert for many years, and also taught singing in London. In an age famous for its fine tenors he had neither the remarkable voice nor the virtuoso technique of a Davide or a Garcia, but his musicality and his dependability made him a valuable member of the Italian opera company in London at a time when artistic, as opposed to purely vocal, standards were not high.

ELIZABETH FORBES

**Béhague, Gerard (Henri)** (*b* Montpellier, 2 Nov 1937). American musicologist of French birth. He studied the

piano and composition at the National School of Music of the University of Brazil and later at the Brazilian Conservatory of Music, Rio de Janeiro. He then worked under Jacques Chailley at the Institut de Musicologie of the University of Paris before settling in the USA, where he studied with Gilbert Chase at Tulane University, New Orleans, and received the PhD in 1966. He then worked on the music staff at the University of Illinois and later became professor of music at the University of Texas, Austin (1974). He has also worked as associate editor of the *Yearbook for Inter-American Musical Research* (1969–75), editor of the music section of the *Handbook of Latin American Studies* (from 1970) and as editor of *Ethnomusicology* (1974–8). Although he has been specially concerned with American music, theory and methods of musical research, Béhague's main interest has been Latin American music, in which he is recognized as a leading authority, and particularly that of Brazil, which he has studied as both music historian (in both classical and popular areas) and ethnomusicologist.

WRITINGS

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'Bossa & Bossas: Recent Changes in Brazilian Urban Popular Music', *EthM*, xvii (1973), 209–33

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'Notes on Regional and National Trends in Afro-Brazilian Cult Music', *Tradition and Renewal: Essays on Twentieth-Century Latin American Literature Culture*, ed. M.H. Forster (Urbana, IL and London, 1975), 68–80

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PAULA MORGAN

**Behaviourism.** *See* PSYCHOLOGY OF MUSIC, §I, 2.

**Beheim** [Behaim], **Michel** (*b* Sülzbach, nr Weinsberg, Württemberg, 29 Sept ?1420; *d* Sülzbach, 1472–9). German poet and Meistersinger. After training under his father, a weaver, he entered the service of the imperial chamberlain, Konrad von Weinsberg, as a singer ('fürtreter') in the 1440s. He named as his models Muskatblüt, whom he probably met in Konrad's household, and Heinrich von Mügeln. He performed his own songs mostly at royal and noble households in southern Germany in which he was employed: the Bavarian court in Munich (from at least 1447); the court of Albrecht Achilles, Margrave of Brandenburg, in Ansbach (1449–53, interrupted by a Scandinavian journey that took him to Copenhagen and Trondheim); the Bavarian court in Munich (1453–4); the court of King Ladislaus of Bohemia in Prague and Vienna (1455–7); in Austria, for Duke Albrecht VI (1454, 1458) and at the court of the Emperor Frederick III in Vienna (1459–65); and finally the court of the Elector Palatine Frederick I (1468–?1472).

Most of Beheim's extant works derive from sources close to the original, some of them autograph (*D-HEu* cpg 312 and 334, *Mbs* Cgm 291). This provides biographical and historical material and permits accurate study of the structure of his 12 *Töne*. An individual style could hardly be expected, and the great majority of the melodies are still formed from conventional figures, phrases and combinations of phrases. There is unmistakable interaction of text and *Ton* (*see* TON (i)), and there are several examples of correspondence; structural elements and sometimes whole *Töne* have a semantic function (the *Gekrönte Weise*, for example, which resembles a dance-song, expresses joy). The articulation of the melody usually follows the text rather than the rhyme scheme. Beheim tends to favour the return of the melody, less often a polished rounding off, at the end of a stanza. As with other examples, there are no instrumental parts, and no *ouvert* and *clos* endings. Like others before him, he held himself, as a poet, aloof from the instrumentalists who were his rivals for princely favour; he felt that only an art in which the music was inseparable from the words could serve the divine order.

The *Angstweise* with its chronicle texts breaks away from the traditional epic metre (*Bogenzeilen*) in the last part of the stanza. Otherwise Beheim's techniques were for the most part those of medieval monophony which was probably losing popularity in his lifetime at those courts that had their own chapels and choirs. In 1472 he returned to his birthplace, which lay within the territory of the palatinate where he had served; there he held the position of village mayor until his violent death. He was, if not the last, certainly one of the last of his kind.

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Editions: *Das Singebuch des Adam Puschman nebst den Originalmelodien des Michel Behaim und Hans Sachs*, ed. G. Münzer (Leipzig, 1906/*R*) [complete edn]

'Die Melodien und ihre Überlieferung', ed. C. Petzsch, *Die Gedichte des Michel Beheim*, ed. H. Gille and I. Spriewald, iii (Berlin, 1971) [complete edn]

Angstweise
Gekrönte Weise
Hofweise
Hohe guldin Weise
Kurze Weise
Lange Weise
Osterweise
Slegweise
Sleht guldin Weise
Trummeten Weise

Verkehrte Weise
Zugweise

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C. Petzsch: 'Michel Beheims "sleht gülden Weise"', *Mf*, xx (1967), 44–55
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H. Gille and I. Spriewald, eds.: *Die Gedichte des Michel Beheim* (Berlin, 1968–71) [incl. poetry edn; vol.iii incl. C. Petzsch: 'Die Melodien und ihre Überlieferung', 451–86, with transcrs.]
C. Petzsch: 'Michel Beheims "Buch von den Wienern": zum Gesangsvortrag eines spätmittelalterlichen chronikalischen Gedichtes', *AÖAW*, cix (1972), 226–315
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H. Brunner and B. Wachinger, eds.: *Repertorium der Sangsprüche und Meisterlieder des 12. bis 18. Jahrhunderts*, ii (Tübingen, 1986), 17–206
I. Spriewald: *Literatur zwischen Hören und Lesen: Wandel von Funktion und Rezeption im späten Mittelalter: Fallstudien zu Beheim, Folz und Sachs* (Berlin, 1990)


CHRISTOPH PETZSCH/MARTIN KIRNBAUER

**Behr, Johann.** *See* BEER, JOHANN.

**Behr, Joseph.** *See* BEER, JOSEPH.

**Behrend, (Gustav) Fritz** (*b* Berlin, 3 March 1889; *d* Berlin, 29 Dec 1972). German composer and pianist. He studied composition with Heinrich van Eycken, Philipp Rüfer and Engelbert Humperdinck (1907–11), before serving as répétiteur at the Brunswick Hoftheater (1911–12). In 1913 he enlisted in the German army. After World War I, he worked as a chamber musician and pedagogue at the Ochs-Eichelberg (1918–42) and Klindworth-Scharwenka (1942–9) conservatories in Berlin. Out of favour during the Third Reich, his reputation as a composer was not established until after World War II. His style, greatly influenced by the music of Richard Strauss, particularly with regard to orchestration, shows a sympathy for post-Romantic idioms.

WORKS
(*selective list*)

Ops: König Renés Tochter (1, H. Hertz), op.22, 1919; Der schwanger Bauer (1), 1927, Berlin, 22 May 1949 [pt 3 of Hans Sachs-Spiele, op.53]; Die lächerliche Preziösen (1, after Molière), op.57, 1928, Berlin, 22 May 1949; Almansor (3, after H. Heine), op.61, 1929–31; Die Tänzerin des Himmels (Märchenpantomime), op.54, Augsburg, 12 Nov 1929; Dornröschen (Märchenoper, 3), op.76, 1933–4; Der Wunderdoktor (komische Oper, 3, Behrend, after Molière), op.98, 1947; Der Spiegel (komische Oper, 1, Behrend, after Chin. fairy tale), op.100, 1950; Romantische Komödie (komische Oper, 3, Behrend, after G. Büchner), op.111, 1953

Orch (dates are of perf.): Rotkäppchensuite, op.4, 1912; Am Rhein, op.8, pf, orch, perc, 1913; Fantasie, op.9, pf, orch, 1919; Im Hochgebirge, op.13, 1920; Festmarsch, op.15; Penthesilea, ov., op.31, 1926; Sym. no.1, op.38, 1928; Sym. no.2, op.50, 1931; Lustspiel Ouvertüre, op.55, 1937; Lustige Ouvertüre, op.87, 1947; 5 other syms., op.41, op.44, op.66, op.90, op.96

Vocal: Das heiss' Eisen (H. Sachs), op.6; 2 Gesänge, op.10, 1v, orch; Der Einsiedler, op.17, T, orch; Jung-Olaf, op.25, Bar, orch; Kasier Friedrich II, ballad, op.32; 6 Kinderlieder, op.33; Der Page von Hochburgund, ballad, op.40, 1v, pf; 3 Gesänge, op.48, 1v, orch; over 100 other lieder and ballads

Chbr (dates are of perf.): Str Qt no.2, op.34, 1922; Pf Trio no.1, op.39, 1923; Pf Trio no.2, op.47, 1923; Str Qt no.3, op.37, 1923; Sonata, op.42, vn, pf, 1925; Sonata, op.43, vc, pf, 1925; Str Qt no.4, op.49; Septet (Tanzsuite), op.114, ob, cl, bn, tpt, trbn, vn, vc; Octet (Suite), op.116, fl, ob, 2 cl, b cl, bn, hn, tpt; Str Trio, op.118; 4 other str qts

Pf: 2 Stücke, op.1, 1899–1902; 24 kleine Stücke, op.12; 24 Preluden und Fugen, op.51; 22 Variationen und Fugen, op.82, orchd

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JOHN MORGAN/ANDREW D. McCREDIE

**Behrend, Siegfried** (*b* Berlin, 19 Nov 1933; *d* Hausham, 20 Sept 1990). German guitarist. Although his father, a skilled guitarist, encouraged him, he was virtually self-taught. At 16 he entered the Klindworth-Scharwenka Conservatory to study the piano, composition and conducting, but gradually the guitar claimed his attention. He made his début in Leipzig in 1952 and then gave recitals throughout Germany. He toured Italy in 1954, Spain in 1956, the USSR in 1958, and in 1958–9 made the first of many world tours. He gave an annual masterclass at Rosenburg Castle, and also conducted in Germany. Behrend was specially distinguished in contemporary and avant-garde music: Becker, Bussotti, Castelnuovo-Tedesco, Haubenstock-Ramati, Logothetis, Penderecki and Yun composed works for him, many of which he recorded. He was the most renowned German guitarist of his generation.

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J.Duarte: 'Notes from Europe', *Soundboard*, xviii (1991), 72–3
M.J. Summerfield: *The Classical Guitar: its Evolution and its Players since 1800* (Newcastle upon Tyne, 1992, 4/1996)


PETER SENSIER/GRAHAM WADE

**Behrens, Hildegard** (*b* Varel, nr Oldenburg, 9 Feb 1937). German soprano. She studied in Freiburg, making her début there in 1971 as Mozart's Countess. She then sang at Düsseldorf and Frankfurt in roles including Fiordiligi, Agathe, Elsa, Eva, Kát'a, and Marie (*Wozzeck*). In 1976 she made her début at Covent Garden as Leonore (*Fidelio*) and at the Metropolitan as Giorgetta (*Il tabarro*). She sang Salome at Salzburg (1977) and Brünnhilde at Bayreuth (1983–6). Her repertory also includes Electra (*Idomeneo*), Tosca, Senta, Isolde, Donna Anna and Strauss's Electra, which she first sang at the Paris Opéra (1986). Behrens sang Emilia Marty (*The Makropulos Affair*) at Munich (1988) and Senta at Savonlinna (1989) and the Metropolitan (1992). At the Vienna Staatsoper (1992–3) she sang Brünnhilde in a *Ring* cycle and Katerina Izmaylova (*Lady Macbeth of the Mtsensk District*), a role she repeated at Munich in 1994. A highly intelligent singer with a rich, warm-toned voice, she excels in Wagner and Strauss. Her extensive discography includes an impassioned Isolde with Bernstein, Salome with Karajan, Strauss's Electra with Ozawa and Brünnhilde in the complete recording of the *Ring* under Levine.

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ELIZABETH FORBES

**Behrens, Johan Diderik** (*b* Bergen, 26 Feb 1820; *d* Kristiania [now Oslo], 29 Jan 1890). Norwegian choral conductor and singing teacher. He was a theology student before

being appointed singing teacher at the Christiania Latinskole in 1846. He became a pioneer in men's choral singing in Norway. At Christiania in 1845, together with Hartvig Lassen and Johan Hals, he founded the Norwegian Student Choral Society, which he conducted from 1849 to 1889; in 1847, also at Christiania, he formed a similar society for merchants, the Mercantile Choral Society, which he conducted until 1887; and in 1848 he established the Artisans' Choral Society, of which he was conductor until 1854. In 1875 he founded still another society, Johaniterne, and conducted it until 1887. At Behrens's initiative the first Norwegian choral festival was held in Christiania in 1849; and he was also responsible for song festivals in Asker (1851), Horten (1853), Halden (1856), Arendal (1859) and Bergen (1863). Each summer from 1866 to 1873 he organized singing courses for teachers at state schools. From 1887 to 1890 he taught church singing and chanting at the University of Kristiania.

Behrens's editions of songs for men's choirs had great influence in Norway, especially the *Samling af flerstemmige mandssange* published between 1845 and 1882; it contains about 500 pieces by most of the Norwegian composers of the time, some written specially for the collection, as well as folktunes and music from other countries, both in original form and in arrangement. Behrens was himself responsible for some of the arrangements and texts. His other publications include *Skolesangbog* ('School songbook', 1850–73) and *Sanglaere for folkeskolen* ('Singing manual for elementary schools', 1869–73). *Melodibog til norske sangbøger* ('Tunes for Norwegian songbooks', 1876) contains the only eight tunes known to have been composed by Behrens. His thesis, *Om den lutherske salmesang og dens gjenindførelse i den norske kirke* ('Lutheran hymns and their revival in Norwegian churches', 1858), heralded the beginning of a protracted 'hymn war', mainly centring on which rhythmic principles should be used in the new editions of Reformation chorales.

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KARI MICHELSEN

**Behrman, David** (*b* Salzburg, 16 Aug 1937). American composer. He studied at Harvard (BA 1959) and Columbia (MA 1963) universities. In 1966 he formed the Sonic Arts Union with Robert Ashley, Alvin Lucier and Gordon Mumma, a group that performed live electronic works throughout North America and Europe until 1976. During the late 1960s, he produced Music of Our Time for Columbia Masterworks, a series featuring music by John Cage, Pauline Oliveros, Steve Reich, Terry Riley, Henri Pousseur and others. He toured as a composer and performer with the Merce Cunningham Dance Company from 1970 to 1976. Works written for this collaboration include *For Nearly an Hour* (1968), *Voice with Melody-Driven Electronics* (1975) and *Interspecies Smalltalk* (1984). He has served as co-director of the Center for Contemporary Music, Mills College (1975–80), and taught at Ohio State University, Rutgers University and the California Institute of the Arts. In the 1980s he designed educational music software as a consultant for Children's Television Workshop. His awards include grants from the Japan-United States Friendship Commission (1987–8), the Foundation for Contemporary Arts Individuals (1995) and the New York Foundation for the Arts (1996).

From the mid-1970s Behrman's compositions have included live performers who interact with computer-controlled music systems. Works in this genre include *Refractive Light* (1991), *Unforeseen Events* (1991), *QSRL* (1994–7) and *My Dear Siegfried …* (1996). His sound installations, among them *Cloud Music* (1974–9), *Algorithme et kalimba* (1986), *A Map of the Known World* (1987) and *In Thin Air* (1995–7), have been exhibited at the Whitney Museum, New York, the Museum of Contemporary Art, Chicago, the Technology Museum, Paris and other institutions.

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(*selective list*)

*cms – computer music system*

Dance scores: For Nearly an Hour (choreog. M. Cunningham: *Walkaround Time*), 6-track tape, 3 pfmrs, 1968; Voice with Melody-Driven Elec (choreog. Cunningham: *Rebus*), 1975; Interspecies Smalltalk (choreog. Cunningham: *Pictures*), vn, elec kbd, cms, 1984

El-ac: Wave Train, 2 amp pf, 2–4 gui mic, 2–4 pfmrs, 1966; Runthrough, 4 pfmrs, 1967 [rev. as Sinescreen, 1970]; Questions from the Floor, loudspkrs, 1968, collab. S. Dienes [rev. as A New Team Takes Over, 1969]; A New Team Takes Over, 2 spkrs, 4-track tape, elec, 1969; Runway, 3 pfmrs, tape, loudspkrs, tape delay; 1969, collab. G. Mumma; Sinescreen, 4 pfmrs, elec, 1970; Pools of Phase-Locked Loops, 1972, collab. K. Morton; Homemade Synth Music with Sliding Pitches, 1973; Vc with Melody-Driven Elec, 1974; Voice with Tpt and Melody-Driven Elec (I.F. Stone), 1974; Voice with Melody-Driven Elec, 1975; Figure in a Clearing, vc, synth, cptr, 1977; On the Other Ocean, pfmrs, cms, 1977; All Thumbs, fl, tpt, cms, 1986–9; Leapday Night (3 scenes), 2 tpt, 1986–8; Mbira Preserves, elec mbira, cms, 1986; A Traveller's Dream Journal, tape, cptr, 1988–90; Koto Kayak, 13- and 17-str koto ens, kbd, cms, 1990; Navigation and Astronomy, 21-str koto, cms, 1990; Refractive Light, kbd, cms, 1991; Unforeseen Events, 1991; QSRL, 1–2 wind/amp str, cms, 1994–7; My Dear Siegfried … (S. Sassoon, S.N. Behrman), 2vv, shakuhachi, trbn, kbd, cms, 1996

Sound Installations: Cloud Music, synth, video, 1974–9, collab. R. Watts, B. Diamond; Sound Fountain, 4 gui, cms, 1982, collab. P. De Marinis; Algorithme et kalimba, 1 or more mbiras, cms, 1986, collab. G. Lewis; A Map of the Known World, 1 or more mbiras, cms, 1987, collab. Lewis; Keys to Your Music, 1 or more mbiras, cms, 1987–9; In Thin Air, pedals, light board, loudspkrs, cms, 1995–7, collab. J. Lo

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JOAN LA BARBARA

**Beiaard** (Dut.). *See* CARILLON.

**Beiderbecke, (Leon) Bix** (*b* Davenport, IA, 10 March 1903; *d* New York, 6 Aug 1931). American jazz cornettist. As a boy he had a few piano lessons, but he was self-taught on cornet and developed an unorthodox technique by playing along with recordings. His family disapproved of his interest in jazz, and sent him in 1921 to Lake Forest Academy, but the opportunity to play and hear jazz in nearby Chicago caused frequent truancy and eventually his expulsion. After several months working for his father in Davenport he turned to a career in music. Based in Chicago, he became known through his playing and recordings with the Wolverines in 1924. In the same year he began a long association with Frankie Trumbauer, recording with him in New York under the pseudonym of the Sioux City Six; after working with Jean Goldkette's dance band (1924), he played with Trumbauer's group in St Louis (1925–6). His association with Trumbauer broadened his musical experience and improved his music reading, in which, however, he was never to become adept. In late 1926 he and Trumbauer joined Goldkette, and were prominent members of his group in New York until it disbanded in September 1927. They then joined Paul Whiteman's band, with which, and with various groups under their own names, they made a series of influential recordings, notably *Singin' the Blues* and *Riverboat Shuffle* (both 1927, OK), issued under Trumbauer's leadership. Beiderbecke's alcoholism caused his health to deteriorate and he was frequently unable to perform. He left Whiteman in September 1929 and his hopes of rejoining the group after recuperation were not realized. Until his death he worked in New York, in a radio series, with the Dorsey Brothers a few times, with the Casa Loma Orchestra and with Benny Goodman.

From relatively undistinguished influences Beiderbecke developed a beautiful and original style. His distinctive, bell-like tone (his friend Hoagy Carmichael described it as resembling a chime struck by a mallet) achieved additional intensity through his unorthodox fingering, which often led him to play certain notes as higher partials in lower overtone series, imparting a slightly different timbre and intonation to successive pitches. With his basically unchanging tone as a foil, Beiderbecke relied for expressiveness on pitch choice, pacing and rhythmic placement (as opposed to Louis Armstrong, who systematically used variety of timbre). Beiderbecke played and composed at the piano throughout his working life; *In a Mist*, *Flashes*, *Candlelights* and *In the Dark* (his published piano compositions), in their use of pandiatonicism, whole-tone scales and parallel 7th and 9th chords, reflect his interest in impressionist harmonic language. However, his work on cornet, nearly always in settings over which he had no control, had to conform to the harmonic usages of contemporary jazz and popular music. His playing was largely diatonic and made sparing use of non-diatonic 9ths and 13ths as well as the lowered 3rds and 7ths common in jazz. By avoiding harmonically functional chromatic pitches his improvisations often seemed to transcend the ordinary harmonic progressions of their accompaniment without contradicting them, as his solo on *Royal Garden Blues* (1927, OK; ex.1) shows. This characteristic, together with his unique timbre, gave his work a restrained, introspective manner and often set his playing apart from its surroundings.

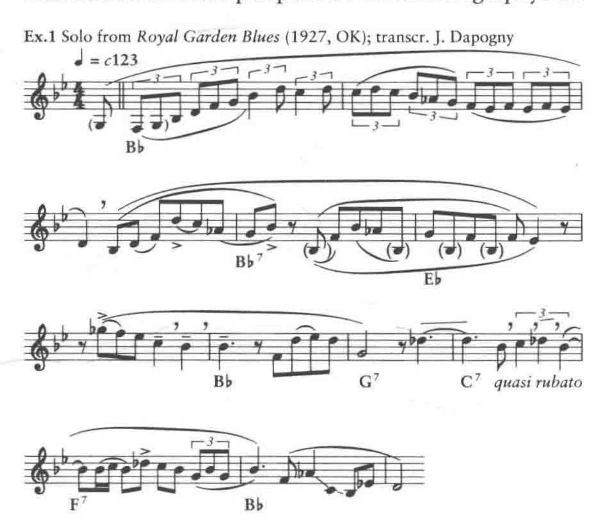
Beiderbecke's originality made him one of the first white jazz musicians to be admired by black performers;



*Bix Beiderbecke*

Louis Armstrong recognized in him a kindred spirit, and Rex Stewart exactly reproduced some of his solos on recordings. Beiderbecke's influence on such white players as Red Nichols and Bunny Berigan was decisive. Although he was largely unknown to the general public at the time of his death, he acquired an almost legendary aura among jazz musicians and enthusiasts; on account of such popularized accounts as Dorothy Baker's novel *Young Man with a Horn* (Boston, 1938), based very loosely on his life and career, he soon came to symbolize the 'Roaring Twenties' in the popular imagination. Only towards the end of the 20th century did legend and fact become clearly separated and Beiderbecke's career and achievement become seen in a true perspective. The film biography *Bix:*

Ex.1 Solo from *Royal Garden Blues* (1927, OK); transcr. J. Dapogny



*an Interpretation of a Legend* (1994) captured the essential circumstances of his life and the sound of his music.

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JAMES DAPOGNY/J. BRADFORD ROBINSON

**Beijerman-Walraven, Jeanne** (*b* Semarang, Java, 14 June 1878; *d* Arnhem, 20 Sept 1969). Dutch composer. She studied harmony and composition privately with Frits Koeberg in The Hague. Her first compositions belong to the late Romantic tradition, showing the influence of Mahler, Bruckner and Franck. The Concert Overture is a robust, solidly constructed work, which opens with martial horn motifs and is rich in contrasting moods. The string quartet, with long, lyrical lines, is cyclic in that it closes with the opening motif of the first movement. Her love of Dutch and French poetry inspired a sizeable number of compositions. She gradually developed her own style, characterized by the alternation of bold, muscular gestures with more delicate effects, and later turned to a more contemporary Schoenbergian, atonal language. Her mature works are strongly Expressionist, often based on the development of a single motif with short violent drives towards a climax. In spite of the recognition it gained from influential Dutch musicians, her work was rarely played after the 1920s. Until her death she remained deeply interested in contemporary music by Stockhausen, Dallapiccola, Nono, Boulez, Messiaen and others.

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(*selective list*)

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Chbr and solo inst: Sonata, vn, pf, 1909, 1952; Koraal, org/pf, 1911; Str Qt, 1912; 2 stukken, pf, 1929; Andante espressivo con molta emozione, pf, 1950

Vocal: Pan (H. Gorter), S, pf; Het is winter, S, pf; Licht mijn licht, SATB; Uit de wijzangen (R. Tagore, trans. F. van Eeden), Mez, pf, before 1916: Ik moet mijn boot te water laten, Nu mogen alle vregdewijzen zich mengen; De zieke buur (F. Pauwels), A, orch, 1922; In den stroom (H. Keuls), song, 1924; Feestlied (Keuls), S, pf/orch, 1926; Om de stilte (Keuls), song, 1940; Mère (3 poèmes de M. Carême), low v, pf, 1950; De ramp (Renée), song, 1953

Principal publishers: Broekmans & Van Poppel, Donemus

HELEN METZELAAR

**Beijing** [Peking]. Capital city of China. With a recorded history of some three millennia, Beijing has been one of China's principal centres since its selection as imperial capital by the invading Mongols in the late 13th century. Capital for much of the intervening seven centuries, Beijing has been an important location for many genres of Chinese music, including court music, religious music, theatrical and ballad-singing forms and, more recently, Western and Western-influenced styles.

Perhaps foremost among the traditional musical forms closely associated with Beijing is Beijing opera, formed in the late 18th century as a combination of operatic styles from south and central China. Troupes from outside the capital visited Beijing to take part in imperial celebrations; the best of these troupes then stayed on, establishing schools for the training of young actors and adopting aspects of the music, repertory and performance style of other incoming ensembles. A second significant tradition form particularly identified with Beijing is the local style of narrative singing *jingyun dagu*, sometimes translated as Beijing drumsinging, which arose during the mid-19th century. The teashop-theatres at which these genres were performed were concentrated in the Qianmen district of Beijing, an area to the south of the Imperial Palace in central Beijing.

The modern city of Beijing has all the musical institutions of the capital of a major centrally planned nation. Many of the country's leading state ensembles are located in Beijing, and troupes and orchestras from other parts of China and further afield visit the city regularly. Beijing is also the home of important musical instrument factories, the principal centre for China's national radio and television broadcasting services (which employ many musicians), and the main site of studios for its emergent rock music industry. The head offices of China Records (Zhongguo Changpian) and China's main music publishing company, the People's Music Publisher (Renmin Yinyue Chubanshe), are based in Beijing.

Tertiary music education in Beijing dates from the 1920s, with the formation of a Music Training Institute attached to Beijing University in 1922. The curriculum included both Western art music and historical and contemporary Chinese genres, although the majority of students specialized in Western music theory or performance. The Institute closed in 1927 when its funding was cut, but similar courses were inaugurated at several teacher training universities, and some private music schools were also opened. Two music conservatories are presently of particular note, the Central Conservatory of Music (Zhongyang Yinyue Xueyuan) and the China Conservatory of Music (Zhongguo Yinyue Xueyuan). The Central Conservatory (founded in Tianjin in 1950) moved to Beijing in 1958. Its original set of four departments (composition, orchestra, piano, opera-voice) was gradually expanded to seven (the above plus conducting, musicology and national instruments). There is also a research institute and a scholarly journal. Most students follow four- or five-year degree programmes. In 1986 there were some 560 students (including approximately 100 postgraduates) at the Central Conservatory, and another 368 at the special primary and secondary schools attached to the conservatory. Staff numbered 668. The China Conservatory of Music (founded 1964) concentrates on Chinese music, and is again fed by a special secondary school for musically gifted students. Other than its five departments (composition, instrumental music, music education, musicology, opera-voice) the China Conservatory supports an experimental instrumental ensemble, a research institute and the journal *Zhongguo yinyue* ('Music in China'). There are also specialist schools or departments in Beijing for dance, traditional drama and military music, and recently music courses have been added to several of Beijing's universities. Music education is taught at several teacher-training universities.

A further centre for music scholarship in Beijing is the Music Research Institute of the Chinese Academy of Arts (Zhongguo Yishu Yanjiuyuan Yinyue Yanjiusuo),

founded in 1954 under the leadership of music historian Yang Yinliu. The Music Research Institute publishes various scholarly materials (including the journal *Zhongguo yinyuexue*) and maintains an extensive library of written materials and recordings, many of which are of historical importance. There is also a collection of new, old and reconstructed ancient instruments.

Scholarship also takes place under the auspices of various bodies, including the Chinese Musicians Association (Zhongguo Yinyuejia Xiehui). Other than staging conferences, this association publishes journals covering the fields of musicology (broadly defined), music education and composition. Of these, *Renmin yinyue* is well known abroad, particularly for its sensitivity to the political currents of the day.

The rise of Western-style performance ensembles in Beijing has paralleled the growth of the music conservatories and the broadcasting industry. Although there were student orchestras at some of the educational institutions of the 1920s and 30s, it was from the late 1930s onwards that large-scale professional ensembles began to develop. Important performance ensembles in contemporary Beijing include the Central Ballet (Zhongyang Baleiwutuan), Central Opera Theatre (Zhongyang Gejuyuan), Central Song and Dance Ensemble (Zhongyang Gewutuan), Central Minorities Song and Dance Ensemble (Zhongyang Minzu Gewutuan), Central Traditional Orchestra (Zhongyang Minzu Yeutuan), China Opera Theatre (Zhongguo Gejuyuan), China Broadcast Traditional Orchestra (Zhongguo Guangbo Yishutuan Minzu Yuetuan) and Central Philharmonic (Zhongyang Yuetuan). Many of these are large organizations, the Central Philharmonic, for instance, including a professional chorus, a team of instrumental and vocal soloists, staff composers as well as a large symphony orchestra. Since the mid-1980s direct government funding has not always kept pace with inflation, and salaries have fallen in real terms. This has led some musicians to seek work in hotel lobbies or bars, while others have taken posts abroad, moved into private teaching or given up music altogether.

Beijing is additionally one of China's centres for the production of popular music. Genres prominent there include state-promoted light music (*tongsu yinyue*) and karaoke. There is also a small rock community, among whom the musician Cui Jian achieved international prominence during the 1980s.

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JONATHAN P.J. STOCK

**Beijing opera.** Beijing opera, still referred to by many English-speakers as Peking opera, is one of the most highly developed and best known of Chinese opera forms both in China and abroad. Before the 20th century, Beijing opera was not commonly performed outside of Beijing and a few other centres. Its enormous popularity in the early 20th century, however, carried it to the status of 'national opera'.

1. History. 2. Music.

1. HISTORY. Following a long-observed custom of including opera in birthday celebrations, opera troupes from around China poured into the capital to take part in the celebrations for the Qianlong Emperor's 80th birthday in 1790. Among the theatrical participants were troupes from Anhui province in central-eastern China, who specialized in the performance of the *xipi* and *erhuang* music. *Xipi* and *erhuang* came to form the core of Beijing opera music, and it is believed that 1790 marks the first time that they were heard together in Beijing. Historians, therefore, take this year to represent the beginnings of Beijing opera. It was many years, however, before the opera evolved into an independent form with its own unique identity.

Despite an official ban in 1798, the new opera prospered in Beijing. By the 1820s four of the Anhui troupes dominated the stage: the Sanqing, Chuntai, Sixi and Hechun. Two of these, the Chuntai and Sixi, survived until the Boxer uprising in 1900.

Before 1860, the imperial court scorned Beijing opera as a vulgar entertainment, but in July of that year both the Sanqing and Sixi companies were invited to perform at the palace on the occasion of the Xianfeng Emperor's 30th birthday. This event indicates that in spite of its status as a lowly form of popular entertainment, some members of the imperial family were quite fond of Beijing opera. For various reasons, troupes from outside the palace did not appear at court again until the celebration of the dowager empress Cixi's 50th birthday in 1884. While her role in China's general history is typically viewed unfavourably, the dowager empress's contribution to the development of Beijing opera was enormous. Before her reign, most opera at court was performed by special companies that rarely performed outside the palaces. From 1884 to 1910, actors from the city frequently visited the palace, and some actors even took up residence at court, where they taught and performed. Imperial patronage raised the status of Beijing opera in society as a whole.

The early decades of the 20th century may be considered Beijing opera's golden age, with the art form being one of the most pervasive and popular types of entertainment in China. Until the outbreak of war with Japan in 1937, the tradition remained extremely vital, with its practitioners actively involved in artistic experimentation and creative activity. The work of actors, musicians and librettists of the early republican period remain unsurpassed in terms of volume, innovation and longevity. Many of the schools of performance (*liupai*) developed during this period continue to dominate contemporary practice, and a large portion of today's standard repertory is comprised of works created during these years.

The composition of a single opera involved not only a librettist but also (of equal importance) musicians, who set the text by adapting melodies from the *pihuang* musical system, and actors, who were involved in shaping melodic and textual construction in addition to designing



*1. Performance in a Beijing theatre, 1930s*

their individual choreographies. All of the major actors of the period were involved in the composition of new operas and the revision of old ones. The works that they created are still identified as belonging to their school of performance. For example, the operas of four male performers of young female roles, MEI LANFANG (1894–1961; fig.2), Cheng Yanqiu (1904–58), Xun Huisheng (1900–68) and Shang Xiaoyun (1900–76), known collectively as the four famous *dan* (*sida mingdan*), continue to be widely staged and their performance styles closely imitated.

That Beijing opera held a relevant and dynamic role in society is demonstrated by the hopes of social activists, who viewed it as a potentially powerful vehicle for social and political change. The Beijing Opera Reform Movement, at its height from approximately 1908 to 1917, was just one of many such campaigns aimed at social and political reform. Activists believed that the theatre served as a classroom for the largely illiterate masses and that the most expedient way to achieve broad social change was through opera. To this end, progressive performers staged new operas called *shizhuang jingju* (contemporary-costume Beijing opera), the texts of which often focussed on contemporary social problems. The staging of these dramas employed realistic scenery and stage properties, and actors wore costumes based on contemporary clothing styles. The enthusiasm for this use of Beijing opera began to wane by the onset of the May Fourth Movement in 1919 as activists turned their attention away from opera and towards spoken drama.

Following changes in attitudes towards women in society at large, females began to assume roles on the stage during the early republican period. Women had hitherto been virtually excluded from the theatre, both as performers and spectators. A number of all-female troupes were active in the early 1900s, but they performed mostly at private gatherings and not in public theatres. There were a number of mixed companies throughout the 1920s and 30s, but the practice of keeping single-sex companies did not die out until after the establishment of the People's Republic of China in 1949.

Foreign tours of Beijing opera represent another milestone of the republican era. Mei Lanfang's 1930 tour to the United States gained the greatest acclaim. Mei toured more than five major cities, where his performance received rave reviews. Other early tours include Mei's 1919 and 1924 visits to Japan and his 1935 visit to the Soviet Union, as well as Cheng Yanqiu's tour to the Soviet Union, Germany, France and Italy in 1932 and 1933.

The War of Resistance against Japan (1937–45) brought a significant disruption to the performance and creation of Beijing opera. A number of China's finest



*2. Mei Lanfang as Du Liniang and Yu Zhenfei as Liu Mengmei in a film version of the Mudan Ting story "Youyuan jingmeng", 1957*

artists refused to perform, and some training schools were closed. Creative teams such as that of Mei Lanfang and Qi Rushan (1877–1962), one of Mei's most prolific librettists and artistic advisors, were broken by the circumstances of war and never reunited.

After the establishment of the People's Republic of China, the communists reformed Beijing and other operas according to the ideology of Mao Zedong. Mao saw all art as representing the interests of a particular class and demanded that Beijing opera should serve the 'workers, peasants and soldiers', not the feudal aristocracy or bourgeoisie. Art should be explicit propaganda for the revolution and should help to convert the masses to socialism. To see that practice was brought in line with theory, the Ministry of Culture set up a Drama Reform Committee in July 1950. The reformers made certain changes to the texts and performance conventions to emphasize patriotism, democracy and equality between the sexes. At the same time, they developed a body of modern Beijing operas on contemporary themes.

The status of actors improved tremendously with the Communist party's efforts to eliminate institutionalized discrimination against actors, to raise their living standard and to promote the notion that theatre workers are due the same respect as other 'brain workers'. Training methods also changed, and actors were recruited by a modern school system that included normal education in addition to instruction in the arts of the theatre.

Until 1963 traditional opera flourished, although particular patriotic or anti-feudal items enjoyed special prestige. From 1964 traditional operas virtually disappeared; during the Cultural Revolution (1966–76) they were strictly banned and replaced by 'model operas' (*yangbanxi*), the themes of which were contemporary and revolutionary, with realistic staging and costumes. After the fall of the 'Gang of Four' in 1976 the performance of model operas was halted, and the traditional repertory slowly reclaimed its place on the stage; in 1978 Deng Xiaoping publicly condoned the revival of traditional opera.

During the 1980s and 90s many social, political and economic forces combined to threaten Beijing opera's prospects of continuing as a living tradition. With economic reform, the state has withdrawn substantial funding from both professional companies and training schools. Box office sales are now directly responsible for a much greater portion of a company's funding than in previous decades. This change has come precisely at a time when young people's interest in the traditional arts is declining and audiences for them are growing old and dying.

Beijing opera in Taiwan experienced a significantly different history from that in mainland China. Performers who fled to the island in the late 1940s formed the foundation of Taiwan's tradition. Beijing opera's primary patron from 1949 until the mid-1990s was the Republic of China's Ministry of Defence, which operated a number of full-time troupes and training schools. The art form became known officially as 'National Opera' (*guoju*) in Taiwan, and it was more or less maintained in the 'traditional' pre-1949 performance style throughout the mid-1980s. As the move towards 'Taiwanization' has gathered strength on the island, support for mainland-derived culture has come under attack, while official patronage for Taiwan-born forms, such as Gezai opera, has increased. In 1996 the Ministry of Defence disbanded

its remaining three troupes and relinquished control of its last training school. Currently there are two state-supported troupes, both under the administration of the Ministry of Education: the Guoguang Drama Troupe and the Fuxing National Opera School.

2. MUSIC. Most traditional Beijing opera music belongs to either the *xipi* or *erhuang* tune families. The combination of these two families was so integral to the opera's identity that in the past, before it was called Beijing opera (*jingxi* or *jingju*), the genre was known as *pihuang* opera (*pihuangxi*), combining the *pi* from *xipi* and the *huang* from *erhuang*. Music of other regional operas was also absorbed into Beijing opera, including melodies from *kunqu* and clapper opera, but *pihuang* music remained dominant.

*Xipi* and *erhuang* may be conceived of as modes, and together they are referred to as the *pihuang* musical system. While they share the same basic scale, their cadential pitches are different, as are other crucial melodic and rhythmic features. Their dramatic associations are also distinct; *erhuang* is typically used in serious or melancholy situations, while *xipi* is heard in livelier, more positive circumstances. These associations are extended to the timbre of the accompanying instruments: *jinghu* (bowed fiddle) with bright timbres accompany *xipi*, while players use a dark-sounding *jinghu* with a slightly larger body to accompany *erhuang* arias.

Both *xipi* and *erhuang* have a number of different aria types. Aria types belonging to the same family share tonal, modal and large structural features but vary in terms of metrical structure, tempo, melodic detail and specific dramatic or emotional association. One prominent theory holds that these distinct aria types were evolved from a single 'mother' tune. Across generations of performance, the original tunes underwent permanent and lasting changes and, over time, developed unique musical identities and were given individual names. Today, for example, the *erhuang* family is comprised of at least eight different aria types, including the unmetred *sanban* (dispersed metre) and *daoban* (lead-in metre), and the metred *yuanban* (primary metre) in a moderate 2/4 and *manban* (slow metre) in 4/4.

The number of *pihuang* aria types has been growing continually over the course of the history of Beijing opera. Since 1949 several new aria types have been created, such as the new *erhuang* aria types in 1/4 metre, including *liushuiban* ('flowing-water metre') and *kuaiban* (fast metre), and recent experiments in 3/4 metre. Since the Cultural Revolution the use of composed music that is not directly related to the *pihuang* musical system has become increasingly common. Often this music is purely instrumental and is used for overtures or as background music. The question of genre identity is brought into play when this music is sung and when it constitutes a large portion of an opera's music.

Purely percussive music constitutes another important kind of Beijing opera music. Percussion patterns punctuate the actors' speech and movement, provide sound effects and mark the structural divisions of an opera including its beginning, ending and scene changes.

The traditional orchestra is comprised of two main sections, the *wenchang* ('civil section') and the *wuchang* ('martial section'). The core *wenchang* instruments are *jinghu*, *jing erhu* and *yueqin*. The *jinghu* and the *jing erhu* are two-string bowed lutes and belong to a family of bowed lutes known as HUQIN. The *jinghu* has a bamboo body, whereas the *jing erhu* body is hexagonal and made of wood (*pterocarpus*); both are covered on one end in snakeskin. The timbre of the *jinghu* is sharp and piercing, in contrast to the more mellow and sonorous *jing erhu*, which is an octave lower. The *jing erhu* was added to the orchestra in the 1920s to complement Mei Lanfang's bright and clear voice and, in traditional performances, is only used to accompany female and young male roles. The *yueqin* is a plucked short-neck lute with a large round body and two to four strings. Other instruments include the *suona*, a conical double-reed shawm with a rosewood body and a metal bell, and the *sanxian*, a three-string long-necked plucked lute.

Four players form the core of the *wuchang*. The leader plays both the drum called *danpigu* and the clappers and is responsible for leading and signalling the entire ensemble. The *danpigu* is a small, single-headed drum that sits on a large three-legged stand and is played with bamboo sticks. A small gong, a large gong and a pair of cymbals comprise the rest of the *wuchang*, although other musical instruments may also be added when dramatically or musically appropriate.

The orchestra was gradually expanded after the establishment of the People's Republic. Up to the mid-1960s, the main source of these new inclusions was China's own folk and classical instruments. During the Cultural Revolution a wide variety of Western instruments were added, including strings, oboe, french horn, trumpet and timpani. Most of these were dropped from the ensemble after the Cultural Revolution, though the cello is still frequently heard. The double bass, timpani and electric piano are also commonly employed in works written during the 1980s and 90s.

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NANCY GUY

**Beinum, Eduard (Alexander) van** (*b* Arnhem, 3 Sept 1900; *d* Amsterdam, 13 April 1959). Dutch conductor. Having studied composition (with Sem Dresden), the viola and the piano, he became conductor of the orchestra in Haarlem in 1927 and a keen advocate of contemporary Dutch music. He made his début as a pianist with the Concertgebouw Orchestra in 1920, and in 1931 was appointed its second conductor, later becoming associate conductor and, in 1945, Mengelberg's successor. He not only maintained the high standard of the orchestra but became internationally the best known of Dutch conductors. While in London to discuss the impending visit of the Concertgebouw, he made an unexpected first appearance (deputizing for the indisposed Albert Coates) as conductor of an LPO concert at the Stoll Theatre in 1946. After further guest engagements with the LPO he became its principal conductor (1949–51), while retaining the Concertgebouw post. He developed a warm relationship not only with the orchestra but also with his London public. He encouraged Malcolm Arnold, the LPO's first trumpet, as a composer, and conducted the first recording of a work by Arnold, the overture *Beckus the Dandipratt*. He championed Britten and with the Concertgebouw gave the first performance of the *Spring Symphony* (Amsterdam, 1949). Beinum had already been a guest conductor with the Leningrad PO (1937) and other orchestras, when in 1954 he made his first appearance in the USA conducting the Philadelphia Orchestra. Later that year he toured the USA with the Concertgebouw, and in 1956 became musical director of the Los Angeles PO, while maintaining his Amsterdam conductorship. Beinum was admired for his sincere interpretation of a considerable repertory. He was particularly committed to Dutch music, and the composers Hendrik Andriessen, Badings, Henkemans and Orthels, among others, benefited from his attention. An Eduard van Beinum Foundation was established after his death.

ARTHUR JACOBS/CHARLES BARBER

**Beissel** [Beisel], **(Georg) Conrad** [Konrad] (*b* Eberbach, 1 March 1691; *d* Ephrata, PA, 6 July 1768). American composer of German birth. He was baptized into the Calvinist faith as Georg (not Johann) Conrad on 4 August 1691. He found himself in conflict with the church authorities because of his religious views, and in 1720 he emigrated to America, where he established and administered a Protestant monastic society at Ephrata, Pennsylvania, in 1732, basing it on austere self-denial, celibacy and pious simplicity (*see* EPHRATA CLOISTER). Beissel was called Father Friedsam by the community, although his preaching was strict and his demeanour not always peaceful. He is recognized as one of America's earliest composers, and the *Turtel-Taube*, containing works of Beissel and his followers, was the first book of original hymns published in the colonies. His '*Verrede* über die Sing-Arbeit', published as a foreword to the *Turtel-Taube*, was the first on the subject written in America.

Beissel's hymns are chorales in which a melody is adapted to a metrical, rhyming poem and the harmony is organized without traditional use of a bass line; this results in many inversions and awkward progressions. His anthems are settings of portions of scripture with much use of antiphony. Rhythmic stress is organized according to the accent of the words; the chorales were set in four to seven parts, the tenor always being sung by women. In addition to the Ephrata hymnals, Beissel's compositions also appeared in hymnals published (in 1730, 1732 and 1736) by Benjamin Franklin in Philadelphia, and in 1739 Christopher Sauer issued his *Zionitischer Weyrauchs Hügel*, a large collection of hymns and other verse (including some by European authors), in Germantown, Pennsylvania.

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RUSSELL P. GETZ/R

**Bek, Josef** (*b* Úsov, Moravia, 5 Dec 1934). Czech musicologist. He studied musicology with Jan Racek and Bohumír Štědroň and aesthetics with Mirko Novák at Brno University (1952–7), where he graduated with a dissertation on Czech secular folksong in the 16th and 17th centuries (*Česká světská píseň lidová v XVI. a XVII. století*). After his studies he worked in Olomouc, Brno and Prague until 1964, when he joined the Musicology Institute of the Czechoslovak Academy of Sciences. Initially he was a research fellow and then scientific secretary; after the institute's reorganization (1972) he became head of the musicology section and then deputy director (1974–90). He took the doctorate at Prague in

1969 with a dissertation on international music of the 20th century and the CSc in 1972 with a study of Czech music's international relations in the years 1918–38. From 1972 he taught part-time at the Prague University musicology department and was made university *docent* in 1982. He was awarded the DSc in 1987.

During the period 1960–90 Bek was a prominent Czech writer on music of the first half of the 20th century. From a secure, party-based position at the Academy of Sciences and, as assistant (1971–4) and subsequently deputy chief editor (1974–90) of its journal *Hudební věda*, he helped ensure that modern trends and their Czech manifestations were a frequent preoccupation in its pages. The lavishly-produced history of Czech music 1918–45 (*Dějiny české hudební kultury*, 1981) was written as a team work during his tenure at the academy; he was a major contributor and adviser. After the fall of the communist government he left the academy. His subsequent writings have concentrated on the music of the German-Czech composer Ervín Schulhoff.

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JOHN TYRRELL

**Békésy, Georg von** (*b* Budapest, 3 June 1899; *d* Cambridge, MA, 13 June 1972). Hungarian acoustician. He studied at the universities of Berne and Budapest, where he took the PhD (1923). He taught at the University of Budapest until 1947, and was engaged in research with the Hungarian telephone service concerning the mechanical behaviour of the ear, work which led to a revision of the theory of hearing. He later worked on physiological acoustics at Harvard University, and is the only acoustician to have obtained a Nobel Prize. Békésy studied the acoustics of the ear, sometimes by direct microscopic observation through tiny holes bored into the bony wall of the cochlea. He made fundamental discoveries about the operation of the inner ear and the way in which it responds to complex sounds; these discoveries are described with great lucidity in his book *Experiments in Hearing* (New York, 1960).

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R.W.B. STEPHENS/CLIVE GREATED

**Bekker, Dietrich.** *See* BECKER, DIETRICH.

**Bekker, (Max) Paul (Eugen)** (*b* Berlin, 11 Sept 1882; *d* New York, 7 March 1937). German critic and writer on music. He studied the violin with Rehfeld, the piano with Sormann and theory with Horwitz. After working as a freelance violinist in Berlin and as a conductor at Aschaffenburg (1902–3) and Görlitz (1903–4), he became music critic of the *Berliner neueste Nachrichten* in 1906; in 1909 he moved to the *Berliner allgemeine Zeitung* and in 1911 became chief critic of the *Frankfurter Zeitung* (1911–23). Bekker's position was an influential one, and he took full advantage of it, helped by his brilliant style and his extensive theoretical and practical knowledge. He was a judicious advocate of Mahler, Schoenberg and Schreker, but less enthusiastic about Strauss and Berg. Pfitzner attacked Bekker in *Die neue Aesthetik der musikalischen Impotenz* (1920); in that same year Busoni formulated his aesthetic of 'Junge Klassizität' in his correspondence with Bekker, parts of which were published in the *Frankfurter Zeitung*.

In 1925 Bekker was able to realize a longstanding ambition to direct an opera house when he became Intendant at Kassel; he held a similar position at Wiesbaden from 1927 to 1932. Through his theatre activity, which included stage direction, Bekker undertook ambitious revivals including seldom-heard works by Berlioz, Boieldieu, Cimarosa, Dittersdorf, Grétry and Weber, as well as premières, world and local, of works by, among many others, Alfano, Busoni, Casella, Castelnuovo-Tedesco, Delius, Hindemith, Korngold, Krenek, Milhaud, Pfitzner, Schoenberg, Schreker, Strauss, Stravinsky, Stephan and Weill. In 1933 Bekker, whose father

was Jewish, left Germany and settled in Paris, where he wrote for the *Pariser Tageblatt*. At the end of 1934 he emigrated to New York and became chief music critic for the *New Yorker Staats-Zeitung*. Shortly before his death he completed his first book in English.

Over three decades of critical activity Bekker helped articulate some of the major currents of early 20th-century aesthetic philosophy. In its examination of the poetic idea in Beethoven's music, Bekker's 1911 biography of the composer is a provocative example of historical hermeneutics, while *Das deutsche Musikleben* (1916) is a pioneering work of music sociology that had a demonstrable influence on the work of Adorno and the Frankfurt School. Even while developing the idea of music as a societally formative force (*gesellschaftsbildende Kraft*) in such monographs as *Die Sinfonie von Beethoven bis Mahler* (1918), Bekker began to stake out the principles of a phenomenology of music that became the chief concern of his books and essays of the mid-1920s. This shift in critical focus anticipated certain precepts of neo-classicism and *Neue Sachlichkeit* and influenced the critic's interest in the music of such younger composers as Hindemith, Weill and Krenek (who served as Bekker's assistant in Kassel), although Bekker remained more interested in exploring fundamental principles of musical development and social interaction than in participating in aesthetic debates. Bekker's activities as a theatre administrator influenced the more practical bent of his last books, including his popular surveys *Wandlungen der Oper* (1934) and *The Story of the Orchestra* (1936).

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CHRISTOPHER HAILEY

**Bekker, Yakov Davidovich.** *See under* BECKER (i).

**Bekku, Sadao** (*b* Tokyo, 24 May 1922). Japanese composer. He studied physics (graduating in 1946) and aesthetics (1946–50) at Tokyo University, taking private lessons in composition with Ikenouchi from 1944. In 1946, 1947 and 1948 he won prizes in the Mainichi Music Competition, and in 1949, the year he joined the Shinsei Kai, he was awarded the Mainichi Prize. From 1951–1954 he was in Paris, where he studied at the Conservatoire with Milhaud, Messiaen and Rivier. He won both the Mainichi and the Otaka Prizes in 1957 with his Two Prayers for orchestra. He taught composition at the Tōhō Gakuen School of Music (1955–73) and at Chūō University (1973–93), while serving as the chairman of the Japanese branch of the ISCM (1963–79). As a composer he represents a Japanese branch of French neo-classicism, influenced by Messiaen and Rivier. His music tends to be lyrical and melodious, his orchestration sensitive. Early in his career he wrote numerous songs; gradually his interests shifted towards orchestral and chamber music.

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*(selective list)*

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Principal publisher: Ongaku-no-Tomo Sha

MASAKATA KANAZAWA

**Beklemmt** (Ger.: 'oppressed', 'anguished'). An indication of mood whose most famous use is near the end of the cavatina in Beethoven's String Quartet in B♭ op.130.

*See also* TEMPO AND EXPRESSION MARKS.

**Bel, Barthélemy le.** *See* LE BEL, BARTHÉLEMY.

**Bel, Mbilia** (*b* Democratic Republic of the Congo). Central African singer and performer. Formerly a singer with TABU LEY ROCHEREAU's band Afrisa International during the 1980s, Bel began her career as a dancer for Abeti Masekini, an important early singer in the Zaïrean popular tradition. While Bel's earlier performances and recordings, especially those made with Rochereau, are firmly rooted in the heavily guitar-driven Zaïrean SOUKOS and other popular dance traditions, her most recent efforts have embraced more popular African and Western cross-influences and have propelled her high on the international scene. Yet, Bel and her collaborators, such as guitarist Rigo Star and singer Vivick Matou, still draw on the roots, both rhythmic and melodic, of earlier Zaïrean popular musics.

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GREGORY F. BARZ

**Belafonte, Harry** [Harold George] (*b* New York, 1 March 1927). American popular singer and actor. He lived in Kingston, Jamaica, for five years (1935–40), returning to New York in 1940. In 1945 he began a career as an actor, having studied in Erwin Piscator's drama workshop at the New School of Social Research. He experienced greater commercial success, however, as a popular singer, making his début at the Royal Roost, New York, in 1949. The following year he rejected his popular song repertory and began to sing traditional melodies from Africa, Asia, America and the Caribbean, which he collected in folk music archives.

Having secured an RCA recording contract in 1952, Belafonte went on to become the most popular 'folk' singer in the USA. His interpretations of Trinidadian calypso music between 1957 and 1959 won him his greatest success and marked the pinnacle of his career. His mass appeal through the 1950s, moreover, enabled him to resume his work as an actor, and he appeared in several films. During the 1960s and 70s his popularity waned, but he continued to record, and to perform in nightclubs and theatres for a predominantly white, middle-class audience. In 1976 and again in 1979 he made world tours, performing his folk-inspired songs for large crowds of dedicated followers.

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RONALD M. RADANO

**Belaieff.** Music publishing firm. *See* BELYAYEV, MITROFAN PETROVICH.

**Belamarić, Miro** (*b* Šibenik, Dalmatia, 9 Feb 1935). Austrian composer and conductor of Croatian descent. He studied conducting with Milan Horvat and composition with Šulek at the Zagreb Academy of Music. He continued his studies in conducting with Matačić in Salzburg and Celibidache in Siena. In 1959 he began his career as a conductor, first with the symphony orchestra of Zagreb radio and television, later as chief conductor of the Komedija Theatre and as chief conductor of the Zagreb Opera (1978–90). He was also assistant to Karajan at the Salzburg Festival (1965–8) and to Karl Böhm (1975–7). He has appeared as guest conductor in many prominent opera houses and at many festivals.

As a composer Belamarić aims to combine modern stylistic features with an intelligibility and directness of musical expression, drawing on his considerable orchestral experience in his use of timbre. His first opera, the two-act *Ljubav don Perlimplina* ('The Love of Don Perlimplin'), is neo-expressionist in style, with instrumental preludes based on classical forms and highly refined in sound, in the manner of Alban Berg. Belamarić won first prize in the 1983 Vienna State Opera competition with his second, three-act opera, *Don Juan – ein Rebell für alle Zeiten*.

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Film scores, light music

Mss in *A-Wn*

Principal publishers: Muzički informatiuni centar (Zagreb), Thomas Sessler (Vienna)

KORALJKA KOS

**Beland, Ambrose.** *See* BEELAND, AMBROSE.

**Belarus.** Country in eastern Europe. Formerly the Belorusian Soviet Socialist Republic and part of the Soviet Union, it declared itself independent on 25 August 1991.

I. Art music. II. Traditional music.

## I. Art music

1. Byzantino-Gothic origins and the medieval period. 2. Renaissance and Baroque, 1569–1794. 3. From the Romantics to the folklore revival, 1795–1918. 4. Since 1918.

1. BYZANTINO-GOTHIC ORIGINS AND THE MEDIEVAL PERIOD. The cult-songs of the Krïvichï, Radzimichï and Drïhavichï tribes, together with the harp music of the Baltic *skalds* at the court of Rohvalad (Rognvald) of Polatsk, were the earliest forms of musical entertainment in the 10th-century Belarusian principalities. Illuminated manuscripts from the 11th century onwards depict the

trumpets and horns of military bands, as well as the harps and psalteries of the court musicians. Itinerant *skamarokhi* (entertainers) were condemned by St Cyril of Turaw for their pagan ways, but such teams of players, round-dancers and trained animals remained popular with the nobility and people alike. The court painters Andrey z Litvï (*c*1390) and Matsey Dzisyaty (1502) both depicted a standard *capella* as comprising lute, vielle (*skrypitsa*), harp, horn, two natural trumpets, clarinet and drum; no secular music from the Middle Ages, though, appears to have survived.

Following the introduction of Christianity in 989, the cathedrals and choir schools (usually with 3–12 singers) of Polatsk (992), Vitebsk (992), Turaw (1055), Minsk (1073) and Hrodna Smolensk (1101) provided the bulk of early musical notation, based on Byzantine neumatic models (12th-century *Stichiry* to St Euphrosyne, St Raman, St David and other local saints). Among important cantors at Smolensk were Manuil (*fl* 1137), one of three Greek singers in the city, and Senka (15th-century). Under folk influences, particularly after the Mongol invasions of 1245 and the formation of the Grand Duchy of Lithuania and Belarus in the early 14th century, the early znammenïy chant evolved into a variety of Kiev-Lithuanian, *demestvennïy* and local chants (Mir-Slutsk, Vilnia Belarusian and Kutseyna), as recorded in later manuscript compilations (the early 16th-century *Codex peremysliensis*, the Zhïrovitski heirmologion of 1649). The solemn *bolgar* chant has been attributed to the Bulgarian Tsamblak in Navahrudak (1415); later Greek chants were brought by a choir from Constantinople (1588) and recorded by Bohdan Anisimovich of Pinsk in his monumental Supraśl heirmologion (1598–1601).

Latin-rite missionaries (Torvald Vandrownik) also became active in the 10th century in the cities on the trade route from the Baltic to the Black Sea. Gregorian graduals and organs spread throughout Belarus particularly after the dynastic union with Poland in 1386. Professional organists are mentioned in the Lithuanian Statute (1529), and *scholae cantorum* were founded during the 14th century in Vilnius (1320), Ashmyanï, Minsk, Navahrudak and Lida, and during the 15th in Mahilyow (*c*1430), Hrodna, Slutsk, Kletsk, Slonim and Polatsk. Printed chantbooks with staff notation, first introduced at the Reformation by the Calvinists in their *Pieśni chwał Boskich* (Brest, 1558), together with polyphony and *kantïchki* (hymns), became popular with the Greek-rite monastic and confraternity schools. Anisimovich of Pinsk was the first to use this Western notation (1598).

2. Renaissance and Baroque, 1569–1794. In the wake of the Reformation and the presence of the Grand Duchess Bona Sforza (*d* 1558), Western Renaissance music came into vogue: a Lithuanian *Capella*, or chapel royal, of up to 15 players and singers was established in 1543 in Hrodna. In 1586 the English traveller Sir Jerome Horsey found the harpsichord popular at the court of Stephen Bathory in Hrodna and heard at the court of Mikola Radziwiłł, Vajavod of Vilnius, a female choir, which 'came in with sweet harmony and mournful pipes and songs of art; tymbrils and sweet sounding bells'. Elsewhere consorts of viols, woodwinds and clavichords or spinets flourished at the courts of the feudal princes (Drutski, Radziwiłł, Sapieha, Chodkiewicz, Astrozhski), playing madrigals and *kantïchki*, as well as dances, of the type later recorded in the *Polatski sshïtak* ('Polatsk Music-Book', 1680).

Despite the religious wars of the 17th century, Greek-rite cantors were able to compile heirmologia and *bahahlasniki* (hymnbooks) of local chants in Western staff notation: some 70 of these manuscript collections have survived, often richly decorated with miniatures, title pages and headpieces. An early 17th-century *Cherubicon* from Supraśl was composed as a four-part chorale with florid bass and alto runs. Among the compilers were Todar Semyanovich (Supraśl 1638), Tsimafey Kulikovich (Bely Kovel 1652), *inok* Feafil (Supraśl 1662), Parkhomy Patsienka (Slutsk 1669), Hawrïla Aryasanovich (Sava Starawsk 1673), Antoni Kishïts (Supraśl 1674), Kiryl Il'inski (Davïd Haradok 1713), hieromonk Tarasy (Minsk *c*1750), Anton Taranevich (Pinsk 1759), hieromonk Awramï (Holy Ghost Church, Vilnius 1764), Protoarchimandrite Tsimafey Shchurowski (Vilnius, Supraśl 1740–1811) and others.

During the Russian invasions of 1648–67 and 1702–20 half the population of Belarus was massacred or deported to Moscow, the deportees including fashionable singers such as Yan Koklia, Yan Kalenda, Dziak Tyzenhaus, the organist Kazimier Vasiliewski, as well as numerous nuns and choristers. After the Peace of Andrusava (1667), Jesuit academies and schools of music were founded or rebuilt in ravaged Polatsk, Vitebsk, Orsha and Mahilyow. Fine organs by Casparini and others were installed in Minsk (1698), Slutsk (1752) and Hrodna (*c*1770), and played by accomplished organists (Masyazhkowski, Sïmkevich, Fok). Lesser parish churches relied on instrumental groups, which were also available for private functions, and became the nuclei of municipal orchestras in Slonim (1731), Minsk (1739), Pinsk (1742) and elsewhere. Hymns in the Latin and Old Slavonic languages, as well as in Belarusian and Polish were in the 17th and 18th centuries sung in two- or three-part harmony by congregations of both rites during Low Mass. The first printed collection of simpler Belarusian *kantï* was published in 1774 by the Jesuits of Polatsk (*Kantyczka, albo nabożne pieśni w narzeczu Połockim*, 'Divine Songs in the Polatsk Dialect'). Manuscript *bahahlayniki* from this period often contain sophisticated and attractive settings of *kantï*, such as *Ne plach Rakhile* ('Do not weep, O Rachel').

With the return of prosperity in the 18th century, palaces and theatres flourished, church bells were rehung, and the *capellae* of the Belarusian nobility revived to play Paisiello, J.-C. Bach, Gluck, Holland, Jommelli, Haydn, Boccherini, Grétry and Stamitz. The court *capella* (1724–1809) at Nyasvizh (Pol. Nieśwież), which was ruled by Prince Maciej Radziwiłł, himself no mean composer of chamber music, boasted a theatre, a collegiate church choir, a music school and a ballet company of more than 18 dancers. At Slonim the Ogiński (Ahinski) *capella* included up to 53 players and singers, a ballet and a music school; their repertory included keyboard works by the Hetman Michał Kazimierz Ogiński and also three-part Latin masses with organ and instruments preserved at Nyasvizh and Slonim. Other distinguished court *capellae* of the Belarusian nobility flourished at Ruzhanï (Sapieha), Svislach (Tïshkevichï), Savichï (Vaynillovich) and later at Dukora (Ashtorp) and Shklow (Zorich). Court musicians, usually Italian or French (Viotti, Cipriani, Cormier, Durand), also included some Belarusians,

among them the conductors Yan Tsentsilovich and P. Pyotukh, and the violinist Matsey z Karelich. The *capellae* of Hrodna (Tyzenhaus) and Minsk (Zavisha) tended to favour indigenous musical themes; there was also a growing interest in Belarusian folk music.

3. FROM THE ROMANTICS TO THE FOLKLORE REVIVAL, 1795–1918. With the incorporation of Belarus into the Russian empire, a number of the great princely estates were expropriated, their *capellae* disbanded, the Roman Catholic orders and Greek-rite Basilians expelled and their colleges closed. In 1839 the religious union of 1596 was suppressed, and numerous Belarusian songbooks were destroyed. Thereafter vocational education became more readily available in St Petersburg and Moscow than in Warsaw, and professionals gravitated towards the municipal orchestras, musical societies, salons and private schools of Minsk, Vilnius, Brest, Vitebsk, Mahilyow, Babruysk and Hrodna.

Glinka received his basic musical education with his uncle's *capella* near Smolensk, and the originality of many of his orchestral works lies in his use of Belarusian folk motifs. His St Petersburg contemporary Anton Abramovich (1811–57), a pianist from Vitebsk, endeavoured to develop a national style by setting Belarusian poetry and incorporating folk melodies, even a hymn (*O moj Bozha*), into his keyboard suites (*Belaruskiya melodïi*, *Zacharavanaya dudka* and *Belaruskaye vyaselle*).

An important role in 19th-century Belarusian musical life was played by the music schools and salons of the present capital Minsk. Central to their activity was the Minsk City Orchestra (1803–1917), its directors the brothers Dominik (1797–1870) and Wikenty Stefanowicz (*b* 1804) and a number of brilliant local pupils. Born in Ubiel near Minsk to parents connected with the Ashtorp *capella* at Dukora, Moniuszko studied in Minsk with the elder Stefanowicz, and held musical soirées at his family mansion. Other Belarusian-born composers connected with the Minsk circle were Napoleon Orda (1807–83), Florian Miładowski (1819–89) and Michał Jelski, and among noteworthy provincial composers and conductors were I. Dabravolski, L. Skrabetski (Mahilyow) and Yu. Shadurski (Vitebsk), author of a setting of the folkdance *Lyavonikha* from the lost Belarusian operetta *Taras na Parnase*. Many of these became implicated in the 1863 uprising and were imprisoned or obliged to emigrate.

Musical and dramatic societies, as well as high schools, promoted the foundation of orchestras in provincial cities such as Vitebsk (1883), Brest (1885), Mahilyow (1886), Slutsk (1906) and Homel′ (1909), and even more importantly within the Belarusian circle of Vilnius (1910). Repertories reflected a growing sense of national identity. Many churches also had fine choirs, but after the imposition of the Italo-German synodal *obikhod* (1848, 1869) service books, local chants (such as the Minsk, Vilnius, Zhïrovitsï, Białystok and Palesse) and other national forms generally remained unpublished. But the rebirth of a national school of music was stimulated in the latter half of the 19th century by the publication of extensive collections of Belarusian folk music, which throughout the Renaissance, Baroque and Classical periods had never lost its popularity. Native and foreign ethnographers active in this field included Oskar Kolberg and Z. Radčanka. The latter was responsible for the first publication of Belarusian folksongs with piano accompaniment for concert performance (1881).

A new generation of ethnographers, involved in the literary *Nasha Niva* ('Our Cornfield') revival of 1905–16 and having had conservatory training in St Petersburg, Warsaw or Moscow, were instrumental in popularizing polyphonic Belarusian folksong as an art form: this group included K. Halkowski (1875–1963), A. Hrïnevich (1877–1937), N. Churkin (1869–1964), W. Terawsky (1871–1938) and M. Ravenski (1886–1953), and their choral settings formed part of the repertory of the popular First Belarusian Troupe of Ihnat Buynitsky (1907–17). A Holy Liturgy begun in 1898 by another noted folklorist, M. Antsaw (1865–1945) of Vitebsk, heralded the revival of Belarusian church music. A number of published works by A. Turankow, M. Ravenski and later Shchahlow Kulikovich (1893–1969), A. Valïnchïk (1899–1984), M. Butoma (1905–1983), A. Zalyotnew (*b* 1947) and S. Bel′tsyukow, the leading exponents in this field, have proved popular (*Biełaruski Tsarkowny Spewnik* London 1979; 1994). A first modern hymnal of Belarusian Latin-rite hymns, *Kashchelny piesni* (St Petersburg, 1917), was followed by an eponymous collection (Minsk, 1992), and M. Trapashka and other Catholic composers have achieved popularity through the Mahutny Bozha Festival of Church Music in Mahilyow, established in 1993. Comprehensive collections of evangelical hymns in Belarusian have also been published (*Bozhaya lira*, 1930; *Himnï Khrïstsïyan*, 1979).

4. SINCE 1918. The creation of the short-lived Belarusian Republic (1918–19), with a national capital in Minsk, led to the establishment of a ministry of culture, state orchestras, a national opera and ballet and a national conservatory, all staffed and trained initially by qualified teachers from Moscow and St Petersburg. Academies of music were established in Vitebsk (1918, by Antsaw), Minsk (1919), Homel′ (1919, by Turankow) and Babruysk (1921), with classes in composition and performance, generally based on Russian models. After the creation of a Belarusian Soviet Republic in 1919, Belarusian composers shared the experiences of their colleagues elsewhere in the Soviet domains. A celebration was held in Moscow in 1941 to mark the 'first decade' of Soviet music in Belarus, reunited with its western territories formerly under Poland. During the German occupation (1941–4) composers who had avoided evacuation to Siberia were now free from Soviet censorship and turned to patriotic themes; examples include Shchahlow Kulikovich's opera *Usyaslaw the Enchanter* and Turankow's songs. A gradual relaxation of official controls after the death of Stalin in 1953 led to the formation of numerous guild and workshop orchestras, ballet companies, brass bands and choirs throughout Belarus. International tours by some of these, as well as the activities of émigré composers and performers (Ravensky, Shchahlow Kulikovich, Karpovich, Barïsavets, Selakh-Kachansky), helped promote a knowledge of Belarusian music abroad.

20th-century composers of orchestral, chamber and piano music include N. Churkin (*Sinfonietta*, 1925), Ye. Tikotsky (six symphonies, 1927–63; Trombone Concerto, 1934), M. Aladau (Piano Quintet, 1925; ten symphonies, 1921–71), Shchahlow Kulikovich, A. Bahatïrow, L. Abeliyovich (four symphonies, Piano concerto, chamber music), Mdzivani and D. Smol′sky (four symphonies, 1961–86, three concertos for dulcimer and folk orchestra, Violin Concerto, Piano Concerto). Most operatic and choral music was officially sponsored, frequently didactic,

set to warped texts and speedily dated. Best remembered are Antsaw's *Requiem*, Ravensky's *Hapon*, Aladau's *Taras na Parnase*, Bahatïrow's *U pushchakh Palessya*, shchahlow Kulikovich's *Katerina*, Turankow's *Kvetka Shchastse* and more recently Smol'sky's *Sivaya Lyagenda* (1978) and *Frantsisk Skarina* (1980). A younger generation has turned increasingly to national pre-Soviet themes, and adventurous works have been produced by A. Bandarenka (*The Prince of Navahrudak* 1987), A. Litsvinowsky (*Francisco Misterioso* 1989), Ya. Paplawsky (Choral Symphony 'Lux aeterna'), S. Bel'tyukov (*Hravyurï*) and A. Khadoska (Holy Liturgy).

The present discipline and quality of Belarusian choral singing owes much to the work of R. Shïyrma, V. Rowda (State Radio and Television Choir), M. Drinewski (State Academic Folk Choir), I. Matsyukhow (State Chamber Choir) and K. Nasayew (Unia Choir). Outstanding soloists in the past have included the legendary diva Larïsa Alyaksandrowskaya (1904–80) and the tenor M. Zabeyda-Shumitski. From the 1960s, after years of official disfavour, jazz concerts by amateur groups have flourished. A jazz club was founded in Minsk in 1978, and since 1979 an international festival of rock and popular music, 'Slavyansky Bazar', has taken place each year in Vitebsk.

*See also* MINSK.

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## *II. Traditional music*

1. Song: (i) Ritual song (ii) Non-ritual song. 2. Instruments and instrumental music. 3. Belarusian ethnomusicology.

1. SONG. Although the roots of Belarusian traditional music are ancient, they are maintained in living traditions. The art of singing occupies a central place within these traditions, embracing two historical styles which in turn correspond to different eras. The oldest style, the roots of which go back to old Slavonic times, consists of songs of the calendar and agrarian cycles and those celebrating family rites.

*(i) Ritual song.* Calendrical songs correspond to the four seasons. The winter cycle includes *kolyadki* (carols) and *shchedrovki* (New Year songs), sung during *kolyada* (the festivities of the winter solstice), which, owing to calendar changes, coincides with Christmas. The spring cycle consists of *maslenichnïye pesni* (Shrovetide songs), which are mostly performed on all kinds of swings; incantations and invocations of spring; *volochebnïye pesni* (trailing songs) from the verb *volochit'sya* (to trail about) during which the performers wander about in groups from village to village announcing the approach of spring and later the advent of Easter; *yur'yevskiye* (St George) and *troitskiye* (Whitsunday) songs, including *kustovïye* songs, performed as a *kust* or bush – that is a girl dressed up in greenery – is led through the streets, and *rusal'nïye* songs performed on Whitsunday and Whit Monday. The summer cycle includes *kupal'skiye* songs which are performed at the festivities of the summer solstice; *zhnivnïye* or reaping songs performed when winter crops are gathered in; and *dozhinochnïye* (songs sung for the end of reaping). The autumn cycle includes *yarnïye* songs performed when spring crops are gathered in; *l'novïye* songs sung during the gathering of flax and songs about the autumn season itself. Calendrical and agrarian songs also include spring and summer round-dances and winter game-songs. Themes concerning work, common to all calendrical songs, are interwoven with themes of everyday life and ancient rituals, including personified forms of both nature and the festivity itself, for example, Kolyada, Maslenitsa, Vesna, Kupala and Sporïsh (with a double ear of corn as a personified symbol of fertility).

Family ritual songs include *svadebnïye* (songs for weddings) and *rodinnïye* (songs for births), as well as funeral laments. *Kolïbel'nïye* (lullabies) are also associated with this cycle. *Svadebnïye*, central to family ritual songs, are sung during all stages of the marriage ritual. These songs embody three emotional states: a ritually uplifted and solemn state (the glorification of the young couple and of the ritual bread, a round loaf); a lyrical and dramatic state (including the *devishnik* – the 'Saturday gathering' and the bride's lamentations); and a humorous state associated with ritual laughter, which takes the form of a contest between the two families, the match-makers and the bride's and groom's parties. The *rodinnïye* (songs for births) include the ritual glorification of the parents of the new-born and of the midwife, and also humorous songs aimed at the midwife and particularly the godparents. The cycle of songs for births have been absorbed to a great extent into the so-called *besednïye* songs (from the word *beseda*, in the sense of a 'communal feast').

Laments are called *golosheniya* (from the verb *golosit* meaning to express grief vocally) and are performed in an improvised and dramatized sung recitative. In extreme circumstances such as great disasters, the lament has found new life in the form of a collective *golosheniye-oplakivaniye* (bewailing). Thus, after World War II, this genre found a new form as the collective lament of

partisans and the inhabitants of burned villages performed at the side of memorials to those who had perished. After the catastrophe of Chernobyl in 1986 a collective *prichetgolosheniye* (lament) for the forest polluted with radio nuclides emerged in the southern and eastern regions '*I nash les chyornïy, i nasha zemlya chyornaya!*' (And our black forest, and our black earth!).

A specific feature of songs from calendar and family ritual cycles is the strict observation of the appropriate time and circumstances for their performance. This same feature governs the formation of standard polytextual melodies which are highly condensed, invariable melodic formulae. Each such melody has symbolic significance within the limits of its prescribed area (e.g. a song is not just a spring song, rather it is a musical symbol of spring). Despite their seemingly slender expressive means, a limited range and unsophisticated stanza form, song melodies using this ancient style have great strength of expression owing to the semantic weight of each melodic part and the equal dramatic force given to all means of musical expression: melodic (modal and rhythmic), embellishment and timbre.
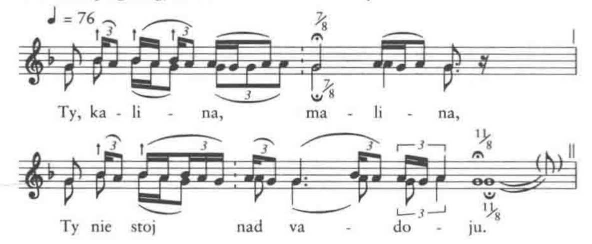
Calendrical and family ritual songs are generally performed by women, except for *volochebnïye* and *kolyadnïye* songs, the ritual greeting songs used to accompany the practice of going around the yards of people in the same village, in which men also play an important part. Antiphonal singing is characteristic of the northern region (the Poozer'ye), whereas in the southern region (the Poles'ye) communal singing of calendrical and family ritual songs is generally heterophonic. Two variants of heterophonic style are known in this region: a droning diaphony and a polyrhythmic monody (ex.1).

*(ii) Non-ritual song.* The second and more elaborate stylistic group of songs created by the Belarusian people consists of non-ritual songs, which ethnomusicologists believe date back to the 14th century. The culmination of their development was the era of the Cossack peasant uprisings between the 16th and 18th centuries. Besides non-ritual lyrical songs on the themes of love and everyday life, as well as songs with a ballad-like content, lyrical folk poetry of a social kind sung by men is widely found among this music, for example *chumatskiye* songs (the *chumaki* were peasants who drove ox-carts to the Crimea for salt), *burlatskiye* (barge haulers' songs), Cossack songs and songs about military events and about the leaders of peasant uprisings. As distinct from the older type of songs, they are not tied to calendar events and are encountered over a wide area. Marked by a vivid individualization of the musical and poetic idea, the melodies of these songs are marked by an internal contrast of intonation and by a well-developed sense of stanza structure.

The songs of this second stylistic type (for both male and female voices) are associated with an established polyphonic style, which has a supporting voice in the polyphonic manner, and are widespread in the southern, eastern and central regions of the country. The choral scoring of these songs consists of two obligatory parts (in the folk definition 'voices'), each one having a clear character of its own. The main melody, sung by the chorus, is always in the lower voice (it can often divide), while the upper solo voice sings in counterpoint (ex.2).

The Soviet period in the development of the art of folk singing can be seen as a kind of amalgamation of peasant oral traditions with urban traditions of literary origin.

**Ex.1** A reaping song, coll. and transcr. Z. Mozheyko
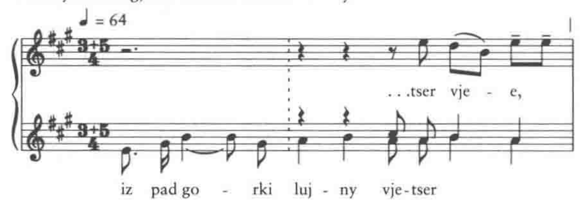


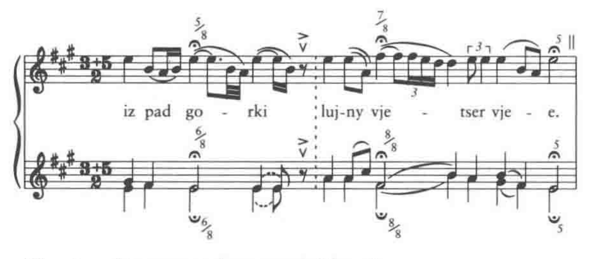

['You, gelder-rose tree, raspberry bush, do not stand above the water']

This showed itself especially clearly in the partisan songs which have occupied a prominent place in latter-day Belarusian song composition.

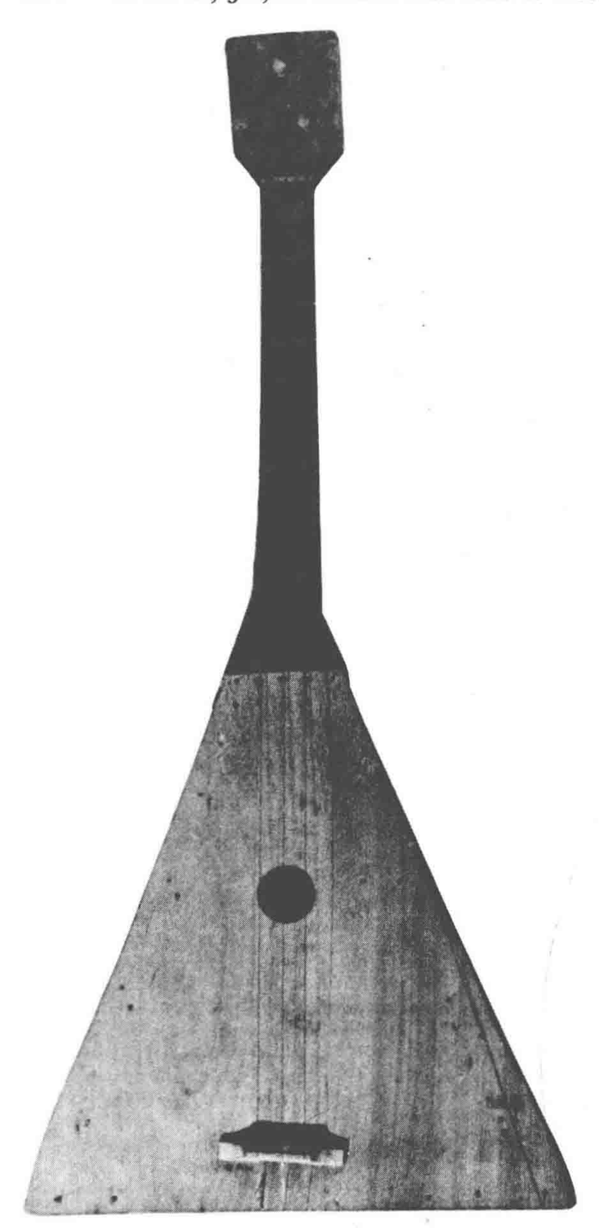
2. Instruments and instrumental music. The instrumental folklore of Belarus is distinguished by its rich traditions. Musical instruments include both ancient instruments (the earliest archaeological finds date to the 2nd century CE) and those of more recent origin. The Cimbalom (*tsimbalï*) and violin (*skrïpitsa*) have gained the most widespread currency and social significance among string instruments but the *basetlya* (a bass fiddle with three or four strings tuned in 5ths or 4ths) is also found, as are the Balalaika (fig.1) and mandolin. In earlier periods the 'wheel' lyre (*kolaveya lera*) was known. This was a wooden, stringed instrument played with a wheel, which was attached to the lower section. A handle moved the wheel which then rubbed the strings. There are various types of traditional flute including single and double pipes made from reeds and the ocarina (vessel flute). Instruments with an embouchure include the horn (*razhok*), trumpet (*truba*), reed instruments, among them various types of *zhaleyka* (fig.2) (made from rye stems and rushes) and the clarinet. Until recently the *duda* (bagpipes) and *dudka* (duct flute) were also to be found, as well as the *garmon'* or *garmonik* (a kind of accordion) and later the *bayan* or accordion. The most widely found membranophones are the tambourine (*buben*) and the drum with cymbals (*baraban z talerkami*). Of the idiophones the *zvon* (bell), *zvanochki* (handbells), *brazgotki* (rattles), *sharkhunï* (tinkling bells), *stal'ki* (a triangle made from a rod of bent steel) as well as spoons and

**Ex.2** Lyrical song, coll. and transcr. Z. Mozheyko

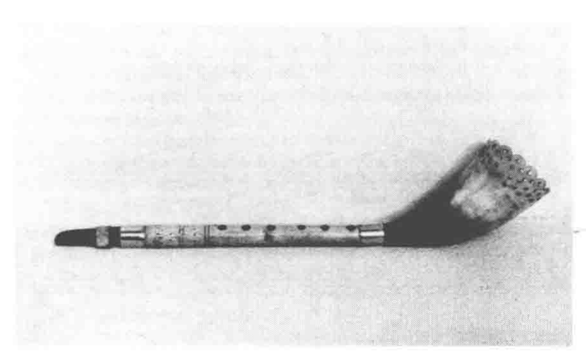



['From beyond the mountain the stormy wind blows,']



*1. Balalaika (lute) made in Jul, Minsk district, 1960*



*2. Zhaleyka (hornpipe)*

certain other everyday objects used in ensemble playing are known.
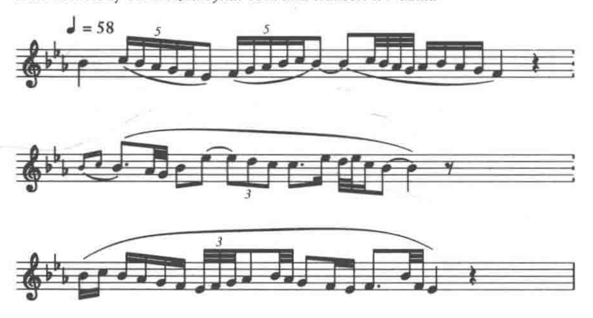
In village music-making instruments are used both for solo and ensemble playing (for instrumentals and vocal accompaniment). The most popular ensembles consist of different permutations of two or three instruments: the violin (or *garmon'*) and the tambourine; the violin and *garmon'* (or cimbalom); the violin (or fife) and cimbalom (or *garmon'*) and tambourine. Ensembles consisting of four instruments – the violin, cimbalom, *garmon'* and drum or two violins, cimbalom and tambourine – are also known. In the western region ensembles made up of even more instruments are found.

On the whole, Belarusian instrumental music is inseparably linked to the traditions of dancing and singing. In the performances of skilful musicians song melodies are distinguished by a fair degree of freedom in both intonation and embellishment (in terms of ornamentation and rhythm). The skill of the folk musicians as improvisers shows itself to its greatest extent, however, in instrumental melodies. These melodies have come to be called *sam pa sabe* ('on my own') because they are performed without any set plan or regulation in the improvisations (ex.3).

Besides existence in original forms musical folk art in Belarus at the end of the 20th century is also known through secondary forms (organized amateur collectives and amateur performances). Professional collectives have also been set up to perform folk music, including the G. Tsitovich State Folk Choir, the G. Shirma State Choral Academic Cappella and the I. Zhinovich State Folk Orchestra.

3. Belarusian ethnomusicology. The origins of Belarusian ethnomusicology are associated with folksong collecting, which became more intensive, particularly in the second half of the 19th century when a whole group of Belarusian ethnographers and folklorists came to the fore including P. Sheyn, M. Nikiforovsky, Ye. Romanov, N. Dovnar-Zapol'sky and others. The first publications of the material gathered by these folklorists were of a linguistic nature with short appendices of musical examples. The establishment of Belarusian ethnomusicology proper is associated with the work of Nikolay Yanchuk (1859–1921). Besides Belarusian musicians, folklorists and ethnomusicologists (including Yanchuk, A. Grinevich, M. Goretsky, G. Shirma and G. Tsitovich), an important role in consolidating Belarusian ethnomusicology has been played by Polish ethnographers and ethnomusicologists (including M. Moszinski, N. Federowski and O. Kol'berg), the Czech artist and scholar L. Kuba and the Ukrainian ethnomusicologist K. Kvitka. The St Petersburg school of intonation organized by academician B. Asaf'yev and his pupils (the ethnomusicologists Ye. Gippius, Z. Eval'd and

**Ex.3** A melody on the *zhaleyka*: coll. and transcr. I. Nazina



also F. Rubtsov) had a particular importance for Belarusian musicology.

At the present time Belarusian musicology is represented by two centres: the Institute of Art History and the Ethnography of Folklore at the Academy of Sciences of Belarus (by Z. Mozheyko and T. Varfolomeyeva, and earlier by V. Yelatov and I. Blagoveshchensky); and by the Belarusian Academy of Music (by the scholars T. Yakimenko, I. Nazina and L. Kostyukovets, and earlier by L. Mukharinskaya).

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GUY DE PICARDA (I), ZINAIDA MOZHEYKO (II)

**Belasio, Paolo.** *See* BELLASIO, PAOLO.

**Belaver, Vincenzo.** *See* BELLAVERE, VINCENZO.

**Bel canto** (It.: 'beautiful singing'). The phrase 'bel canto', along with a number of similar constructions ('bellezze del canto', 'bell'arte del canto'), has been used without specific meaning and with widely varying subjective interpretations. It did not take on special meaning as a term until the mid-19th century: 'neither musical nor general dictionaries saw fit to attempt definition until after 1900' (Duey). Even so, the term remains ambiguous and is often used nostalgically in its application to a lost tradition.

Generally understood, the term 'bel canto' refers to the Italian vocal style of the 18th and early 19th centuries, the qualities of which include perfect legato production throughout the range, the use of a light tone in the higher registers and agile and flexible delivery. More narrowly, it is sometimes applied exclusively to Italian opera of the time of Rossini, Bellini and Donizetti. In either case, 'bel canto' is usually set in opposition to the development of a weightier, more powerful and speech-inflected style associated with German opera and Wagner in particular. Wagner himself decried the Italian singing model that was concerned merely with 'whether that G or A♭ will come out roundly' and proposed a German school of singing that would draw 'the spiritually energetic and profoundly passionate into the orbit of its matchless Expression' (*Prose Works*; Eng. trans., London 1894, iii, 202; iv, 238).

While to some, therefore, *bel canto* became the lost art of beautiful singing – so that in a conversation that took place in Paris in 1858, Rossini is reported to have inveighed against the decline of the traditional Italian singing with the words, 'Alas for us, we have lost our bel canto' – to others (e.g. J. Hey, *Deutscher Gesangunterricht*, Mainz, 1885) it took on the pejorative meaning of vocalization devoid of content. Similarly, the so-called German style was both heralded and derided. In a collection of songs by Italian masters published under the title *Il bel canto* (Berlin, 1887), F. Sieber wrote: 'In our time, when the most offensive shrieking under the extenuating device of 'dramatic singing' has spread everywhere, when the ignorant masses appear much more interested in how loud rather than how beautiful the singing is, a collection of songs will perhaps be welcome which – as the title purports – may assist in restoring *bel canto* to its rightful place'.

The term 'bel canto' rapidly became a battle cry in the vocabulary of Italian singing teachers (e.g. Ricci), and the concept became clouded by mystique and confused by a plethora of individual interpretations. To complicate the matter further, German musicology in the early 20th century devised its own historical application for 'bel canto', using the term to refer to the simple lyricism that came to the fore in Venetian opera and the Roman cantata during the 1630s and 40s (the era of Cesti, Carissimi and Luigi Rossi) as a reaction against the earlier, text-dominated *stilo rappresentativo*. This anachronistic use of the term was given wide circulation in Robert Haas's *Die Musik des Barocks* (Potsdam, 1928) and, later, in Manfred Bukofzer's *Music in the Baroque Era* (New York, 1947, pp. 118ff). Since the singing style of 17th-century Italy did not differ in any marked way from that of the 18th and early 19th centuries, a connection can be drawn; but the term is best limited to its 19th-century use as a style of singing that emphasized beauty of tone in the delivery of highly florid music.

*See* HELDENTENOR and SINGING, §§3 and 4.

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OWEN JANDER/ELLEN T. HARRIS

**Belcher, Supply** (*b* Stoughton [now Sharon], MA, 29 March 1751; *d* Farmington, ME, 9 June 1836). American composer and tune book compiler. He began a career as a merchant in Boston in the early 1770s, but was back in his home town a few years later (he was a private in the company of Stoughton Minutemen that marched to Cambridge on 19 April 1775). Later in that decade he purchased a farm, where he operated a tavern. In 1785 he and his family moved to Maine and spent six years in Hallowell (now Augusta), before settling in Sandy River township (now Farmington), where he spent the rest of his life. He played a leading role in the community, as town clerk, magistrate, representative to the Massachusetts General Court, selectman, tax assessor and schoolmaster, and was also known as a violinist and singer; he is said to have led the town's first choir. When his *Ordination Anthem* (with a concluding series of Hallelujahs strongly reminiscent of the famous *Messiah* chorus) was sung at the Hallowell Academy in 1796, a local newspaper dubbed the composer 'the *Handell* of Maine'.

Most of Belcher's 75 known compositions appear in his tune book *The Harmony of Maine* (Boston, 1794/*R*). His music is rooted in New England psalmody, yet shows other stylistic influences. Several of his pieces are in three rather than four voices; several more set secular texts, often with copious melodic ornamentation, appoggiaturas, and precise performance directions (for example, 'Invitation'). Belcher was a talented, communicative composer, though his music was never widely reprinted.

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RICHARD CRAWFORD/NYM COOKE

**Belcke, Friedrich (August)** (*b* Lucka bei Altenburg, 27 May 1795; *d* Lucka, 10 Dec 1874). German trombone player. He was the son of the town musician of Lucka, and at an early age showed a fondness for brass instruments; before he studied the trombone he was a proficient horn player. He joined the Leipzig Gewandhaus Orchestra in 1815 and then obtained a permanent post in the royal orchestra in Berlin, where, apart from numerous concert tours, he remained from 1816 to 1858. In 1817 Weber brought him to Dresden, and in 1821 he played solos on H.D. Stölzel's newly invented tenor horn in Berlin and later at Leipzig. He became widely known as one of the first trombone virtuosos. A contemporary noted his 'astonishing skill in that which is not idiomatic to the instrument – for example, rapid passages, cantabile, trills etc.'. He left many solo compositions for the instrument. (M. Rasmussen: 'Two Early Nineteenth-Century Trombone Virtuosi: Carl Traugolt Queisser and Friedrich August Belcke', *Brass Quarterly*, v (1961–2), 3–17)

A. MACZEWSKY/TREVOR HERBERT

**Beldemandis, Prosdocimus de** [Beldomandi, Prosdocimo de']. *See* PROSDOCIMUS DE BELDEMANDIS.

**Belém, António de** (*b* Évora, *c*1624; *d* Lisbon, 3 March 1700). Portuguese composer. He studied at Évora Cathedral choir school, while Manuel Rebelo was *mestre de capela*, and on 29 January 1641 he became a Hieronymite monk at Espinheiro Monastery, near Évora, where he was elected prior in 1667. He was for most of his career *mestre de capela* or vicar-choral at Belém Monastery, Lisbon. His numerous compositions, including masses for four to eight voices, festival psalms for multiple choirs, Holy Week Lamentations for four to six voices, polychoral *Miserere* settings, a four-part Prayer of Jeremiah 'of exceptional sweetness', Lessons for the Dead for four to eight voices and vilhancicos for the chief feasts, were all lost during the sacking of Belém Monastery in 1835.

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ROBERT STEVENSON

**Belfast.** Capital city of Northern Ireland. Belfast was only a settled river-crossing in earlier times. St Comgall (*d c*602) founded an important monastic centre at Bangor (20 km away) in 555, whose monks brought its rule and learning to Britain and continental Europe: the 7th-century Bangor Antiphonary originated here.

Belfast's prosperity followed its incorporation as a town in 1613. By the 1780s Belfast was a lively music cultural outpost of Dublin. A number of shops sold sheet music and musical instruments. Church organists, theatre musicians, tavern players and military instrumentalists were in demand as music teachers. A Belfast Musical Society, including singers and instrumentalists, flourished between 1768 and 1794. Comic operas performed by visiting groups were popular, and performers from Dublin gave concerts in the Assembly Rooms (erected 1777, cap. 400) from 1784. Subscription concert series in 1787 and 1789 enabled 'Gentlemen Amateurs' to supplement visiting soloists and local professionals in performances of music by Haydn, Pleyel, Vanhal and others.

Concern for the preservation of the 'ancient music' of Ireland culminated in the Belfast Harp Festival of July 1792. Edward Bunting (1773–1843) transcribed the pieces performed and was inspired to publish pioneering collections of Irish folksongs. A short-lived Harp Society was established to teach the harpers' skills to poor and blind children. Interest in traditional music waned thereafter despite the formation of Gaelic choirs towards the end of the 19th century, the presence of the folksong collector Carl Hardebeck (1869–1945) in the city between 1893 and 1932 (apart from four years spent in Cork from 1919), and a Gaelic Choir which flourished for many

years after its formation in 1943. Traditional music has re-emerged in recent years as entertainment, in community arts programmes and in grant-aided initiatives of the Arts Council of Northern Ireland, supplemented by a researcher and a folksong archive at the Ulster Folk and Transport Museum at Cultra.

As Belfast developed into a major industrial centre (it was incorporated as a city in 1888), musical institutions similar to those flourishing elsewhere were established. Touring companies occasionally presented operas in the Theatre Royal during the mid-19th century, but annual opera seasons only became possible when the Grand Opera House opened in 1895. Except for a period during World War II, opera seasons continued there and, after the Grand Opera House became a cinema in 1953, in the Grove Theatre. English ballet companies performed here during the 1950s and 60s. The Grand Opera House had become badly dilapidated by 1972 but resumed its original cultural role after restoration in 1980. The existing operatic society was renamed the Northern Ireland Opera Trust in 1969 and presented an annual season with local chorus and orchestra and visiting soloists; it was re-established as Opera Northern Ireland in 1985 under the directorship of Kenneth Montgomery and presented two seasons annually until its demise in September 1998. The Studio Opera Group, founded by Havelock Nelson (*b* 1917) in 1950, provided operatic opportunities for local professionals; a Glyndebourne-style opera season has become an annual summer attraction at Castleward House, 41 km away, with a further season at the Grand Opera House.

The Anacreontic Society was founded in 1814 to foster orchestral music. In 1840 public subscription enabled the society to build a New Music Hall (cap. 600) where it gave two or three concerts a year, sometimes with eminent soloists, including Liszt, Piatti and Clara Novello; Jullien brought his orchestra on a number of occasions and also performed in the Botanic Gardens. The New Music Hall was superseded in 1862 by the Ulster Hall (cap. 2000). Weekly organ concerts were a feature and led to the creation of the post of City Organist in 1902. Weekly organ recitals continued until 1936; the tradition was partially revived in 1982.

The demise of the Anacreontic Society in 1866 resulted in sporadic orchestral activity until the BBC Northern Ireland Orchestra was established in 1924. It gave public concerts during the 1930s. Orchestral concerts were also presented by visiting English orchestras under famous conductors, including Hallé, Harty, Beecham, Boult and Barbirolli. The City of Belfast Orchestra was established in 1950 and was replaced in 1966 by the chamber-sized Ulster Orchestra, which performed regular concerts in Belfast and provincial towns and accompanied oratorio and opera. In 1981 the BBC Northern Ireland Orchestra and the Ulster Orchestra were amalgamated into an enlarged Ulster Orchestra to perform a wider standard repertory, including contemporary works and regular commissions from Irish-based composers. Under conductors including Bryden Thomson, Vernon Handley, Yan Pascal Tortelier and En Shao, concert and opera performances and an enhanced broadcasting schedule have been supplemented with tours, commercial recordings, school-based music education projects and recitals by orchestra-based chamber ensembles. A new development on Belfast's Laganside in 1997 added a concert hall, the Waterfront Hall (cap. 2500), and a smaller hall, the BT Studio (cap. 600), to the existing provision.

The Classical Harmonists, the first successful choral society, flourished between 1851 and 1874 and had a profound effect on Belfast's musical life. It collapsed due to the severe financial burdens in importing orchestral musicians after the demise of the Anacreontic Society, which had formerly supplied the orchestra. The Belfast Philharmonic Society, formed in 1874, attained a high position under such conductors as Francis Koeller (1887–1912) and Edward Godfrey Brown (1912–50); it performed four or five choral concerts annually and attracted excellent musicians to Belfast. Smaller amateur vocal and choral groups, together with operatic and musical societies, have continued to appear, exploring a wide range of musical genres.

A municipal school of music for schoolchildren was established in 1965; this has been replicated throughout Northern Ireland. Instrumental playing has blossomed and a number of youth choirs, bands and orchestras present regular concerts. The Arts Council supports youth musical initiatives including the Ulster Community Youth Jazz Orchestra, the Ulster Youth Theatre and, since 1994, the Ulster Youth Orchestra. Adult amateur instrumentalists perform in the Studio SO (founded by Havelock Nelson in 1950) and Queen's University Orchestra. Brass bands, flute bands and symphonic wind bands thrive; most of these originated in church organizations during the late 19th and early 20th centuries.

The Hamilton Harty Chair of Music was founded at Queen's University in 1947; professors have included Ivor Keys, Philip Cranmer, Raymond Warren, David Greer, Adrian Thomas and Jan Smaczny. Recitals and concerts are given by students, professionals and resident ensembles in the Whitla Hall, Harty Room and Elmwood Hall. The appointment of composers-in-residence since the mid-1970s has encouraged the development of Belfast as a centre of contemporary composition. The School of Music of the University of Ulster at Jordanstown (founded as the Northern Ireland Polytechnic in 1968) has also contributed to this development; directors there have included Donald Cullington, Layton Ring and Hilary Bracefield. Professional and amateur concerts and recitals are regularly given at Jordanstown and at its sister campus in Coleraine.

Queen's University Festival, a three-week event held annually in November since 1964, includes orchestral concerts, chamber recitals, ballet and opera, and jazz, popular, traditional and world music events. Other events include annual festivals of early music and of contemporary music at Queen's University, summer promenade concerts promoted by Belfast City Council (which replaced Belfast Corporation in 1973), chamber music recitals promoted by the Belfast Music Society (formed in 1920) and weekly lunchtime recitals promoted by BBC Northern Ireland. The Belfast Musical Festival, an annual competitive event, was established in 1908.

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PETER DOWNEY

**Bel Geddes, Norman** [Geddes, Norman] (*b* Adrian, MI, 27 April 1893; *d* New York, 8 May 1958). American stage designer. He studied briefly at the Cleveland School of Art, but had no formal education after the age of 16. His first wife, Helen Belle Sneider, became his collaborator, and 'Norman-Bel-Geddes' was their *nom de plume* for articles on art and the theatre, until their divorce in 1932. Notable designs for Montemezzi's *La nave* for Chicago Opera (1919) and Henry Hadley's *Cleopatra's Night* for the Metropolitan (1920) attracted Broadway attention, and his innovative approach was soon recognized. At an early stage of his career he discarded the proscenium arch and planned open-stage projects. For a commission in 1924 to design Vollmöller's morality play *The Miracle* with Humperdinck's music for Max Reinhardt, he converted the theatre into a Gothic cathedral. His work for Broadway included Kurt Weill's *The Eternal Road* (1937), Gershwin's *Strike up the Band* (1927), Porter's *Fifty Million Frenchmen* (1929) and *The Seven Lively Arts* (1944, his last for Broadway): in all, he designed more than 200 theatrical productions. He later turned primarily to industrial design, but he also had a pivotal influence on the development of American theatre. His archives, designs and drawings were given to the University of Texas, Austin, in 1959.

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DAVID J. HOUGH

**Belgian Congo.** *See* DEMOCRATIC REPUBLIC OF THE CONGO.

**Belgioioso, Baldassare de.** *See* BEAUJOYEUX, BALTHASAR DE.

**Belgische Vereniging voor Muziekwetenschap** (Flem.). *See* SOCIÉTÉ BELGE DE MUSICOLOGIE.

**Belgium.** European country, independent since 1830. *See under* LOW COUNTRIES.

**Belgrade** (Serb. Beograd). Capital city of Yugoslavia. As the capital of the Kingdom of Serbia, which won its independence from the Turks in the early 19th century, Belgrade became open to Western cultural influence in the 1830s. Political and cultural life were strongly influenced by Romantic nationalism which gave rise to the development of choral music with a pronounced patriotic flavour. This was reflected in the number and stature of various choral societies which were founded during the second half of the century. At that time opera advanced very slowly and its main form was a type of Singspiel which owed its popularity largely to Davorin Jenko (1835–1914). In 1894 Vilém Blodek's *V studni* ('In the well') was the first opera to be performed in Belgrade, and Stanislav Binički's *Na uranku* ('At dawn', 1903) was the first Serbian opera. The first known orchestral concert took place in 1842; two years later Johann Strauss (i) and his orchestra performed in the city.

Musical life in the early 20th century was much influenced by the personalities of the composers and conductors Stevan Mokranjac and Stanislav Binički: the former continued to develop the established tradition of choral singing, the latter conducted orchestral concerts. Musical life intensified after 1918, when a general rise in standards became apparent. Three eminent composers active in Belgrade during the first half of the century were Petar Konjović (1883–1970), Miloje Milojević (1884–1946) and Stevan Hristić (1885–1958). After World War II musical life received another strong impetus, new professional bodies were formed and musical education was accorded particular importance. This resulted in the emergence of a generation of younger performers who contributed a great deal to the rich concert life in the city. A number of composers born or based in Belgrade also achieved prominence, including Stanojlo Rajičić (*b* 1910), Dušan Radić (*b* 1929) and Petar Ozgijan (1932–79).

Until 1920, when the permanent Belgrade Opera was founded, operas were performed within the repertory of the National Theatre. The Belgrade Opera owed its quick development and success partly to the first director, Stevan Hristić, and partly to the influx in the early 1920s of many prominent Russian singers and ballet dancers who emigrated after the Russian October Revolution. The repertory at that time included standard Italian and French 19th-century operas, and also, with increasing frequency, operas by Russian and other Slavonic composers. The company became well known in Europe under Oskar Danon's directorship (1944–63). The orientation towards the Slavonic repertory has remained a characteristic policy of the opera. The National Theatre which houses the opera was rebuilt in 1980, with a capacity of 660, as a replacement for the original theatre of 1869. The season lasts from September to June. The two other halls used for musical performances are the Kolarčev Narodni Univerzitet (Kolarac's Popular University), with a capacity of 883, and the Dvorana Doma Sindikata (Trade Union House Hall), with a capacity of 1600.

The Beogradska Filharmonija (Belgrade PO), founded in 1923, was reconstituted in 1951 as the State Philharmonic and reverted to its original name in 1952. It achieved a national reputation under Živojin Zdravković, its director from 1951 to 1978, and has often toured abroad. Radio-Television Belgrade maintains a symphony orchestra and a choir. The Beogradsko Pevačko Društvo (Belgrade Choral Society), founded in 1853, developed into an accomplished body under the successive direction of Kornelije Stanković, Davorin Jenko, Josif Marinković and Stevan Mokranjac. Its activity was interrupted by the outbreak of World War II and attempts to revive it after the war failed. Its place in the musical life of Belgrade was filled admirably by the Branko Krsmanović Choral Society of the University of Belgrade (founded 1945). Bemus, an annual festival founded in 1970, presents distinguished orchestras and soloists and has no particular programmatic scope. The first music school, founded under the auspices of the Belgrade Choral Society in 1899, is now called the Mokranjac Music School, and there are two other music schools, the Stanković and the Slavenski. The Academy of Music was founded in 1937 and the Musicological Institute of the Serbian Academy of Arts and Sciences was founded in 1948.

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BOJAN BUJIĆ/ROKSANDA PEJOVIĆ

**Belgrade chant.** A variant tradition of Serbian chant. *See* RUSSIAN AND SLAVONIC CHURCH MUSIC, §6.

**Beliczay, Gyula** [Julius von] (*b* Komárom, Hungary, 10 Aug 1835; *d* Budapest, 30 April 1893). Hungarian composer and teacher. He studied music and music theory with Joseph Kumlik in Pozsony (Bratislava). From 1851 to 1857 he was a student at the Technische Hochschule in Vienna, at the same time studying composition with Joachim Hoffmann, Franz Krenn and Nottebohm and the piano with August Halm. From 1857 to 1871 he lived in Vienna, where he worked as an engineer, composed and taught music. In the 1850s his piano pieces and sacred compositions began to be published in Vienna, Leipzig and Paris; their dedications bear witness to Beliczay's extensive connections with important figures in the contemporary musical world, including Anton Rubinstein, Liszt, Wagner and A.-F. Marmontel. For the dedication of his *Ave Maria* to Franz Joseph I (1867) he was awarded the gold decoration 'Viribus unitis'. From 1862 to 1888 he was a correspondent for the magazines *Zenészeti lapok* (Pest), *Wanderer* (Vienna), *Blätter für Theater und Kunst* (Vienna), *Neue Zeitschrift für Musik* (Leipzig), and *Neues politisches Volksblatt* (Budapest). From 1888 until his death he taught theory at the Academy of Music in Budapest.

Among the minor Hungarian composers of the second half of the 19th century, Beliczay was one of the best known at home and abroad. A cultured and cultivated composer, if not particularly original, he acted as a mediator between different cultures: his sacred works, influenced by Schubert, and his chamber and piano music influenced by Schumann, spread the spirit of German Romanticism in France and Hungary; his piano works, which owed their inspiration to Liszt's and Mihály Mosonyi's Hungarian style, contributed to the popularity of this eastern European art in western Europe.

WORKS

Vocal: numerous sacred pieces, incl. Mass, F, S, A, T, B, mixed vv, orch, op.50; 3 male choruses; *c*15 Ger. and Hung. songs, 1v, pf
Inst: 2 syms., d, op.45, A, op.66, both unpubd; Serenade, d, str orch, op.36; Suite de bal, orch, op.56, unpubd; 3 str qts, g, op.21, a, op.51, unpubd, B♭, unpubd; Pf Trio, E♭, op.30; works for vn, pf, opp.14, 39; works for pf 4 hands, opp.13, 22, 36; numerous pf works, incl. Tarantella, op.35. Sonate quasi fantaisie, op.40. 12 grandes études, op.52

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I. Sonkoly: *Beliczay Gyula* (Budapest, 1943)

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**Bélime, Jean.** *See* COEUROY, ANDRÉ.

**Belimov, Sergey Aleksandrovich** (*b* Leningrad, 27 May 1950). Russian composer. He studied at the Leningrad Conservatory with Chistyakov and Yevlakhov (1969–75), after which he took a postgraduate course with Arapov (1979–81) and then enrolled as a student of art history at the Sorbonne in 1995. He joined the Composers' Union in 1977 and served on the board of its St Petersburg section in 1989. He taught composition at the Choral Academy of the Leningrad Academic Cappella (1972–81) and at the Music School attached to the conservatory (1981–92). Belimov's work is emblematic of his quest to synthesize Eastern and Western thought in the structure of both sound and form of a composition, and is evident not only in the totality but also in the rich, inner content of a single, isolated sound. Another facet of his experimentation resides in the invention of what he calls a supermodal technique which is applied in a unique form to each work; pieces written or, as the composer would have it, 'cultivated' in this manner include the Third Symphony and *Sad raskhodyashchikhsya tropok* ('The Garden of Divergent Paths') of 1990 and 1991 respectively. He further developed the technique in *Za zerkalom tishinï* ('Beyond the Mirror of Silence'), written in 1992 and performed a year later in the In Tune II festival of microtonal music held in Britain in 1993. Since that time his interests have focussed on the broadening of instrumental timbral capablities; the 'cordepiano' technique he developed in 1996 allows for the production on a piano of microtonal intervals, harmonics and multiphonics. In 1997 he attempted to create a virtual interactive musical text with the composition *I svet neprekhodyashchiy za oprokinutïmi nebesami* ('And the Light Inextinguishable beyond the Clouds Cast Asunder').

WORKS
(*selective list*)

Orch: Sym. no.1, 1981; Ot zvyozd do zvyozd [From Stars to Stars], 2 chbr orch, 1983; Legenda o Krasnom kone [The Legend of the Red Horse], suite, 1986 [from incid music Zherebyonok 'The Colt']; Sym. no.2, 1986; O vode zhivoy i myortvoy [Living Water and Dead Water], conc., ob, str, 1987; Sym. no.3, 1990; Sad raskhodyashchikhsya tropok [The Garden of Divergent Paths], conc., fl, chbr orch, 1991
Choral: 4 vremeni serdtsa [The 4 Seasons of the Heart] (orat, P. Neruda), S, Bar, spkr, chorus, orch, 1974; Tikhaya moya rodina [My Quiet Homeland] (N. Rubtsov), male chorus, 1978; Canticle Amores (cant., M. Tsvetayeva, ancient Mediterranean poems), 2 S, Bar, chorus, orch, 1981; Vokaler Regen jenseits des Vergessens (Ė. Merks and Belimov), chorus, 1992; Sous les voiles des voix (Belimov), chorus, 1997
Chbr and solo inst: Sonata, vn, pf, 1969; Sonata, vn, 1978; Sonata una corda, non-tempered pf, 1982; Str Qt no.1, 1982; Str Qt no.2, 1985; Pesnya utrennego probuzhdeniya [Song of Morning Awakening], ob, pf, 1990, arr. fl, pf, 1991; Za zerkalom tishinï [Beyond the Mirrors of Silence], non-tempered pf, 4 Chin. metallic spheres, 1992; Für Elyse, pf, 1992; A travers les toiles des étoiles, fl, cordepiano, 1993; Strebende Winde nach der Unzulänglichkeit, vc, accdn, 1995; A l'ombre des voix errantes, bar sax, cordepiano, 1996; Cloches fugitives sous les ailes d'ailleurs, 2 cordepiano, 1996; Reflects du jour, cordepiano, 1996; De l'autre côté du cercle, study, cordepiano, 1997
Songs: Diptych (P. Grushko, after F. García Lorca), S, 2 fl, gui, 1975; Lianto por Santiago (P. Viliasante), 5 songs, Mez, fl, gui, 1976; Ozhidaniye [Anticipation] (Grushko, after García Lorca), S, pf, 1979 [arr. of second song from Diptych]; Proshchaniye [Farewell] (A. Gelescula, after García Lorca), song cycle, Bar, pf, 1979; I svet neprekhodyashchiy za oprokinutïmi nebesami [And the Light Inextinguishable beyond the Clouds Cast Asunder] (Belimov), 2vv, 2 cordepiano, 1997

El-ac: I solntse v nochi [And the Sun in the Night], fl, tape, 1985, version for spatial music hall in Kazan', 1989; Vers l'autre source du flux, 1v, fl, tape, 1995
Film scores, incid music
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*Sergey Belimov* (St Petersburg, 1993) [pubn of *Rossiyskiy Soyuz Kompozitorov Sankt-Peterburga*; list of music pubns; Eng. and Russ.]

IOSIF RAYSKIN

**Belin** [Bellin], **Guillaume** (*b c*1500; *d* 3 Dec 1568). French singer and composer. He was a tenor in the royal chapels of François I and Henri II between 1546 and 1560, much of the time drawing additional wages as a *chantre ordinaire* of the *Maison du roy*, the king's personal household. From 1547 to 1553 he also served (with Claudin de Sermisy and Hilaire Rousseau) as one of three *sous-maîtres* of the royal chapel, a position he still held in 1559. In 1550 he obtained a canonicate at the Ste Chapelle in Paris that passed at his death to another *chantre du roy*, Estienne Le Roy. Belin became the cantor of the Ste Chapelle in 1565, although he had begun exercising some of the functions of the office two years earlier. In 1560 Le Roy & Ballard published nine four-voice works by Belin (two chansons and seven settings of biblical canticles and psalms in the French translations of Lancelot de Carle, Bishop of Riez), none of which is now extant. The 14 chansons ascribed to him in collections of all the major French printers (RISM 1538[14], 1539[16], 1539[20], 1540[12], 1540[14], 1543[12], 1544[8], 1548[34], 1549[20], 1550[5]) lie well within the tradition of the homophonic Parisian chanson, and are mainly chordal and syllabic in their text-setting.

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F. Lesure: 'Clément Janequin: recherches sur sa vie et sur son oeuvre', *MD*, v (1951), 157–93, esp. 185

JANE ILLINGWORTH PIERCE/JOHN T. BROBECK

**Belin, Julien** (*b* in or near Le Mans, *c*1525–30; *d* after 1584). French lutenist and composer. According to La Croix du Maine (*Les bibliothèques françoises de La Croix du Maine et de Du Verdier*, Paris, 1772–3/*R*, ii, 11) he was working in Maine in 1584. His only known work was published in Paris in 1556 by Nicolas Du Chemin: the *Premier livre contenant plusieurs motetz, chansons & fantasies reduictz en tabulature de leut* (ed. M. Renault, Paris, 1976) which contains eight vocal transcriptions and seven fantasias. Six of the songs (by Arcadelt, Gentian, Certon, Pathie and Sandrin) are highly ornate, and show Belin to have been an accomplished virtuoso and a skilful elaborator of vocal polyphony. The other two transcriptions (a motet, *Cantate Domino*, and a song, *Les bourguignons*) are intabulated without ornamentation, and since they bear no indication of authorship it is possible that they are by Belin himself.

The seven fantasias are small-scale works, of between 54 and 91 bars each. Two, economically written for three voices, are designated 'trio'. The second, third, fourth and fifth fantasias and the first trio were included by Phalèse in his *Thesaurus musicus* (1574[12]). Their style is much more severe than that of the ornate songs, lucidly polyphonic with a clearly articulated form: the fourth fantasia, for example, has three equal sections based on the same theme. The *Premier livre* shows him to have been a musician who, although clearly influenced by such composers as Francesco da Milano and Alberto da Ripa, developed his own distinctive melodic and harmonic style.

MICHEL RENAULT

**Belissen** [Bellissen], **Laurent** (*b* Aix-en-Provence, 8 Aug 1693; *d* Marseilles, 12 Feb 1762). French composer. His home was near the Cathedral of St Sauveur in Aix; although there is no evidence that he was admitted to the choir school, he was probably one of the last composers to study with Guillaume Poitevin, *maître de musique* there. By 1722 Belissen was in Marseilles, where he made his career. He followed Blanchard as *maître de musique* at the Abbey of St Victor, and held this position for the rest of his life, also directing the Académie de Concerts in Marseilles.

Many of Belissen's works are lost or in uncatalogued collections. The extant works, principally *grands motets*, reveal a style markedly different from the Versailles motets of Lalande, Campra and Mondonville. Belissen preferred a four-voice texture to the five-voice one popular with the Versailles composers. His choral style combines French and Italian characteristics: his choral fugues are highly developed and repeat the text continuously in the Italian manner. His orchestral treatment in the motets also reflects Italian practices, with the use of ritornello passages as an important articulatory device.

WORKS

Messe en Symphonie, D, frag., *F-C*
Beatus vir, 4vv, soloists, 2 insts, bc, *Pn*
Laudate pueri Dominum, 4vv, 2 insts, bc, *Pn*
Magnificat, 4vv, soloists, 3 insts, bc, *Pn*
Nisi Dominus, 4vv, soloists, 2 insts, bc, *Pn*
Presumably lost (mentioned in Achard): Benedicam, Bs, Credidi, Deus in nomine tuo, Jub, Lamentations, Mag settings, Messe en A mi la, Messe en a, Quam dilecta, TeD

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F. Raugel: 'La bibliothèque de la maîtrise de la Cathédrale d'Aix en Provence', *GfMKB: Lüneburg 1950*, 234–45
F. Raugel: 'La maîtrise de la Cathédrale d'Aix-en-Provence', *Bulletin de la Société d'étude du XVIIe siècle*, xxi–xxii (1954), 422–32
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F. Raugel: 'La maîtrise et les orgues de la primatiale Saint-Trophime d'Arles', *RMFC*, ii (1961–2), 99–116

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M. Signorile: *Musique et société: le modèle d'Arles à l'époque de absolutisme, 1600–1789* (Geneva, 1993)

JOHN HAJDU HEYER

**Belitz, Joachim** (*b* Brandenburg an der Havel, *c*1550; *d* Stargard, Pomerania [now in Poland], 26 Dec 1592). German composer. He matriculated at the University of Frankfurt an der Oder in 1570. Since he published a wedding motet at Frankfurt in 1581, together with one by the town's Kantor, Gregor Lange, he may well have continued to live there, or nearby, at least until then. From 1584, at the latest, until his death he was Kantor at Stargard. His successor, Peter Eichmann, acknowledged in his *Oratio de divina origine* (1600) the extent to which the cultivation and study of music developed during Belitz's tenure of the post: for example, he taught the basic elements of *musica poetica* and *musica practica*. Seven years after his death the guardian of his children, who was not named but may have been Eichmann, brought out a volume of 31 four-part lieder by him in villanella style; 22 are secular and nine sacred, and the collection ends with an eight-part piece. Eichmann included five other works by Belitz in his *Praecepta musicae practicae* (1604). The chapter 'De clavibus' includes the four-part homophonic *Da pacem, Domine*, which is in Gothic notation. There are two pieces in the chapter on mutation, one in cantional style in four parts, with sharply differentiated rhythms, and a bicinium, in which a hymn melody is treated freely. Here Belitz differed from Michael Praetorius in renouncing varied repetitions, but the two choral responsories for the Preface of the Mass included as examples in the final chapter, 'De tactu', are very similar to the settings of the same words in Praetorius's eighth book of *Musae Sioniae* (1610). The melody and general style of the six-part setting to German words are alike throughout; in the four-part setting to Latin words the embellished cantus firmus appears alternately in the tenor and cantus.

WORKS

Epithalamia in honorem … Lazari Opilionis (Frankfurt an der Oder, 1581) [incl. one motet each by Belitz and G. Lange]
Cantio gratulatoria … M. Wolfio, J. Fabro et D. Wilmanno (Greifswald, 1584), lost
Res, mores, amores: fröliche newe teutsche Lieder (Altstettin, 1599)
5 sacred works, 2, 4, 6vv, in P. Eichmann: *Praecepta musicae practicae* (Stettin, 1604)
10 works, 4–6vv, *PL-WRu* (inc.); motet, *D-Z* (inc.), ?lost

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MARTIN RUHNKE

**Beliy, Viktor Arkad'yevich** (*b* Berdichev, Ukraine, 14 Jan 1904; *d* Moscow, 6 March 1983). Russian composer. He studied the violin and composition at the Kharkiv Conservatory (1919–21) and composition with Konyus and Myaskovsky at the Moscow Conservatory (1922–9), and then returned to teach composition (1935–48), from 1941 as professor. After a further period of composition teaching at the Minsk Conservatory (1949–52) he went back to Moscow and became principal editor of *Muzïkal'naya zhizn'*. He held the titles Honoured Art Worker of the RSFSR and Honoured Artist of the Belorussian SSR. Early in his career he showed expressionist tendencies. In the 1920s he was a member of Prokoll, a 'production collective' of composers whose aim was to write music in the spirit of the new revolutionary era, and later works demonstrate an involvement with public concerns, expressed in his melody with a garish, poster-like immediacy. Several of his choral songs have enjoyed great popularity.

WORKS
(*selective list*)

Choral: Voyna [War], 1929; Golodnïy pokhod [The Hunger Campaign] (Pascal), chorus, pf, 1931; Syuita na chuvashskiye temï, 1936; 2 fragmenta iz poemï 'Vladimir Il'ich Lenin' (V. Mayakovsky), 1938; Step', 1954; Baykal, 1973; Russkiye lesa [Russian Woods], 1974; many other works, incl. folksong arrs.
Popular choral songs: Oktyabr'skaya pesnya [October Song]; Orlyonok [Eaglet]; Pesnya 30 divizii [Song of the 30th Division]; Pesnya smelïkh [Song of the Bold]; Proletarii vsekh stran, soyedinyaytes' [Proletarians of All Countries, Unite]; Smeley, krasnoflottsï [Bolder, Red Navy Men]; V zashchitu mira [In Defence of Peace]
Pf: 4 Preludes, 1922; Sonata no.1, 1923; 2 Fugues, 1925; Sonata no.2, 1926; Lyric Sonatina, 1928; Sonatas: no.3, 1942, no.4, 1946; many folksong arrs.
Solo songs, chbr pieces, theatre music

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Yu. Korev: *V. Beliy* (Moscow, 1962)
Ya. Frenkel': 'Nashi yubilyarï' [Our heroes], *SovM* (1964), no.1, pp.143–4
I. Mamgur: *Viktor Beliy*(Moscow, 1979)
Obituary, *Sovetskaya kul'tura* (17 March 1983)
I. Zemtsovsky: 'Predtecha operï novogo tipa' [Precursor to a new type of opera], *SovM*(1984), no.5, pp.27–8

GALINA GRIGOR'YEVA

**Belknap, Daniel** (*b* Framingham, MA, 9 Feb 1771; *d* Pawtucket, RI, 31 Oct 1815). American composer and tune book compiler. He worked in his native town as a farmer and a mechanic, also teaching singing schools from the time he was 18. He married around 1800, and in 1812 moved to Pawtucket.

Almost all his 85 known compositions were first printed in his own tune books, an exception being his most widely published piece, 'Lena', which was introduced in *The Worcester Collection* (Boston, 5/1794). Belknap's *The Harmonist's Companion* (Boston, 1797), a 32-page collection, contains only his own compositions, which are written in an American idiom untouched by European-inspired reform. His later compilations, *The Evangelical Harmony* (Boston, 1800), *The Middlesex Collection* (Boston, 1802) and *The Village Compilation* (Boston, 1806), are devoted almost entirely to American music; they introduced pieces by 17 Massachusetts and Connecticut composers as well as many of Belknap's own compositions. Unlike many of his fellow psalmodists, Belknap also wrote secular music. His compilation *The Middlesex Songster* (Dedham, MA, 1809) contains *Belknap's March*, his only known instrumental composition. The American Antiquarian Society owns two letters by Belknap, including one from April 1810 asking the composer Timothy Swan to sell him the copyright to his tunes 'China' and 'London'; Belknap published Justin Morgan's *Judgment Anthem* that year as a separate issue.

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RICHARD CRAWFORD/NYM COOKE

**Bell** (i) (Fr. *cloche*; Ger. *Glocke*; It., Sp. *campana*). An idiophone consisting of a hollow object, usually of metal but in some cultures of hard clay or even glass, which when struck emits a sound by the vibration of most of its mass. Bells differ from gongs in that their zone of maximum vibration is towards the rim, while that of gongs is towards the centre; bells are held at their vertex, or point farthest from their rim. While the word 'bell' is often loosely applied to any device that produces a metallic sound of gradual decay, a true bell is not so long in relation to its diameter as to be considered a tube closed at one end (*see* TUBULAR BELLS), nor so short as to form a shallow pan (*see* CYMBALS, GONG, METALLOPHONE). The term 'bells' often refers to the (*See* GLOCKENSPIEL (i)) because of its bell-like timbre; this usage originated in the USA and has become universally recognized though it has led to confusion with orchestral bells.

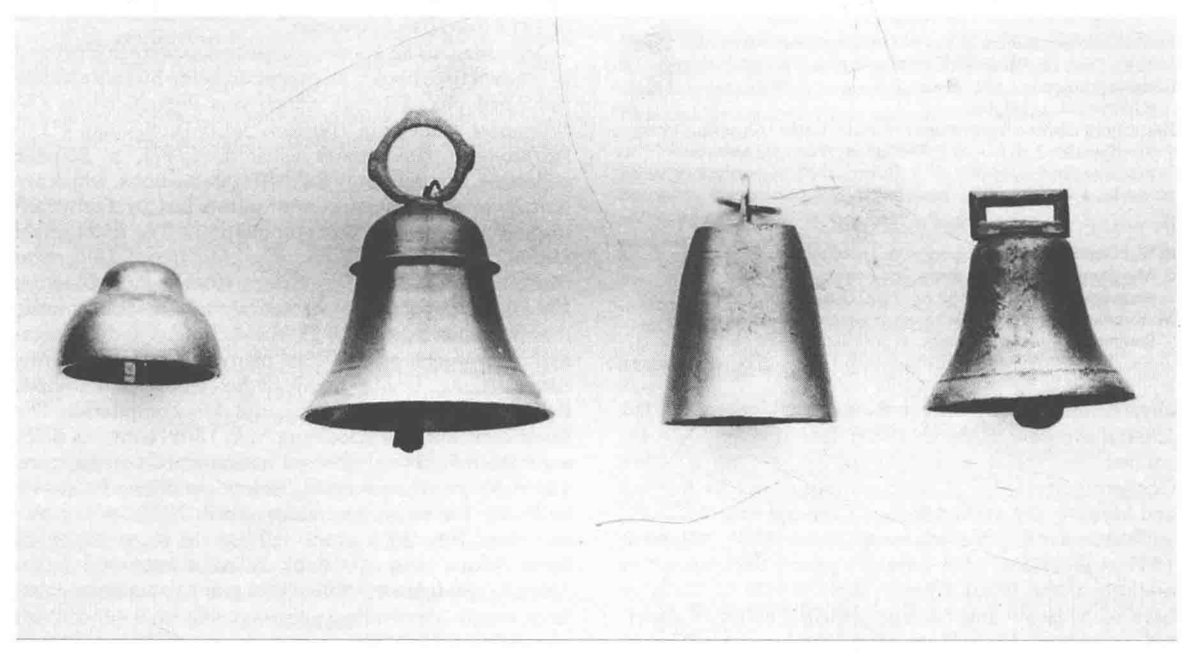
The bell is classified as a percussion vessel; certain types (for instance, pellet bells), however, are vessel rattles.

1. Forms and methods of sounding. 2. Timbre and tuning. 3. Sizes. 4. History: (i) East and South Asia (ii) Central Asia to the Mediterranean (iii) Africa (iv) Pre-Columbian America (v) Europe. 5. Bellfounding. 6. European techniques and traditions. 7. The use and representation of bells in art music: (i) The western European tradition (ii) The Russian tradition (iii) The English tradition.

1. FORMS AND METHODS OF SOUNDING. True bells are derived in shape from two basic forms: the cup and the hollow sphere. The cup form, also called the 'open' bell, is the more common. It appears in a great variety of profiles, of which the modern European tower bell with sides flared towards the rim is a representative example (figs.1 and 2). It is also found in more squat forms (as exemplified by many bicycle and clock bells, and some similarly shaped bells used in music) and in more elongated forms such as cylindrical and 'barrel-shaped' Buddhist bells, certain African tribal bells, and some of the earlier European 'beehive' and 'sugar-loaf' tower bells. In addition to the above forms, which all have circular rims, bells are found in many parts of the world with rims and cross-sections of oval, rectangular and other shapes – for example COWBELLS, which have been used in the modern orchestra for tonal effects.

When the word 'bell' is used without further description the open bell or cup form is usually meant. The hollow-sphere form, or crotal (Fr. *grelot*; Ger. *Schlittenglocke*), however, is equally universal and of equally ancient origin; a representative example is the sleighbell. Called the 'closed' bell in contradistinction to the 'open' bell, the crotal's basic form is the sphere, but it has as many varieties of shape as the open bell, resembling such diverse objects as clam-shells, pears or teardrops. It does not have a wide rim; instead, most examples have a long slot or crossed slots in the lower half, or holes in either the lower or upper halves. A few examples have holes in both halves; and a few large crotals, such as those at Shinto shrines, have neither holes nor slots (fig.3) and are therefore distinct acoustically from bells in the normal sense. Both open bells and crotals have a device at the vertex for attachment. This may be a lug, a loop or crossed loops ('canons': Fr. *anses*; Ger. *Krone*) or in many modern open bells simply a bolt hole.

An integral part of many open bells is a clapper. This is either a rod with a knob on it or, in many non-European examples, a pellet or ball suspended by a string or thong; it is attached to the bell on the inside directly under the vertex. Its purpose is to sound the bell by striking it: either the bell is oscillated to cause the clapper to hit it at opposite points on the inside, the prevalent method in Western church usage, or the clapper is pulled by means of a rope or wire to make it strike the bell on one side only, as in most Eastern church usages and in manual



*1. Small bells of 'open' or cup-shaped form: (a) Chinese; (b) Hindu, from India; (c) Arabian, from Iraq; (d) European (private collection)*



*2. Large bells of 'open' or cup-shaped form: (a) Buddhist temple bell (stationary), East Asia; (b) Christian church bell (swinging), Italy*

chiming and carillon playing. An open bell may also be sounded by striking it with a hammer on either the inside or the outside, as in automatic clock-chiming, or by striking at a fixed point on the outside with a ramrod, which is the customary Buddhist method for ringing very large bells (see fig.9 below). Where the hammer is used it is usually affixed permanently close to the bell and moved by remote control; however, a series of bells within reach of one or two performers may be played with hammers held in the hands, as with the Chinese *bianzhong*, the medieval *cymbala*, and some modern performances on handbells (*see* CHIMES, §1, CYMBALA (ii) and HANDBELL).

For crotals the device corresponding to the clapper or hammer of the open bell is a loose pellet permanently enclosed inside. The crotal is sounded by agitating it so as to cause the pellet to bounce freely and strike the inner surface. There are crotals which have several pellets inside them, just as there are portable open bells with several clappers.

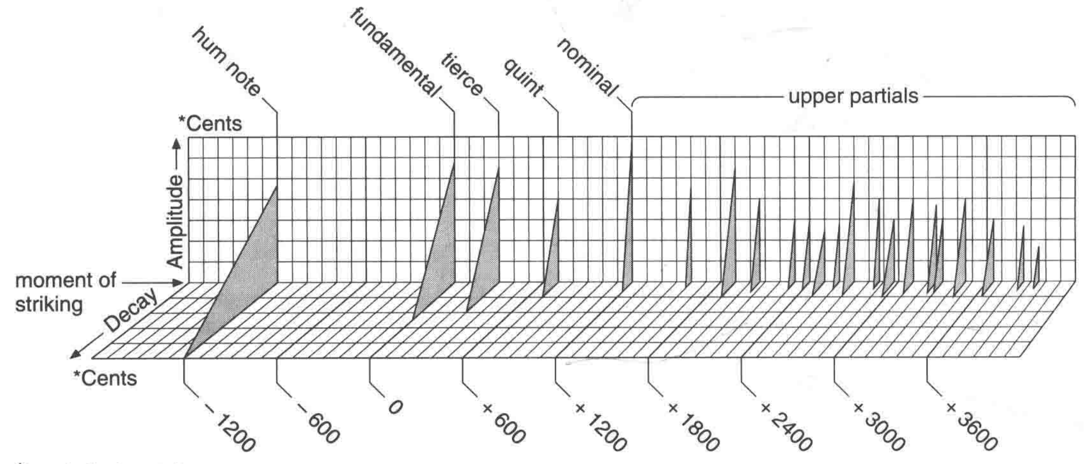
2. TIMBRE AND TUNING. When a bell is struck it gives off a complex sound containing a considerable number of partials that may or may not be in concordant relationship, rather than a fundamental pitch with a series of concordant harmonics above it (as found in most wind and string instruments). Moreover, after each stroke the sound does not cease abruptly, as with the drum or the xylophone, but continues for an indefinite period depending on the bell's form and size, and the elasticity and homogeneity of the material of which it is made. The highest partials cease very soon after striking, and the lowest partial – which is not the loudest during most of the total decay – lasts longest (fig.4 and ex.1).

In European tower bells the hum-like quality of this lowest partial led English bellfounders to call it the 'hum note' (Fr. *bourdon*; Ger. *Unteroktave*). The next frequency, approximately an octave above but greatly varying in untuned bells, gives the impression of being the principal pitch of the bell during most of its decay, and is therefore called the fundamental (Fr. *principal*; Ger. *Prime*). The next two partials are called the tierce (Fr. *tierce*; Ger. *Terz*) and quint (Fr. *quinte*; Ger. *Quinte*): they lie approximately a 3rd and a 5th above the fundamental. This 3rd tends to be minor, not major, which indicates that these frequencies are independent partials, not overtones generated from a common root. Approximately one octave above the fundamental is the nominal (Fr. *nominal*; Ger. *Oberoktave*), so called because although it is short-lived its intensity at the moment of striking has great influence in defining the pitch of the bell. Above the nominal there are more partials: in the sound of a large bell there may be from ten to perhaps 100 extending over several octaves. They are in more or less dissonant relationship to each other and to the lower partials, but their decay is so rapid that they scarcely affect the pitch of the bell. However, they give its sound the rich, vibrant attack that is an essential characteristic of a bell's timbre and makes it uniquely useful for arresting attention.

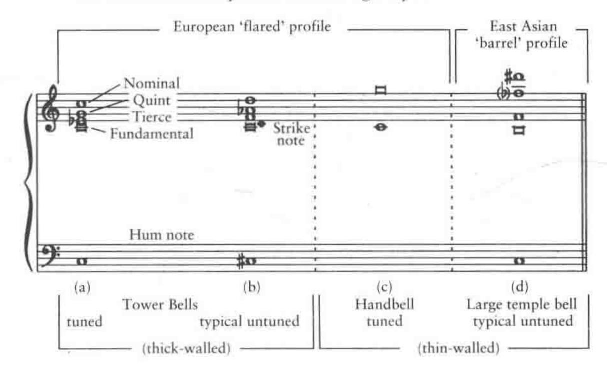
In bells where the fundamental and the nominal are not a true octave apart, a keen ear can recognize another frequency at the instant of striking which lies a true octave below the nominal. This is called the 'strike note' (Fr.

*3. Bells of 'closed' or crotal form: (a) talismanic, for an animal, Mongolia; (b) a talismanic suzu, for a person or his goods, Japan; (c) musical, tuned for orchestral use; (d) musical, attached to a dancer's ankles (ghuṅgrū), India; (e) a giant Shinto suzu, to alert a deity, Japan (private collection)*

*note de coup*; Ger. *Schlagton*). It is of very short duration, and has caused controversy among acousticians because it is not of the same nature as the other partials but is a resultant tone. In bells with the fundamental an octave below the nominal it becomes part of the fundamental. Its presence has been a debatable asset, for while it is considered objectionable in music on chimes and carillons where precise pitch relationships are demanded, it may actually enhance the effect of bells swung as a peal, where the aural interest is that of kaleidoscopic patterns of sound melting one into the other, or of Russian-style chiming, where the interest derives chiefly from the sounding of rhythms and timbres at high and low pitches. From the 13th century, when a few founders – after a careful study of profile design – succeeded in casting bells with octaves between the nominal and the fundamental (thus eliminating an obvious strike note), European opinion has altered over the necessity of this interval in




*4. Partials of a tuned carillon bell showing relative pitches, amplitude and decay (after Erich Thienhaus)*




Ex.1 The most prominent partials in four varieties of the common open bell, with the fundamental partials determining the pitch shown as breves.

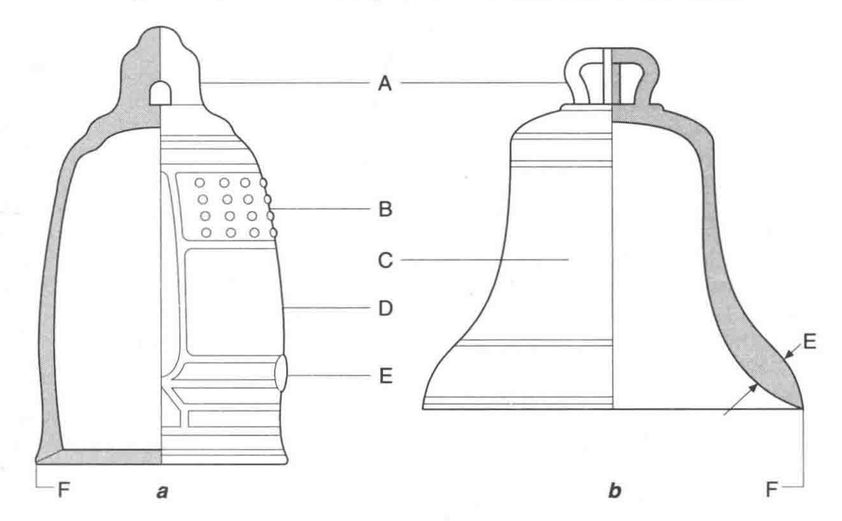
bells sounded by swinging. A controversy raged in the English press in 1933, for example, when the historic 'Bow Bells' of Bow Church, Cheapside, London, were replaced by bells with true octaves. Those bells, destroyed in World War II, were in turn replaced by the present ones, in which the interval is a few cents under the octave (*see* WHITECHAPEL BELL FOUNDRY).

Such fine control of individual partials in a bell is achieved by tuning the bell after it is cast. Tuning involves removing a small amount of metal from the bell's inner surface at certain concentric zones that determine the pitches of specific partials. This is a very delicate and highly skilled operation, for very slight alterations in the profile of the bell may alter the pitch frequency not only of the partial in question but of others as well. It is usually done in the foundry immediately after the casting, and remains permanent for the life of the bell unless it is affected by corrosion. In bells used for chimes and carillons the five most important partials (named above) must be tuned. The pitch to which they are made to relate is the fundamental: the nominal is tuned an octave above and the hum note an octave below; the tierce a minor 3rd above; and the quint a perfect 5th above (ex.1). As the removal of metal in most zones tends to lower – rather than raise – the pitch of the particular partial, bells intended to be tuned are usually cast sharp, and then 'tuned down'. The above process is the internal tuning of a bell. For a bell to be used in musical performance with other bells there must also be external tuning: that is, the fundamental of each bell must be at the proper scale interval, not only from its other partials but also from the fundamental of every other bell.

This tuning of the five principal partials applies to bells of the form and thickness of the conventional Western tower bell, that is a conoid 'cup' form with its bottom or rim diameter twice that of the top diameter and equal to the distance between the edges of the two diameters. The sides of this type of bell are in fact not straight, but from the top flare out slightly for two-thirds of their length and then flare more rapidly until turning down at the rim. With the increase in flare at the outside there is also an increase in the thickness of the bell wall, the maximum thickness occurring near the rim at the zone where the clapper strikes, called the 'sound-bow' (fig5*b*).

After European bellfounders determined that these proportions yielded both the best bell sound and the necessary durability to withstand years of severe pounding from the clapper, they discovered that with slight deviations in profile and in the ratio of height to diameter they could cast a bell which, under proper foundry conditions, would have from a 7th to a 9th as the interval between fundamental and nominal. Some founders developed sufficient skill, in filing or chiselling at a few places on the inner surface, to bring this interval to an octave. This fine adjustment was not considered necessary for great outdoor bells, which were to inspire with awe as they summoned to church, or to drive demons out of occasional storms: but it was required for the more musical uses of bells on the *cymbala* and other chimes, and for the regular iteration of musical figures as clock signals. The relation of thickness to pitch (the thicker the bell the higher the pitch) had been determined in making *cymbala* bells in monasteries in the 12th century, just as it had been determined some 17 centuries earlier in making sets of oval *bianzhong* bells in China (*see* ZHONG). By 1200 CE there were founders who could make tower bells with pure octaves between the fundamental and the nominal.

The first known written work on bell acoustics appeared in China in the 3rd century, and dealt with the sounding of bells by sympathetic vibration. The earliest dated treatises on bells in Europe are from the 13th century. One, by the French monk Vincent de Beauvais, noted three pitches in a bell and is the earliest record of




*5. Structural comparison of Eastern and Western bells*

*(a) Japanese bonshō*
*A Ryūzu ('dragon head') – single loop*
*B Chichi-no-ma ('nipple area')*
*D Ike-no-ma ('pond area') – may hold inscriptions or iconography*
*E Tsukiza ('striking-point')*
*F Koma-no-tsume ('hoof') – the thickest part of the bell*

*(b) Western*
*A Cannons – crossed loops*
*C Waist – lines at top and bottom are optional (inscriptions are usually placed near the lines, inconography in the middle)*
*E Sound-bow – striking-point at angle indicated, usually on inside*
*F Rim or lip – comes to a point, may be variously shaped*

recognizing partials. There is material on bells and their proportions of weight and size in Walter Odington's *Summa de speculatione musice* (pt.3, *c*1300). Another treatise is credited to Theophilus Presbyter, a monk attached to a Benedictine monastery near Essen, who may have been of Byzantine birth and who has been dated as early as the 10th century; his *Diversarum artium schedula* (bk 3, §§lxxxv–vi) discusses the bellfounder's craft in great detail, and had a strong influence on bellfounding throughout Europe. In the 13th century bellfounding passed into lay hands; bellfounders experimented with broadening the rim to withstand clapper thrust and with other new profiles, trying to find the best design of bell for church towers, which were then increasing in number. The founders next developed the outward curve of the sides into the tower-bell form presently most common, which in some countries is referred to as the 'Gothic profile'.

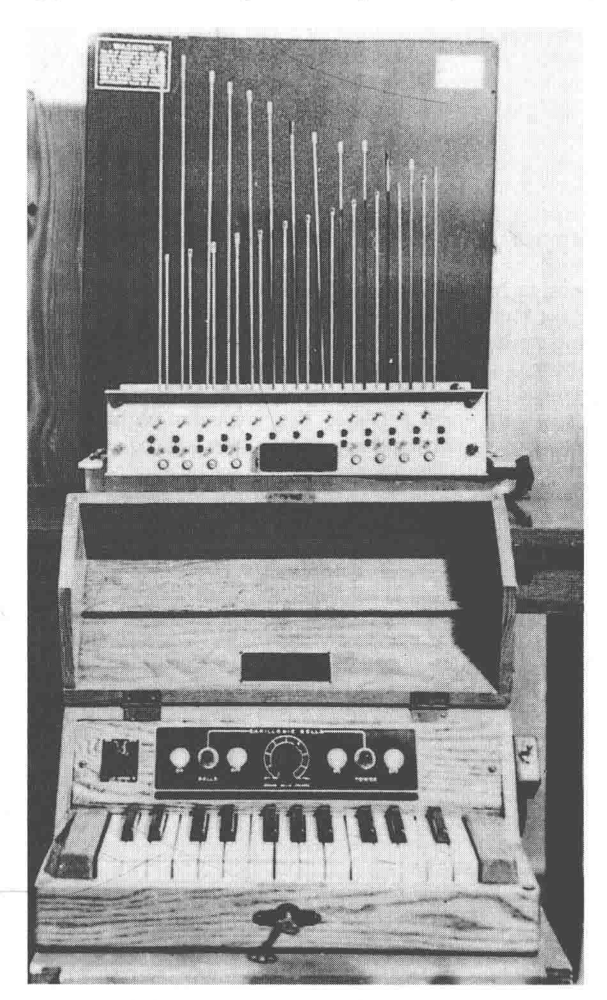
Modern investigations into bell acoustics sprang from the conflict between theological dogma and scientific curiosity among some men in religious orders. In the 17th century Mersenne wrote that the ringing of churchbells could disperse storms and thunder, but he was not sure whether this was due to the bells' baptism or to their vibrations tearing through clouds and releasing the thunder in them. He published a table of weights, diameters and thicknesses of sound-bows for bells sounding the C major scale in sizes up to 90 cm in diameter and weighing 450 kg. Mersenne's investigations, along with those of Descartes and of Christiaan Huygens, who also perfected a tower-clock mechanism, opened the way for the development of a wide range of well-tuned bells such as those made by the Hemonys and other 17th-century founders.

The investigations into bell acoustics by Mersenne and Huygens were continued in the 18th century by Leonhard Euler in Switzerland and Ernst Chladni in Germany, and in the 19th century by Baron Grimthorpe, Lord Rayleigh and Canon A.B. Simpson in England. In the 1890s Simpson made studies of sets of English and nearby continental bells, and reported that in most of them the founders had tuned only one partial, either the nominal or the fundamental, but in the bells of the best 17th- and 18th-century carillons on the Continent the founders had tuned the five most prominent partials. He therefore advocated that founders of his day should also tune all five, and he indicated the zones on the inside of the bell where metal should be removed in respect to each partial. Few founders followed his advice; but John Taylor & Co. and then Gillett & Johnston developed sufficient skill to tune a chromatic series of carillon bells properly. Although Simpson's desire was simply to improve the sound of English churchbells, he can be said to be the father of the modern CARILLON.

At the same time Aristarkh Izrailev, a Russian priest, conducted research on Russian stationary bells (Russ. *zvonï*) and P.J. Blessing investigated swinging bells in Germany. The reawakening of Dutch interest in the carillon included research by Abraham vas Nunes in 1909 on the bells of François Hemony. During World War I Johann Biehle conducted research in Germany on the tonal qualities of steel bells as possible replacements for bronze ones that had been sequestered to supply bronze for war purposes.

In the 20th century a few Japanese physicists, including Ichiro Aoki (who published from 1934 to 1957), did research on the sounds of large and medium-sized Japanese bells. In the USA research was done by the Meneely bellfounders (Watervliet, NY) in the 1890s and A.T. Jones in the 1920s. Jones's research was followed in 1930 by that of Franklin Tyzzer, who introduced a new procedure into bell-tone analysis: while 17th-century Dutch founders used bronze bars similar to those of the East Indian gamelan as tone standards, and 19th-century founders and physicists used both resonators and plain and adjustable tuning-forks, Tyzzer used an electric oscillator that could be set to various frequencies and touched to the bell to cause each partial to sound individually as a sustained tone. The same procedure was used by Erich Thienhaus in Germany during and after World War II, and by E.W. van Heuven in the Netherlands just after the war. They worked under unique conditions in that the wartime removal of bells from towers in both countries made it possible to bring selected bells to the laboratory for testing. Since then a great variety of research on old and new Dutch bells has been conducted in the Netherlands by André Lehr.

Shortly before and after World War II other electrical apparatus was developed not only to analyse bell tones



*6. Imitation bell instrument, with rods substituting for bells, possibly by Schulmerich, c1950*

TABLE 1: The largest bell in each of 12 countries

| *Weight kg* | *Diameter cm* | *Shape* | *Pitch* | *Date* | *Place* | *Name of bell* |
|---|---|---|---|---|---|---|
| 201,924 | 690 | fl | | 1735 | USSR, Moscow, Kremlin | 'Tsar Kolokol' III |
| 88,360 | 495 | fl | | 1790 | Burma, Mingun, near Bodawpaya | |
| 72,000 | 227 | cyl | | 771 | Korea, Kyŏngju, National Museum | 'Emelie' |
| 55,000 | 400 | cyl | | *c*1415 | China, Peking, Ta Chung Ssu | |
| 26,300 | 277 | cyl | | 732 | Japan, Nara, Tōdai-ji | |
| 24,200 | 325 | fl* | *c* | 1923 | Germany, Cologne Cathedral | 'Petersglocke' |
| 20,132 | 314 | fl* | *c* | 1951 | Austria, Vienna, St Stephen's Cathedral | 'Pummerin' II |
| 18,835 | 304 | fl* | *c* | 1891 | France, Paris, Sacré Coeur | 'La Savoyarde' |
| 18,564 | 311 | fl* | *c* | 1931 | USA, New York, Riverside Church (also used in carillon) | |
| 16,998 | 292 | fl* | *d*♯ | 1881 | UK, London, St Paul's | 'Great Paul' |
| 16,003 | 262 | fl* | *d*♯ | 1847 | Canada, Montreal, Notre Dame | |
| *c*15,700 | 250 | fl* | *d* | 1785 | Italy, Rome, St Peter's | |

fl flared, mean height about ¾ of diameter; hangs stationary
fl* same shape as fl; swings
cyl cylindrical, mean height greater than diameter; hangs stationary

but also to imitate them. The reproduction of swinging bells, tried in Germany, proved impractical because of the changes in timbre and surge as a bell swings in opposite directions; but the sound of stationary bells was approximated closely enough for the 'electronic carillon' to be promoted in areas where real tower bells were little known. Two American physicists who were also carillonneurs – Robert Kleinschmidt and Arthur Bigelow – were prominent in pioneering this instrument. One principle of its operation involved activating metal rods (one for each note) and amplifying their vibrations (fig.6). The difficulty was that although the timbre might approximate to that of a bell for an instant, it was not the same throughout the decay, and in low notes the rich effect of the many high partials of large bells was lacking. The instrument was played automatically or from a digitial keyboard without transmission of the touch, and all dynamic variation was by electric control affecting the whole range at once.

It has been demonstrated that concordant tuning in a bell is not always preferable. In the early 1950s the Dutch found that, after a government commission for the inspection of tower bells permitted only those bells with partials reasonably in tune to be rung, every bell in a city sounded alike and could be distinguished only by its direction and pitch. The Russians learnt to value an element of discord in tower bells somewhat earlier: after the work of Izrailev and others, some careful tuning was done to Russian *zvonï* (e.g. those in the Russian Orthodox church in the Garden of Gethsemane, Jerusalem), but it was found that the magnificent timbre of the old Russian bells was sacrificed. (Tchaikovsky planned to use the glorious Russian bell timbres in the first performance of his *1812 Overture* by having all the churchbells of Moscow rung on a signal from cannon in the Kremlin, but he had to be content with the massive bells at Uspensky Cathedral where it was first performed.)

The large Buddhist bells of East Asia, although not so dissonant as corresponding Western bells because of their fewer partials, are favoured with enough dissonance to have one to three beats per second; one reason they are hung low is so that the listener can come near enough to feel this pulsation bodily. For a discussion of the vibrational properties of bells, *see* ACOUSTICS, §V, 5.

3. SIZES. No instrument has been made in such a wide range of sizes as the bell. The smallest is no bigger than a pea; the largest could be used as a room. The smallest open bells have a diameter of less than 5 mm, and the largest just under 6 metres. Between these extremes bells have been made of almost every size, depending upon use, cost, attractiveness and the development of the bellmaking craft. But use and cost have determined that most open bells are much closer to the smaller size given than the larger, while all crotals are relatively small. The largest crotals (worn by Indian elephants) are about 18 cm in diameter, and the smallest (on pre-Columbian American jewellery) about 5 mm.

For such a universal instrument as the bell it is meaningless to speak of standard sizes. The size of a bell can sometimes be suggested by stating its use, as with a tower bell or animal bell, but this is in no way precise. Weight is in some ways a more useful standard than dimension for differentiating bells, especially large ones, because bells of very little difference in linear measurement may differ greatly in weight. In standard usage the figure given for the weight of a bell includes any inseparable protuberances for attaching it to a fixture (although this is not included in the height) and for holding its clapper, but does not include the weight of the clapper. The range of weights of bells is much greater even than that of their dimensions. Bells have been reported weighing as little as 1·5 grams and as much as 200,000 kg. Most bells are closer to the smaller limit than to the larger, and relatively few weigh more than 20,000 kg (Table 1).

There is no direct relationship between weight and size, even for bells with homologous outside dimensions, because of variables such as thickness (small bells varying up to ten times in weight; large bells having less variation in proportional thickness with more variation in actual weight), material (e.g. bronze or clay), or porousness due to slight differences in the manufacturing process.

It is difficult to obtain reliable statistics on the size of a bell, although the dimensions of existing bells can be measured. But often the investigator must rely on records of weight that may vary according to whether they represent the intended weight before casting, the weight of the total material used less that of what remains over, or the weight of the bell when it is removed from the mould. However, the true weight of the bell is its weight after cleaning and tuning (if done), when ready for delivery. There is a method for estimating the weight of a bell that is already in place, provided it is of circular plan,

but the exactness of this method depends on the accuracy of measurement of the profile, which can be guaranteed only if the profile is in exact homologous relationship to a known one.

4. History. The bell is found in many cultures both ancient and modern, and probably originated as a copy and development of two natural noisemakers: the pod filled with dried seeds (a natural rattle) and hard sticks arranged in a loose cluster. The bell's earliest use appears to have been as an amulet worn by people to impress both gods and men; this was the case with the golden bells on the high priest's robe (*Exodus* xxviii.33–5). They were also attached to animals to guard against evil spirits, frighten away predators, and hold a flock together by its distinctive sound. Although the magic or sacred efficacy of bells is almost nowhere maintained, it was an important part of their historical use in both Christian and non-Christian cultures.

The bell's cultivation as a musical instrument developed from its having been worn by people and shaken as a rhythm instrument to emphasize body movements in temple dances. Later it was hung on a frame singly or in small groups and used as a tone-colour instrument in court orchestras and was played by striking; from this it developed into an instrument of fixed scale comprising bells tuned in series. Bells were used thus in China from the Zhou to Ming dynasties (1122 BCE to 1644 CE) and also provided a means of fixing interval relationships in the Chinese system of music theory. Such an instrument did not appear in Europe until about the 13th century, when it was used both for musical performances and to give the pitches for plainsong incipits. The Chinese development has been kept alive in Korea; the European one, after receiving further expansion in the Low Countries in the 17th century, has spread to all areas of Western culture (*see* Chimes, §1, Carillon, Handbell).

Paralleling the bell's musical uses, and sometimes borrowing from them, was its cultivation as a signalling device. This development can be traced back to the hanging of small bells on draught and riding animals to indicate their approach; to the placing of somewhat larger bells on posts and gates to warn of danger or designate an area of military control; and then to the hanging of still larger bells in specially built permanent structures to call people to religious and secular assemblies, mark the hours, enhance public rejoicing and solemnize public mourning. Meanwhile, the use of small bells was developed in various ways for such local signals as summoning a person.

*(i) East and South Asia.* Excavations suggest that small bronze bells of both open and crotal types, circular in cross-section, came into use first in South-eastern Asia before 3000 BCE, and from there spread to India, China and the Near East. They were worn on the dress, presumably to ward off evil, signal a person's approach or emphasize body movements. Between 1500 and 1000 BCE open bells of oval circumference with pointed or 'fishmouth' rims came into use in China. They were made in increasingly large sizes until about 1000 BCE, when bells too large to be carried were made, necessitating a distinction between portable and non-portable bells. The non-portable ones were hung on a frame and struck with mallets. Terms describing the timbres of bells came into use, and eventually the tuning of bells to standard pitches was developed. By the 5th century BCE bells held an



*7. Small crotal bells tied to leather pads and used to accentuate rhythm in a ritual dance, Ambalangoda, Sri Lanka*



*8. Windbells under the eaves of the Outer Gate, Azula Temple, Western Hills, near Beijing*

important place in Chinese state orchestras playing for Confucian rituals (*see* Chimes, §1). For a detailed discussion of early Chinese bells *see* Zhong.

With the spread of bronze casting in the last centuries BCE, another form of open bell, the windbell (with clappers moved by the wind; fig.8), came into being; these were hung in groups from the eaves of sacred structures from Bali to Tibet, replacing clusters of sticks and other natural materials. In regions where the horse was widely used, crotals were favoured over open bells on harnesses because they could be sounded by vertical (as well as sideways) shaking and so were better adapted to trotting motion.

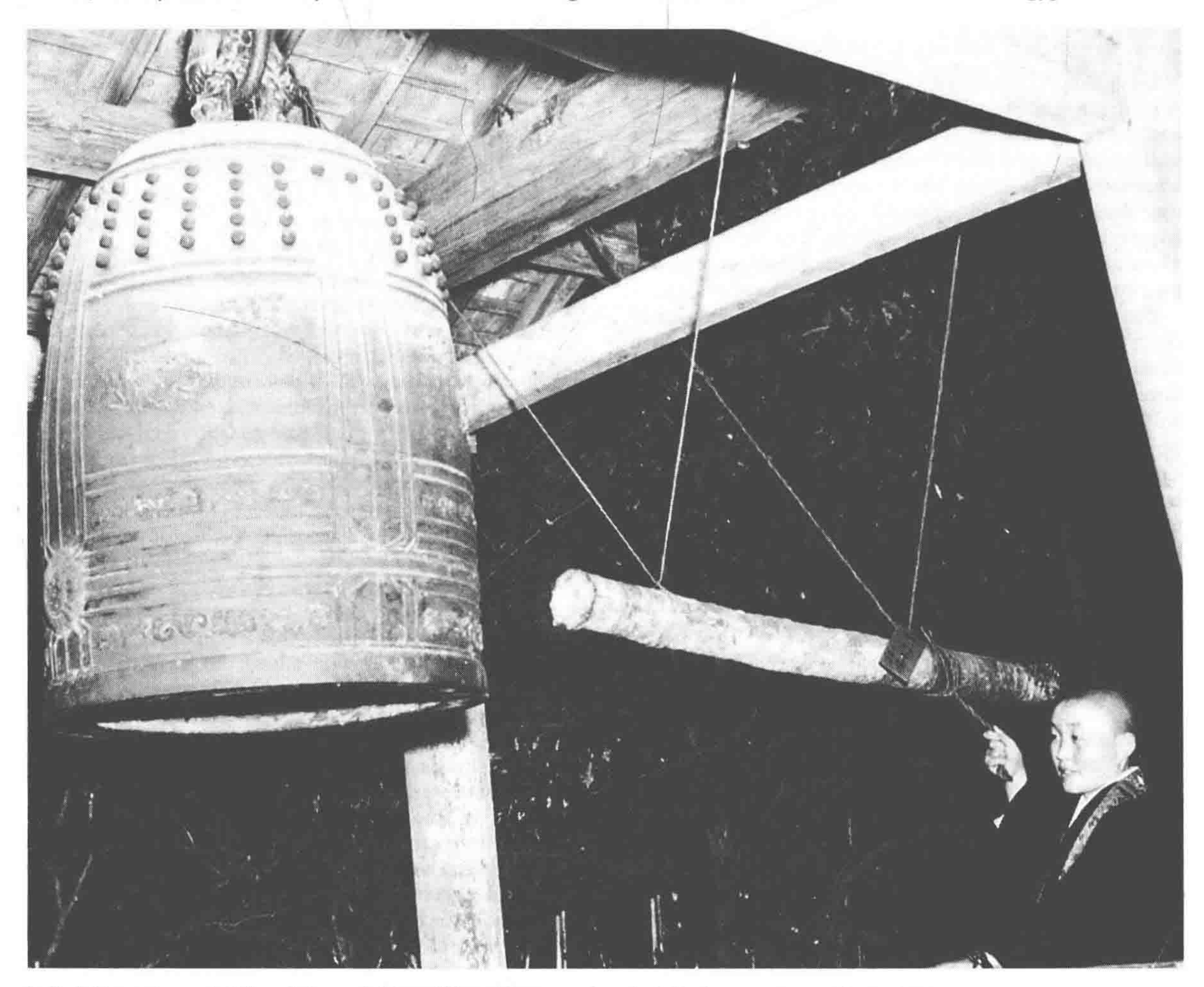
In India both crotals and open bells started to be used in Vedic ritual in about the 6th century BCE. Iconologically the open bell with flared sides represented the lotus flower. Handbells continue to be used in rituals and crotals are affixed to dancers' ankles. Open bells are hung in temple porches for devotees to invoke the deity they are about to worship by moving the clapper (*see* Ghaṇṭā).

Buddhism adopted the handbell and the temple bell, and spread their use. It also made greater use of windbells, placing them in profusion along the eaves of temples and pagodas, so that at shrines where hundreds and even

thousands of them hung each gust of wind caused aeolian effects as if from a great orchestra. Buddhism related bellfounding to astrology, and cast larger bells than ever before as darbār ('court') bells. With its eastward spread Buddhism carried the bell of circular cross-section to China, where its much longer sound decay eventually caused it to replace bells of rectangular or oval cross-section. In Japan the Buddhist-type bell (see fig.9 and fig.5*a* above) was the successor to a flat bell with wide flanges. The belief that bell sounds transmitted a spiritual essence stimulated the casting of colossal bells by Korean, then Chinese and Japanese founders (see Table 1 above). This led to the use of large bells at gates for defence signals.

*(ii) Central Asia to the Mediterranean.* From prehistoric times in the area north of the Himalayas and west as far as the Caucasus, bells were light enough to be held in the hand or worn on pack animals because of the nomadic habits of the population. Any increase in volume of sound was effected by using bells in clusters. In about the 10th century BCE Iranian open bells were formed as representations of the flower, and crotals as the fruit of the pomegranate, thus adding bell timbres to potent visual symbols of regenerating life forces. In the 9th century BCE small rugged open bells were worn on Assyrian royal horses, and by the 5th century BCE such bells were hung singly on horses and camels from India to Libya and the Balkans. The Turks and Mongols made two-note crotals by joining two hemispheres sounding different notes to enclose the pellet. In Afghanistan the characteristic rhythmic patterns set up by bells on pack animals moving at an even pace were transferred to drum music and given descriptive names such as *zang-i-shotor* ('camel-bell rhythm') etc. The development of a clapper with an extension or 'flight' led to clusters of bells, one inside the other, used on camels in Persia and Egypt.

Although crotals (first of clay, then of bronze) were in use in Egypt as early as 2000 BCE, open bells did not appear until about 1000 BCE. They were probably first used as cult bells, often being decorated with the heads of such sacred animals as the ram, jackal or lioness, and sometimes shaped so that the body of the instrument represents the face of the god Bes. Magical purpose is clear in the case of a bell found at Meroe in the northern Sudan (late 1st millennium BCE), on which are incised figures of captives transfixed with arrows or the sword. The developing use of animal bells is illustrated by the splendid sets found with horses in the burials of X-group chiefs at Ballana and Qustul, reminiscent of the bells shown on horses in Assyrian hunting scenes. The wearing of bells for certain dances is a very ancient custom, traceable from the Middle East across Egypt to western



*9. Buddhist stationary bell (bonshō) sounded by striking with a ramrod, at the Jakkoin convent, near Kyoto, Japan*

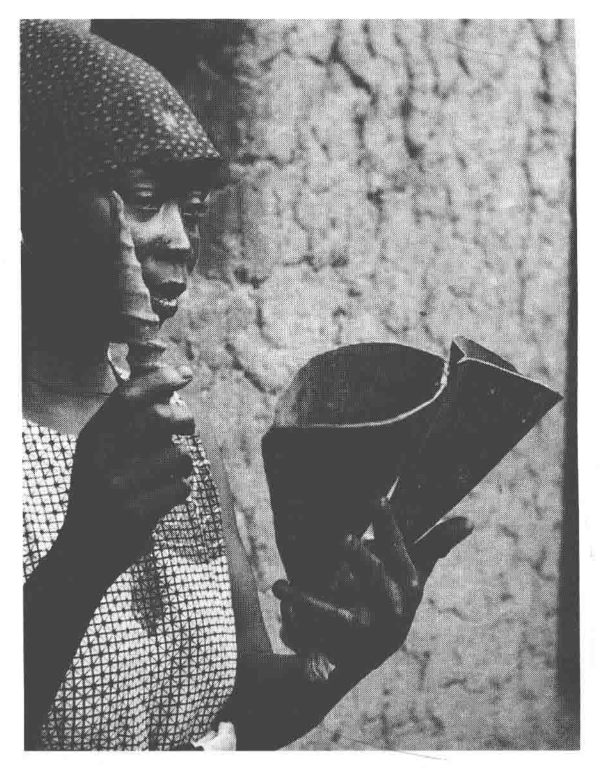
Africa (and eventually found in England in morris dancing). Just as the role of cult bells evolved from one of protecting against a wrathful god, to marking the order of worship of a beneficient one, so their iconology developed from representations of reptile and animal deities to representations of flowers, abstract designs and the Coptic cross (*see* HANDBELL, fig.2).

In Greece, clay bells were in use from about the 8th century BCE and bronze bells from the 6th. They were all small and seem to have had slight musical or terpsichorean use, being employed rather as windbells to attract beneficient spirits or as votive offerings to a god. They also had military uses, such as dismaying people who were unfamiliar with the sound of metal. The Etruscans made use of large decorated bronze bells in funeral rites, presumably for apotropaic purposes. The cymbala and the crotala were the preferred instruments for dancing until Roman times, when both open bells and crotals, alone as well as with other instruments, were used to mark the rhythms of dances at festivals, especially in the orgiastic rites associated with Dionysus. With the gradual admission of the public to view rites formerly witnessed only by priests and initiates, a small bell was rung in front of some temples. The transfer of this custom to Christian rites in Alexandria and Carthage in the 3rd to 5th centuries may be seen to have prefigured the church tower bell. The largest pre-Christian Roman bell, found near Basle, Switzerland, and dated from about the 2nd century CE, is 17 cm in diameter and 10·5 cm high.

*(iii) Africa.* From ancient times a great variety of bells has been used in all parts of sub-Saharan Africa. They are in both crotal and open forms, and mostly are made of hammered iron, although some are of wood and a few of cast bronze. All the indigenous types are portable, the largest being about 50 cm high (without the handle). There are also instruments that are simply pieces of folded iron and are not strictly bells.

The main uses of African bells are for ritual, music and the protection and location of cattle. They are used musically in processions, dances and especially songs introducing dances. The crotal is employed for tone colour, either separately or attached to another instrument as in the harp-lute of Sudan, West Africa. However, it is used more sparingly than the open bell because it usually is deemed to have a greater ritual potency. Most crotals retain the shape of the natural pod rattle from which they are derived. The custom of wearing small crotals to give tonal emphasis to body movements is not so great as on other continents, JINGLES being used instead.

In some parts of Africa there are metal open bells with a suspended crotal for a clapper. However, the most typical open bell from Liberia to Mozambique has no clapper. It is made of forged iron shaped like a pyramid or a flattened hood, and is held in the left hand and struck with a hammer held in the right (fig.10); these struck bells may be manipulated against the players' bodies to produce changes of sound, usually in rapid succession. Sometimes two or three are joined to form a two- or three-note instrument. There are also wooden bells, usually with clappers and sometimes with multiple clappers hung to strike each other as well as the bell so that the instrument (resembling certain buffalo bells in South-east Asia) serves as both jingle and bell. In some parts of Africa a progenitor of the bell is used: the shell of a nut with a stick suspended inside as a clapper. Unusually, the *erero*, an open cast-bronze bell 10 to 30 cm high found in Benin, southern Nigeria and in variants along the western coast to the Congo, is regarded, however, more as an object to revere than as an instrument to sound.



*10. Double iron handbell (kuge) of the Hausa people, Nigeria, 1973*

*(iv) Pre-Columbian America.* Small bells were used in most areas of North and South America before the European invasions of the 16th century. A multiple-clapper wooden bell, resembling those in parts of Africa and South-east Asia, was known from Bolivia to Argentina. Clay crotals in imitation of natural pod rattles were made in Central America between 2000 and 1000 BCE. About the 1st century CE small clay crotals were atached as tripod legs to clay bowls, a device which had been applied to metal bowls in China in the 5th century BCE. In the 5th century CE remarkably clear-sounding clay crotals up to 10 cm high were made in Mexico, as well as cone-shaped open bells; both kinds are still in use.

Metal bells first appeared between the 8th and 10th centuries in Colombia and Peru. They evolved from a tine conic jingle of copper, first taking the form of an open bell with a pellet suspended inside, and then of a crotal with the pellet enclosed loose. These were cast in bronze in sizes from 4 to 16 cm high, first in teardrop shape, then in fruit and animal forms. By the 11th century they were also made of gold and silver alloys in smaller sizes. Generally in South America the crotal was both a ritual object and an article of dress. In Peru it was attached to the leg to mark rhythms in dances. Metal crotals were circulated widely along trade routes from Argentina to what is now the central USA, being particularly attractive to peoples without indigenous metal. For their ceremonies the Aztecs imported great numbers of crotals from subject peoples. Metal open bells were also made in South

America, but were less widely used than the crotal. They were made in several shapes, in heights up to about 30 cm. Some had single or multiple clappers of bone or stone, but metal clappers were unknown. One of their uses was as animal bells on llamas in caravans.

*(v) Europe.* The primary development of the bell in Europe was as a signalling device first for the Christian church and later for secular uses. Crotals on censers and other altar furnishings were derived from the rituals of earlier faiths. The open bell was first spread by Celtic missionaries who from the 5th century to the 9th placed handbells, mostly of forged iron, in religious houses across central and northern Europe from Germany to Iceland. Cast bells began to be manufactured by Benedictines in Italy at the end of the 6th century, and their use, first in handbell size but then larger, spread north and west across Roman Catholic Europe; gradually they replaced forged bells because of their louder volume and longer decay. This led to the use of large bells permanently attached to religious buildings for regulating religious life. Eventually the upper part of the church tower, originally a structure for defence, became the usual place for housing such bells, which increased in size and number as religious institutions grew in size and wealth over the centuries. These tower bells were sounded in the same manner as handbells by swinging, regardless of their size. This added a surge to their volume which has been a characteristic of Western churchbell sounds ever since, while limiting their rhythmic and melodic use.

In eastern European churches the original signal for calling to worship was the sound of 'knocking', made by striking on a thick wooden board called (from the Greek) a SĒMANTRON. Tower bells appeared much later than in Western churches. As they were gradually adopted, however, the custom of 'knocking' was transferred to them by fastening the bell stationary and pulling the clapper to strike it. This method of sounding does not put such a sideward thrust on a structure as do swinging bells; therefore when the Eastern churches became increasingly wealthy they tended to acquire more bells, and much heavier ones, then were found in Western church towers.

At first the accumulation of bells in both Eastern and Western towers resulted from their function of giving distinct signals for mass, obit, alarm etc; hence a distinct, recognizable timbre for each bell was desired. Indeed for some uses a disagreeable timbre was the most effective (e.g. the alarm bell 'tocsin', originally a manner of striking the bell rapidly high on the waist to bring out the upper partials). But as it became more common to ring several bells together for festive occasions, attention was given to improving their tone. This led to changes in the bell profile in order to bring the most prominent partials into octave relationship (see §2); the earliest extant example of this, a bell in the parish church at St Martin am Ybbsfeld, Lower Austria, is dated 1200. The next step was to relate tower bells tonally. This had already been accomplished on much smaller bells in monasteries (*see* CHIMES, §1). In the 14th and 15th centuries the impetus to relate the pitches of tower bells to short scale segments came from a desire to use fragments of liturgical melodies on tower clocks in abbeys, or to suggest such fragments in the interplay of notes in swinging peals.

In most of western Europe bells were swung at the natural pendular tempo of each bell, causing the smaller, higher-pitched bells to sound in faster succession than the larger, lower-pitched ones. In England a method of checking the bell's movement after each stroke was devised, so that each bell sounded the same number of times; variety was achieved by changing their sequences (*see* CHANGE RINGING). The arrest of the natural pendular swing of bells in order to control their succession in a series was also practised in parts of southern France. In the Iberian peninsula a type of tower-bell ringing using both stationary and swinging bells was developed. One large bell (*signum*) and sometimes several others were suspended stationary from the bell chamber ceiling and sounded, while smaller bells, which had great counter-balances and were hung pivoted in the bellchamber openings, were continually rotated – the player pushing alternately on the bell and the counter-balance.

Swinging bells were mostly rung by pulling a rope attached to an arm or a wheel, and required a person for each bell or even several people for a heavy bell. With stationary bells rung by pulling ropes attached to their clappers one man could sound several, except for the heaviest bells, which were often rung by one or two men directly pushing the clapper. This type of ringing was general in eastern Europe and was also practised in western Europe (*see* CHIMES, §1).

The rise of cities introduced secular ownership and control of some large bells without greatly affecting their usage. The development of clock chimes, which before general literacy were more useful than dials, led to widespread automatic playing and the evolution of the carillon. New combinations of notes in swung tower bells came into use over the centuries, with departures from old church modes. Eventually even the bells used on herd animals were musically related: Balkan herd bells, following Turkish tradition, conformed to a melodic scale, whereas Alpine herd bells, following western European tradition, were usually based on a harmonic grouping. The military bells of Turkish troops in Europe contributed two bell stops to the Baroque organ: the Glockenspiel and the Zimbelstern.

Both European bell customs and the actual products of European foundries have spread to all continents with the growth of world trade. Electricity is used to sound bells ranging from the largest swinging churchbell to the most remote telephone bell. By means of an electrical hook-up a carillon in western Belgium, an orchestra in Switzerland and a chorus and conductor in Brussels were combined in a broadcast concert. The daily ringing of the angelus, once a sign that the sexton was in the church, is now done automatically according to a time-clock. Except for English change ringing, much of the church ringing in western Europe is similarly performed. At the same time the tonal accomplishments of bellfounders and the development and spread of the musical use of bells have never been greater.

5. BELLFOUNDING. The casting of bells is an ancient and complex art that requires skill in the making of suitable moulds and the heating and fusing of metals into an alloy with specific acoustical properties. The Egyptians made bronze crotals using plaster moulds about 2000 BCE. Some time between 2000 and 900 BCE small open bells were cast in northern Iran, and by 850 BCE Assyrian bronze founders had found it better to use a higher ratio of tin to copper for harness bells than for their non-acoustical castings. The Hittite movements spread this knowledge to the Black Sea and eastern Mediterranean

areas. By the 4th or 3rd century BCE the casting of small bells was established at Nola, near Naples. In the meantime the Egyptians were putting ornamentation on their bells by the 'cire-perdue' (lost-wax) method.

Bronze casting was known in India by about 2000 BCE, but there is no proof of its use at that date to make bells. The ancient Indian bell-casting process (still used in Nepal) was conducted in the temple compound under strict astrological as well as metallurgical rules. From the Himalayas this knowledge spread over parts of south-eastern Asia, and after the advent of Buddhism it was applied to the casting of some very large bells, necessitating the use of furnaces instead of open fires.

Bellfounding in China began about the 11th century BCE, and by the 5th century BCE an alloy of about four parts copper to one of tin (the most common ratio of bell alloy today) was established. The metal was heated in crucibles and poured into clay moulds comprised of fitted sections. *Bianzhong* bells were at first made in different sizes for different notes, and later in different thicknesses; they were tuned by filing the rims.

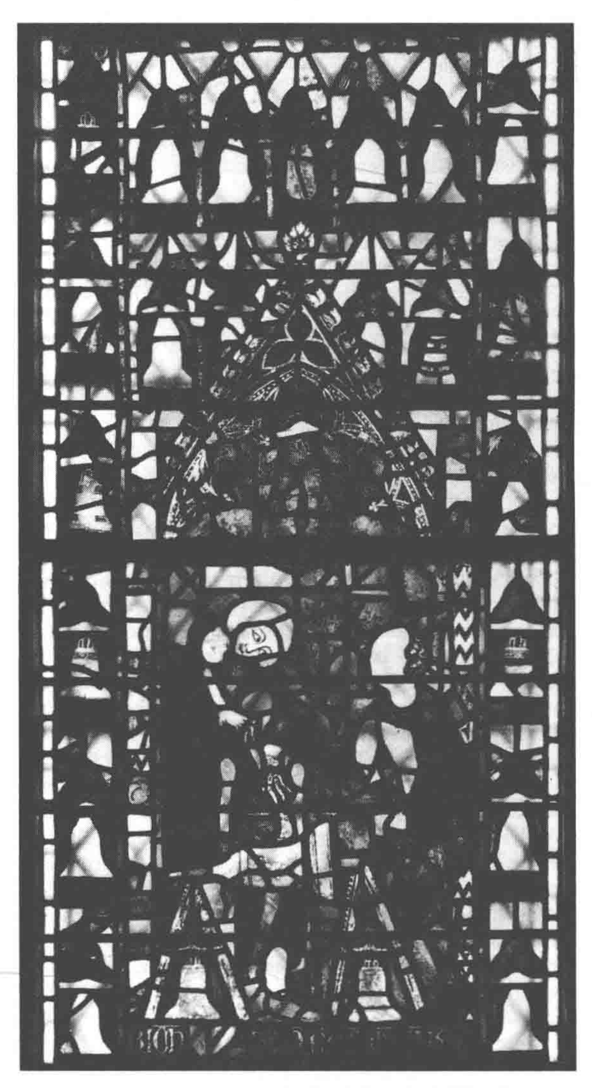
The spread of Buddhism in eastern Asia between 200 CE and 600 gave a new impetus to bellfounding in Korea, China and Japan, and introduced cire-perdue for modelling small bells and for reliefs on large ones. Enormous bells were desired in order to produce a deep, prolonged and far-carrying note simulating the sacred sound 'Om'. Korean craftsmen took the lead in supplying the enormous bells called for in China and Japan. From about 1000 CE some large bells were cast in iron.

Iron bells have been made in different parts of sub-Saharan Africa from times unknown; in Benin (West Africa) bronze bells were cast well before 1600 CE. In the north Andean regions of South America small copper bells – both crotal and open – were made from about the 8th century. The craft gradually moved northwards, flourishing in Mexico in the 14th and 15th centuries, and extending as far as Arizona. A wax model was used and native copper, sometimes mixed with gold, was melted over a small charcoal fire with the aid of a blowpipe. (The clapper of the open bell was not a solid rod enlarged at one end, as on European bells, but a pellet on a string. In post-Columbian times this type was adapted to large tower bells by Latin American founders.)

In Europe and Christian Near East, evidence indicates that the small bells used by Christian cults in the first four centuries were cast according to pre-Christian Mediterranean traditions. The first recorded Christian bell makers are the smiths Tasag, Cuana and Mackecht, whom St Partick took to Ireland in the 5th century; but they seem to have made forged bells (like the 'cowbells' in some jazz orchestras) rather than cast bells. The development of cast churchbells started about the year 530 when the mother house of the Benedictine Order was established at Monte Cassino, providing easy contact with the pre-Christian bronze-casting centre of Nola. Drawing on this, the Benedictine order developed the casting of larger bells, making sketches of their profiles and writing specifications for their materials and weights. As the order spread, it established foundries in its monasteries elsewhere, and became the first widespread supplier of bells to Christian institutions throughout western Europe. As for such small bells as the Eastern churches then used, evidence suggests that those in the Balkans were supplied from Constantinople and those in Russia from Cherson in the Crimea.

Bellfounding in western Europe was aided in the 11th century by several treatises on metallurgy. The most detailed one was by the monk Theophilus (see §2); it tells how to make a wax model over a clay core on a horizontal spindle (as may be seen in the Bellfounder's Window of York Minster; see fig.11), and how to cast in a bronze alloy only slightly different from the ancient Chinese formula.

In the 12th century the horizontal spindle began to be replaced by a vertical one, except for the casting of small bells such as handbells. The common form of the bell changed form the more or less cylindrical 'beehive' shape to a slightly conical 'sugar-loaf', and eventually the present European bell form, a compromise between the two, was adopted by the end of the 14th century. Instead of the preliminary modelling in wax, clay was used to model a discardable 'false bell' on which to form the outer mould; and in place of line designs and lettering on the bell derived from stylus marks in the outer mould, reliefs and block lettering were obtained from wax forms applied to the false bell.



*11. Medieval bellfounders at work: detail from the Bellfounder's Window, c1325 (York Minster)*

These changes in technique and design occurred as bellfounding slowly passed from clerical into lay hands. With this came the casting of the founder's name on the bell, rarely done by clerics but common among lay founders. The latter included widows who knew their late husbands' casting secrets, for the bellfounding craft was held within families, and a foundry worker would not learn its fine points until he had proved himself a worthy member of the family and made himself a legal part of it by marriage.

Most of the work of medieval founders was itinerant. The founder carried boards (sweeps) which were cut to the profiles of his bells and used for shaping them, and the parish or municipality supplied the metal and hired local labour. Heavy tower bells were cast beside or near the tower; part of the founder's work was to recast bells that had become cracked or needed larger replacements.

The advent of cannon in the 14th century enlarged the scope of the bellfounder's activities because cannon used almost the same alloy as bells and were made by similar methods. In order to have the security of a local arsenal, cities offered foundry sites and special privileges to founders who would settle within their walls. The supply of metal might come from the city's churchbells, which would be made into cannon in wartime and back to bells after hostilities – if they did not have to be yielded as bronze to a conqueror. Foundry locations also depended on the proximity of good moulding clays. In a treatise published in 1540, the Italian bronze founder, Biringuccio, gave formulae (which have been followed to modern times) for improving clays and building moulds to withstand the intense heat and pressures of the founding process.

The career of a bellfounder was not always profitable restricted to one place, and by the 16th and 17th centuries most founders were either itinerant or migrant. Itinerant founders would cover a smaller area, returning annually to their homes; migrant founders might never return. Migrant Italian founders of this period wandered into central Europe and the Balkans, central European migrants went to Italy, and western European migrants worked across central and eastern Europe; the bellfounding craft which flourished in Russia in the 17th and 18th centuries was derived from German Baltic sources. Almost no English founders went to the Continent though they shipped bells there, an export that Elizabeth I banned lest the bells be converted into enemy artillery.

On the Continent in the 17th century the perfection of the clock increased the usefulness of tower-clock chimes and led to interest in their musical possibilities. This gave a favoured market to founders who could tune bells in an extended musical scale. Two migrant brothers, François and Pieter Hemony from the Bassigny region of Lorraine, were to become prominent in this. After casting several bells in Germany the Hemonys met a Dutch clockmaker, Juríaan Sprakel, who in 1642 had them cast 19 bells (later increased to 26) for the chimes of a civic tower clock he was installing at Zutphen, near Arnhem. Further orders combined the Hemonys' skill in casting with guidance in tuning from Van Eyck, the carillonneur of Utrecht, producing a wide gamut of bells (i.e. a carillon) so finely tuned that chords and extended figures sounded pleasing on them. Sprakel's installation of such bells on his numerous tower clocks, where they not only sounded the hours but were hand-played in musical performance, introduced the carillon as a more sophisticated instrument then the more limited chimes.

The Hemony brothers settled in Zutphen and cast carillons there until 1657, when François Hemony moved to Amsterdam as bellfounder and 'cannon maker by royal command'. His brother joined him in 1664 and soon took over the foundry. Later Pieter moved to Ghent, where he cast until about 1680. The two brothers cast over 50 carillons, with ranges of 26 to 37 bells (*see* HEMONY). They had no qualified successors, but this did not prevent other clockmakers from selling tower clocks with two to three chromatic octaves of poorly tuned bells in regions where better bells were unknown. Usually the clockmaker arranged the contract for a civic tower clock with carillon and obtained the bells where he chose. The few musically valuable carillons between the death of the Hemonys and the 20th century were almost all made by Flemish founders.

During the 17th and 18th centuries bellfounding was also influenced by the more opulent Russian monasteries, which both increased the number of small bells in their *trezvonï* (*see* CHIMES, §1) and added larger ones. Since ringing them put no lateral thrust on the tower (unlike swinging bells), Russian bellfounders were called upon to make larger bells than any in western Europe; in fact, before the founding of modern ship propellers no castings of any kind were as large as these bronze idiophones, many of which were melted down during the Russian Revolution. The very largest were cast at their site, using multiple furnaces; Russian founders also made large bells to be sold in open trade at annual bell markets in several cities.

In western Europe during and just after the French Revolution, there was a great melting of bells for armaments and coinage; but this (as with the destruction of bells in World War I and the much greater confiscations of World War II) meant an expansion of foundries after peace came, in order to make replacements. By the mid-19th century the railways made the itinerant founder unnecessary. By this time too the dominance of Europe in world politics and trade helped to place European bells where before they were unknown or forbidden.

European bellfounding had, however, already been long established in certain non-European areas. The crusaders introduced it to Lebanon where it has continued on a small scale (from the 16th century in the Naffah family). The Spanish and Portuguese brought bellfounders to their American colonies, and their descendants have carried on the craft. One of the largest bells in Mexico City Cathedral was cast in 1528 by Simon and Juan Buonaventura. In the American colonies further north, bells were imported from Europe as long as there were close political connections. The first native bellfounders in the USA were in New England: Aaron Hobart, who advertised in the *Boston Gazette* in 1770, the celebrated Paul Revere, who cast his first tower bell in 1792, and George Holbrook, who after ten years as apprentice to Revere set up a foundry in Brookfield, Massachusetts, moving in 1816 to Medway. In the 19th century foundries were established outside New England: McShane in Baltimore, Meneely in Watervliet, near Albany, New York, and others.

The 20th century, and particularly the post-World War II period, brought still greater changes in bell-founding practice. Foundries began to use commercial moulding

materials and bell metal in ready-made alloy form. The drying of moulds could be done by forced air in controlled temperature chambers. There were sophisticated instruments for indicating the temperature of the metal before the bell was poured, and for measuring the frequencies of the partial tones both after it was removed from the mould and during the tuning process. Power equipment moved ladles from furnaces to moulds and hoisted the bells from their pits after casting. All this required a capital investment and made the head of a foundry more akin to the modern businessman than to the craftsman of earlier times. Modern founders include Gillett & Johnston, John Taylor & Co. and the Whitechapel Bell Foundry in England; Eijsbouts and Petit & Fritsen in the Netherlands; Paccard and Bollée in France; Cavadini and Colbacchini in Italy; Grassmayr in Austria; Rincker and Friedrich Schilling, and the VEB Glockengiesserei (formerly Franz Schilling Söhne) in Germany; and Sørensen in Denmark.

6. EUROPEAN TECHNIQUES AND TRADITIONS. Most European languages use a word which is clearly related to the English 'clock' (as in 'clocking', striking or chiming a bell): *cloche* (Fr.); *Glocke* (Ger.); *klokke* (Dutch); *kolokola* (Russ.). Only in the English tradition do bells 'ring' fully, in the sense of rotating (on a wheel) through 360°. Most continental European bells 'swing', in that they rotate (sometimes on a full wheel, but often on a half wheel) through a maximum of 180°. Russian bells neither ring nor swing; they are hung 'dead' and are sounded not by the movement of the bell but by the movement of the clapper (operated by a rope or ropes). This means that they are 'chimed', albeit on the inside rather than on the outside rim, which is normally associated with controlled chiming. These contrasting installation methods not only determine the behaviour of individual bells, as ringing, swinging or chiming, but they determine the nature and effect of the ensemble when whole collections of bells are in play. The method of installation especially determines the range of rhythmic outcomes, and it is this rhythmic aspect which has determined the contrasting approaches to pitch in the English and central European traditions.

Because English bells rotate through 360° they can be balanced upside-down, using the point of inertia to delay the moment when the bell is rung. It is this capacity for controlled delay that enables the bells to be rung through all the rhythmic permutations known as 'changes' (*see* CHANGE RINGING). Central European bells, however, once in motion, tend to swing through an arc at a speed determined by their size and weight. While English bells are not normally intended to strike simultaneously, in the European tradition it is considered inevitable and desirable that two or more bells will strike simultaneously. Thus the English conception of bellringing is essentially melodic whereas the central European approach favours a clangorous euphony.

The disposition of pitches within a peal reflects these different melodic and harmonic priorities. English peals are almost invariably designed in tetrachords, according to the diatonic major scale, while continental peals tend to produce a chord or chords. In the great majority of cases these chordal effects are based on the pentatonic scale, or subsets of it. Some great peals (such as the 'Plenum' peals of the cathedrals of Frankfurt and Strasbourg) are designed on a hexachord which is configured like a major scale without the fourth degree; this allows for two pentatonic patterns (each produced by deleting either the top or the bottom pitch) and their respective subsets. Many European composers have incorporated such pentatonic patterns into their music as part of either a literal or a disguised representation of bells (e.g. Liszt, Wagner, Mahler, Janáček, Debussy and Ravel). Such effects are entirely different in concept from the principles of English change ringing and these different traditions and techniques should not be confused.

While such pentatonic configurations are typical of bell peals throughout northern and central Europe, including Germany, northern France, Switzerland, Austria and Bohemia, they do not apply in Russia, where bells are rarely cast as complete collections and so are not required to conform to any overall pitch design. Religious foundations have tended to acquire individual bells at different times, often as gifts from local rulers or from the tsar. There were also periodic 'bell fairs' at which bells could be purchased 'off the peg', an approach quite different to the Western European preference for custom-made or commissioned peals. The dissonant properties – in particular, the strong tritone overtones – of individual Russian bells were regarded as part of their particular character, and it was not thought necessary or desirable to suppress such dissonant overtones by 'tuning' them, as was usual in western Europe. The gradual, unplanned acquisition of bells by Russian foundations also made it possible (or even probable) that there would be harsh dissonances between bells hung in close proximity to each other.

7. THE USE AND REPRESENTATION OF BELLS IN ART MUSIC. Bells were first used in orchestral music in the cantata *Schlage doch, gewünschte Stunde* (formerly attributed to Bach, now tentatively attributed to Melchior Hoffmann) they were probably small and operated from the organ manual. Bells are called for in various late 18th-century scores, e.g. Dalayrac's opera *Camille* (1791) and Cherubini's *Elisa* (1794). Rossini called for a bell to sound *g′* in the second act of *Guillaume Tell* (1829), and Meyerbeer for low bells sounding *c* and *f* in *Les Huguenots* (1836). Possibly real church bells were used on these occasions, and also by Berlioz for the finale of his *Symphonie fantastique* (1830). In the original score of *Boris Godunov* (1868–9) Musorgsky called for *trezvonï* (*see* CHIMES, §1; for details of the bells used at the first performance of Tchaikovksy's *1812 Overture* (1882), see §2 above). The use of real church bells, or their near equivalent, is connected more with the theatre than the concert hall: the stage equipment of many opera houses includes real church bells. Some composers have aimed to imitate their effect with orchestral colour; others have used substitutes, including tubular bells, bell plates, mushroom bells and electrically amplified metal bars, piano wires and clock gongs. Mushroom bells and large bronze plates, such as those used in La Scala and the Covent Garden mushroom bells, have proved effective substitutes for church bells. The instruments used for the notorious ostinato tolling which accompanies the processions of the Grail Knights in Wagner's *Parsifal* (1882) have ranged from church bells and a piano frame with four strings (occasionally supplemented with the 16′ stop of an electric organ) to hammered bell machines, amplified metal rods and gongs; since the 1970s synthesizers and electronic instruments have increasingly been used. Wagner apparently based the ostinato, a pattern of interlocking perfect fourths

*c–G–A–E*, on chimes which he had heard at Kloster Beuron; the motif was soon to become as ubiquitous in German timepieces as William Crotch's 'Westminster' chimes had long been in England (*see* CHIMES, §2). The bells generally used in the concert hall are TUBULAR BELLS (termed 'chimes' in the USA, 'orchestra bells' being the term for the glockenspiel). These were introduced by John Hampton of Coventry in 1886, for the peal of four bells in Sullivan's *Golden Legend*. In 1890, tubular bells appeared with a keyboard (the codophone) at the Paris Opéra. In the symphonies of Mahler, bells are used for literal effects (the sleigh bells in the outer movements of the Fourth Symphony) and metaphoric reasons (in the Sixth Symphony real alpine COWBELLS allude to the ascension of a human soul). In the fifth movement of the Third Symphony Mahler employed bells in pentatonic patterns.

Outstanding bell writing in the modern orchestra can be found in John Ireland's *These Things Shall Be* (1937), Britten's chamber opera *The Turn of the Screw* (1954), Messiaen's *Turangalîla-symphonie* (1946–8) and *Chronochromie* (1960), Boulez's *Pli selon pli* (1959–62), William Alwyn's *Fifth Symphony 'Hydriotaphia'* (1972–3) and Tippett's *The Rose Lake* (1991–3); Stockhausen wrote for a specially constructed set of bell plates in *Musik im Bauch* (1975).

Composers also use orchestral colour to imitate the motivic and timbral effects of bell ringing and chiming for metaphoric or allusive reasons:

*(i) The western European tradition.* The music of Liszt abounds in bell effects, mostly drawing upon central European pentatonic turnings. The opening bell-like motif of 'Spozalizio', from the second year of *Années de Pèlerinage*, permeates the texture and so determines the harmonic language of the piece. The ninth piece of the *Weihnachtsbaum* set (1874), 'Abendglocken', evokes evening bells by means of rhythmic layers of pentatonic harmony.

The bell textures which are so common in the piano works of Debussy and Ravel tend towards the pentatonic formations of the central European tradition. The last song in Debussy's collection *Trois Mélodies* (1891), 'L'échelonnement des haies', is a setting of the poem by Verlaine which depicts the flat Lincolnshire fenscape, closing with a reference to bells. Although Verlaine would have heard change ringing in Lincolnshire, Debussy's setting evokes the sound of pentatonic bells familiar to him from the churches of northern France. By contrast, allusions to bells in the music of Messiaen display his sensitivity to the principle of 'added resonance' and have a higher level of dissonance (e.g. in 'Noel' from the *Vingt Regards sur l'Enfant Jesus*, 1944), suggesting a greater affinity with the Russian approach of Stravinsky.

*(ii) The Russian tradition.* Within the Russian tradition the most outstanding musical treatments of Orthodox *zvonï* (chimes or peals) occur in works by Musorgsky, Stravinsky and Rachmaninoff. (The relative lack of bell effects in the music of later Russian composers can be attributed to the after-effects of the revolutions of 1917, including the destruction of numerous bells and the prohibition of sounding those which remained.) The 'Coronation Scene' in Musorgsky's *Boris Godunov* is not only a spectacular example of the musical simulation of Russian *zvonï* (specifically, the layering of rhythmic activity, representing the different sizes of bells); it also accurately reflects the tritonal dissonances so characteristic of Russian bell tunings. If this piece may be regarded as a touchstone for the tritonal harmony developed by Debussy, Stravinsky and others, then it must be acknowledged that the Russian bell tradition has had a remarkably potent effect on music of the 20th century, for example in the minimalist compositions of Steve Reich.

Apart from Stravinsky's liking for tritonal oppositions (exemplified by *Petrushka*), the most significant bell-derived element of his compositional technique is his use of layerd ostinato patterns. These permeate his music: in *Petrushka* the opening scene depicts the Shrovetide Fair in St Petersburg, a festival strongly associated with joyful bell chiming.

The rhythmic layering can also be found in an early work by Rachmaninoff, the 'Russian Easter Festival' from the *Fantasie-tableaux* (1893) for two pianos. His output contains numerous other examples of bell-derived harmonies and rhythms of which perhaps the most interesting case is the choral symphony *Kolokola* (1913), his treatment of Edgar Allen Poe's *The Bells*, in which he takes care not to overplay the opportunities for literal representation at the expense of the metaphoric meanings conveyed by the poetry.

*(iii) The English tradition.* Numerous instances may be found of literal representations of change ringing in the music of English composers. An outstanding example of literal (yet highly imaginative) depiction is the 'Sunday Morning' interlude in Benjamin Britten's opera *Peter Grimes*. Here Britten fondly reproduces not only the melodic and rhythmic permutations of the changes, but also composes some realistic inaccuracies into them. Although bells (either individually or collectively) appear frequently in Birtwistle's music, they often occur in a disguised manner, as part of the musical fabric, for example in passages where the music proceeds in different layers of rhythmic pulsation. Two early works by Maxwell Davies have titles which are explicitly derived from change ringing: *Stedman Doubles* for clarinet and percussion (1955, rev. 1968) and *Stedman Caters* for sextet (1958, rev. 1968), although the musical content is in fact more strongly influenced by elements of Indian classical music. Several works by Gilbert have used change ringing principles as a means of generating rhythmic and motivic permutations of material; these are often used as part of the background texture of a work, although they can also operate at a developmental level. Such ideas have featured strongly throughout Gilbert's teaching career and have thus had a significant influence on the following generation of British composers.

Not all 'bell' pieces by English composers, however, have been influenced by the native change ringing tradition. John Tavener makes extensive use of bell patterns, but these tend to reflect his religious and musical interests in the Greek and Russian Orthodox traditions. One of the most significant bell-inspired pieces is Jonathan Harvey's tape piece *Vivos Voco! Mortuos Plango!* (1980) which samples and transforms electronically the sounds of the great bell of Winchester Cathedral and a boy treble (the title derives from two of the Latin inscriptions on the bell).

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PERCIVAL PRICE (1–5), CHARLES BODMAN RAE (6), JAMES BLADES, CHARLES BODMAN RAE (7)

**Bell (ii)** (Fr. *pavillon*; Ger. *Schallstück*, *Kopfstück*; It. *campana*, *padiglione*). The terminal part of an open-ended wind instrument tube, opposite the mouthpiece. Although the English word and the Italian 'campana', meaning 'bell', as well as the French equivalent and Italian 'padiglione' meaning 'tent', relate descriptively to the flared tubes of ancestral trumpet and shawm types, in modern usage the terms cover a wide range of shapes, some of them far from bell-like.

Among modern brass instruments the bell varies from a slight expansion of the open end, as in the bugle of the British Army type, to the abrupt and widely skirted flare found mainly in American-designed bass instruments. Intermediate forms include the wide and gradual flare typical of the orchestral horn and the smaller and more abrupt eversion associated with trumpet types.

Among modern woodwind instruments the bell embraces even more diverse forms. In clarinets and most smaller oboes it varies, internally, between a strict cone and a smoothly expanding curved flare, and may show elements of both combined in different ways according to formulae devised by individual makers for their own instruments. A bell with a thickened and in-turned rim is still characteristic of oboes made in the Viennese tradition, and may be regarded as the survival of a feature that was nearly universal in the 18th and early 19th centuries though rare today. The bell of the larger oboes is usually pear-shaped externally and spheroidal inside, a form termed 'liebesfüss' by German-speaking organologists; larger oboes are also known with a simple open bell. In the modern bassoon the bell is fusiform with a bore that may be conical, cylindrical or sometimes 'choked' (i.e. with a reverse taper relative to the main bore of the instrument; *see* BASSOON, fig.2*a*).

The form and dimensions of the bell are important factors in the acoustic behaviour of a musical wind instrument. In general terms the effect is as follows: when a wind instrument is sounded an array of related vibration frequencies is generated in the air column and passes along it towards the open end. Of these vibrations, those below a certain 'cut-off' frequency (which is specific for a given instrument) are almost completely reflected back at the open end, and very little of their energy is passed on to the surrounding air (i.e. they are poorly radiated). Above the cut-off progressively higher components of the spectrum are radiated with increasing freedom. In instruments in which the active air column occupies the whole length of the tube (horns, trumpets, etc.) the conformation of the bell determines which components are freely and which poorly radiated, and to what degree. The bell thus acts as a varying high-pass filter with respect to the internally generated spectrum, and it has a profound influence on the tone quality of the instrument. The rate of flare of the bell section of a brass instrument also

affects the relative frequencies of the air column modes of vibration, and thus the tuning of its natural notes. Near the cut-off frequency (typically around 1000 Hz for a tenor trombone), sound waves from the mouthpiece travel practically all the way to the open end of the bell before being reflected. For waves with frequencies well below cut-off, on the other hand, the reflection occurs some distance inside the bell. Since this has the effect of making the effective acoustical length of the air column shorter than the actual tube length, it raises the pitches of the lower modes relative to those near the cut-off. The pitch change depends on the degree of flare of the bell section, which is thus an important factor in the design of a well-tuned brass instrument.

With woodwind instruments, in which the effective length of the air column is regulated by side holes, a more complex situation exists. The cut-off frequency of the instrument depends not only on the bell but also on the pattern of open and closed holes; it therefore varies from note to note. Components of the internal spectrum above cut-off frequency are freely radiated from all holes standing open, while below the cut-off frequency radiation takes place mainly from the highest one or two open holes. Playing down the scale, however, requires the successive closing of holes down to the lowest, so radiation from them must finally stop. As successive holes are closed, more radiation from the open end of the tube comes into play, provided that the open end has an appropriate flare. The bell becomes a substitute for side holes that are no longer open, and thus has a marked influence on the 'heard' spectrum in various parts of the scale.

With the spheroidal *liebesfüss* or *d'amore* bell, an additional property, cavity resonance, becomes evident. Though this form of bell has for many years been credited with imparting a nasal or melancholy quality to the associated instrument, it is now known that its effect – that of emphasizing certain frequencies – extends only to the first three or four notes of the scale. Above this, the heard spectrum is very much what might be predicted for a normal oboe proportionately enlarged.

*See also* Acoustics, §IV, and Sound, §7.

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PHILIP BATE/MURRAY CAMPBELL

**Bell, John L(amberton)** (*b* Kilmarnock, 20 Nov 1949). Scottish composer. He received degrees in arts and divinity from Glasgow University, and was ordained by the Church of Scotland in 1978. He has since been employed as a resource worker in areas of Christian liturgy and spirituality by the Iona Community, based in Glasgow; the community's Wild Goose Worship Group has provided the testing ground for much of his congregational music. Both individually and in association with Graham Maule (*b* 1950) he has produced ten collections of songs and hymns, including *Heaven Shall Not Wait* (Glasgow, 1987) and *Love from Below* (Glasgow, 1989), as well as anthems and a song cycle, *Seven Songs of Mary* (1989). He has also edited and arranged two volumes of international Christian music entitled *Songs of the World Church* (Glasgow, 1990 and 1991).

Bell follows a clear ecumenical path, his liturgical music appearing with increasing frequency in hymnbooks across the denominations. He works sensitively on both text and music, matching his own texts either to fine but neglected folktunes or to his own fluent and shapely melodies. In keeping with the breadth of his churchmanship, his liturgical music embraces a variety of forms and styles: responsorial, metrical or strophic, presented in homophony, imitative polyphony or even monody. In the conservative sphere of music for Christian worship, Bell seeks to broaden both subject matter and emotional range, as exemplified by his *Psalms of Patience, Protest and Praise* (Glasgow, 1993), in which Psalm lxxxiii is set responsorially to music of relatively high harmonic tension.

ANDREW WILSON-DICKSON

**Bell, Joshua** (*b* Bloomington, IN, 9 Dec 1967). American violinist. He studied with Mimi Zweig, 1975–80, and with Josef Gingold at the University of Indiana, Bloomington, 1980–89. He made his solo début with the Philadelphia Orchestra under Riccardo Muti in 1981, and has subsequently followed an international career as a soloist, appearing with many leading orchestras including the New York PO, the Boston SO and the Los Angeles PO, as well as the LPO and the CBSO. In October 1993 he gave the first performance of Nicholas Maw's Violin Concerto, of which he is the dedicatee, with the Philharmonia conducted by Leonard Slatkin. Bell has made many recordings of the concerto repertory, and has also recorded chamber music with the pianists Jean-Yves Thibaudet and Olli Mustonen, and with the Takacs Quartet. In 1991 he formed a trio with Olli Mustonen and the cellist Steven Isserlis, and in 1997 established an annual chamber music festival at the Wigmore Hall, London. Bell is a player of solid technique, and produces a sweetness of tone with phrasing that is suave and musical. He plays a 1732 Stradivari, the 'Tom Taylor'.

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MARGARET CAMPBELL

**Bell, W(illiam) H(enry)** (*b* St Albans, 20 Aug 1873; *d* Gordon's Bay, Cape Province, 13 April 1946). English composer. He was a chorister at St Albans Cathedral and gained a scholarship to the RAM, studying the organ, violin and piano (1889–93). Corder was his composition teacher, and he also studied counterpoint privately with Stanford. From 1909 to 1912 he was a professor of harmony at the RAM and he was director of the Pageant of London for the 1911 Festival of Empire. August Manns presented a work by Bell in every season of the Crystal Palace concerts from 1899 to 1912, and performances were also given by Dan Godfrey at Bournemouth, Henry Wood at the Proms, Nikisch and Henry Balfour Gardiner. Beecham took some interest in Bell, conducting the *Arcadian Suite* and *Love among the Ruins*.

Despite a steady flow of performances, Bell left England in 1912 to become director of the South African College

of Music (later absorbed into the University of Cape Town), where he contributed decisively to the musical life of South Africa, numbering John Joubert and Hubert du Plessis among his students. He was greatly assisted by his wife, Helen, sister of John McEwen. He founded and directed the Cape Town Little Theatre, nurturing an interest in opera and ballet. During a trip to England in 1921 he conducted his Symphonic Variations. The first conductor of the Cape Town Municipal Orchestra, Theo Wendt, presented most of Bell's music from the South African years until his own retirement in 1924. Bell retired from the university in 1935 and moved to England but, isolated from South African friends, he returned to the Cape in 1937. Bell's reticence contributed to the near disappearance of his music, until a commercial recording of the *South African Symphony* on the Marco Polo label and political change in South Africa opened the way for revival. His music is tonal, favouring an Impressionistic style leaning towards the idiom of Granville Bantock rather than Vaughan Williams.

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(*selective list*)

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INSTRUMENTAL

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Org: Chants sans paroles, 1901; Minuet and Trio, C, 1901; Postlude (Romance, Spring Song), 1902

VOCAL

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Collection of papers in W.H. Bell Room, Cape Town University

ROBERT BARNETT

**Bella, Ján Levoslav** [Ján Ignác; Johann Leopold; János Leopold] (*b* Liptovský Mikuláš, 4 Sept 1843; *d* Bratislava, 25 May 1936). Slovak composer and conductor. While at school in Levoča (1853–9), he studied the piano, the organ, several string and wind instruments, conducting, figured bass and composition. He completed his secondary education (1859–63) in Banská Bystrica, where he also read theology and began his musical career. In Vienna he read theology at the university (1863–5), studied music with Simon Sechter and the court Kapellmeister, Gottfried Preyer, and, as a student at the local Pázemáneum Collegium, he became choirmaster of the Pázemaneum choir and an adherent of the Cecilian movement. In 1865 he moved to Banská Bystrica, where he was ordained priest (1866) and taught singing and music theory at the theological seminary. His attempts to found a distinctive Slovak music were encouraged by the violinist Ede Reményi (1869) and the Czech critic Ludevít Procházka. In 1869 he was appointed town music director in Kremnica. During visits to Bohemia (1871) and Germany (1873) he met Smetana and Dvořák and was introduced to new trends in composition. In 1881 he became a teacher in Hermannstadt, Transylvania (now Sibiu, Romania), but converted to Protestantism, married and became choirmaster at the local Protestant church. He continued as choirmaster until 1921, and at the same time taught music at the Realschule and conducted the local choral society and the Hermania chorus. He lived in retirement in Vienna until 1928, when he was able to move to Bratislava and the Slovak cultural environment in Czechoslovakia.

Bella's compositions span nearly 70 years. His musical language was formed during the Czech National Revival of the 1860s and the Cecilian reform of church music. His technique, reinforced by Sechter's teaching, was governed by his efforts to lay the foundations of Slovak national music (for instance the Slovak songs for four male voices and the Variations for piano). At the same time he wrote the first modern Slovak chamber pieces: the Dumky for violin and piano, the String Quartet no.1 in G

minor and the String Quintet in D minor. His contacts with musicians in Prague further stimulated his interest in the composition of chamber music (his string quartets nos.2–3), initiated the first Slovak orchestral pieces (the symphonic poem *Osud a ideál*, 'Destiny and Ideal'), led him towards lyrical songs on German and Czech texts and inspired large sacred pieces (Mass in B♭ minor for soloists, chorus and orchestra). This was also the period of his first attempts at opera: *Jaroslav a Laura* ('Jaroslav and Laura', 1873). Bella's achievement in the period 1862–81 was inspired first by his nationalist aspirations and second by his desire to adapt recent developments in compositional techniques. The sharp contrast between his aims and those of the local musicians resulted in disputes and crises which, however, led to further developments in his style. The years spent in Hermannstadt (1881–1921) represent a decline from the earlier ideal and a tendency towards neo-romanticism, as in the Piano Sonata in B♭ minor, the String Quartet in B♭, the String Quartet in C minor and the (unfinished) Symphony in C minor. A decade was devoted to his masterpiece, the opera *Wieland der Schmied*, and to numerous sacred works and pieces for organ that demonstrate his ideals relating to church music.

Bella's return to Slovakia was prefaced by the première of *Wieland the Smith* (as *Kováč Wieland*) in the Slovak National Theatre, Bratislava, on 28 April 1926. His return reawakened his early desire to create a Slovak national style, as can be seen in the cantatas *Svadba Jánošíka* ('Jánošík's Wedding', 1927) and *Divný zbojník* ('Strange Brigand', 1933), and other choral works and songs. His long life inevitably resulted in a variety of styles and changes. His output, which covers all genres of the time, laid the foundations for modern Slovak music.

WORKS

*MSS in SQ-BRnm*

OPERAS

Jaroslav a Laura [Jaroslav and Laura] (V. Pok Poděbradský), T, orch, 1873, inc.

Wieland der Schmied (3, O. Schlemm, after R. Wagner), 1880–90, perf. as Kováč Wieland, Bratislava, National, 28 April 1926

SACRED

*Catholic*

10 masses (composed 1860–69 unless otherwise stated): Missa, B♭, TTBB, before 1864; Missa, E♭, TTBB, op.6, before 1865; Missa S Mariae, A major, SATB, orch; Missa pro die Dominica, E♭, SATB, orch; Omša [Mass], SATB; Missa brevis, G, TTBB; Requiem, S, A, T, orch; Missa brevis, E♭, 1v, org; Sonntags-Messe no.6, C major, SATB, orch, 1870s; Messe, b♭, solo vv, SATB, orch, org, 1875–80

*c*50 other works, incl. Staroslovenský Otče náš [Early Slovak Lord's Prayer], SATB, op.3, 1863; Pange lingua, 1v, org, 1863–5; Haec dies, offertorium solemne pro Paschate, TTBB, op.8, 1866; Tu es Petrus, cantus solemnis, TTBB, TTBB, op.20, 1869; Ave rex noster, S, vn, hmn, 1860s; Benedicta et venerabilis, 1v, 2 fl, ob, 2 cl, 2 hn, bn, 1860s; Te Deum, TTBB, 1860s; Alleluia, Emitte Spiritum, SATB, SATB, 1873; Christus factus est, SATTB, 1879; Cum audisse populus, SAB, 1870s; Ave Maria, S, T, org, 1930

*Protestant*

*all after 1881*

Ach bis zum Tod (Passionkantate), B, SATB, orch; Christus hat geliebt die Gemeine (Osterkantate), B, SATB, orch; Ehre sei Gott!, S, SATB, orch; Es täumelten (Reformationskantate), solo vv, SATB, orch; Gott, sei mir gnädig (Reformationskantate), solo vv, SATB, orch; Lobe den Herrn! (Geistlicher Festgesang), SATB, str orch; Lobet den Herrn, alle Heiden, S, B, SATB, orch, org; O komm, mein Heiland, SATB, brass insts; Wende dich zu uns! (Kirchenkantate), solo vv, SATB, orch; Wie lieblich ist deine Wohnung, motet, solo vv, SATB, orch; Verzage nicht, du Häuflein klein, SATB, 2 tpt, 2 hn, 3 trbn, tuba

*c*15 other works

SECULAR CHORAL

Mixed vv (SATB unacc. unless otherwise stated): Trauerlied, 1873; Zum Jubiläum, after 1881; Apotheose (M. Guist), solo vv, TTBB, SATB, orch, 1883–90; Hymne an die Musik, SATB, orch, 1886; An den Frühling (F. von Schiller), SATB, orch, 1905; 4 slovenské národné piesne [Slovak Folksongs], solo vv, SATB, *c*1918; 9 slovenských národných piesní, *c*1918; Prvé Vianoce [1st Christmas], SSAATTBB, 1924; Vianoce [Christmas] (P. Bella-Horal), 1924; Zbor k inštalácii rektora [Chorus for the Inauguration of the Rector], 1925; Svadba Jánošíka [Jánošík's Wedding] (cant., J. Botto), solo vv, SATB, orch, 1927; Divný zbojník [Strange Brigand] (O. Bella), solo vv, SSAA, TTBB, SATB, orch, 1933; Československa štátna hymna [Czechoslovak national anthem], arr., 1934; Orol vták [The Eagle] (J. Kráľ), SSTTBB; 3 other works, Ger. text

Male vv (TTBB unacc. unless otherwise stated): Búcsúhangok, 1863; Slovenské štvorspevy [4-part Slovak songs], bks 1–2, 1863–5; Ohlas [Echo] (A. Sládkovič), 1864, rev. 1928; Frühlingsmotette, 1882; Schönes Waldland, march, TTBB, 2 tpt, 3 hn, euphonium, 3 trbn, tuba, 1884; Die Ergebung der Witwe (Crassus), *c*1900; Hausbrauch (Crassus), *c*1900; Kuno's Ritt (Crassus), *c*1900; Parallele, *c*1900; Trost im Leid (Crassus), *c*1900; Wunsch und Erfüllung (Crassus), *c*1900; 3 ernste Gesänge (E. Grün, O. Schlemm, F.S. Höchsmann), before 1901; 4 heitere Gesänge (Offenbarung) (Crassus), before 1901; Gelübde (R. Lederhilger), 1917; Ako je to? [What is this about?] (P. Bella–Horal), 1924; Matke Sláve [To Mother Glory] (I. Žiak [Somolický]), 1924; Vianočná [Christmas Song] (S. Krčmery), 1924; Moyses-Kuzmány, 1927; Heslo Západoslovenskej speváckej župy [Motto of the West Slovakian Choral Province], 1928; 9 other works, Ger. text, after 1881; 4 other works, Slav text, 1920s

Female vv: Z 'Cigánskych melódií' [From 'Gypsy Melodies'], SSSS

OTHER SECULAR VOCAL

Ballade (aus den Lustigen Weibern) (H. Herne), A, orch, 1905

Credo (J. Martinec), B, orch, 1927

*c*40 songs (1v, pf), incl. 2 písně: Dobrou noc [Good Night], Pěvcům [To Singers] (E. Krásnohorská), 1874, rev. 1923; 3 Lieder: Siehst du am Weg (A. Träger), Der Herzallerliebsten (H. Heine), Was du mir bist (J. Grasberger), op.2, 1874; Mag da draussen Schnee sich türmen (Heine), 1874; Ich habe, dich geliebet (Heine), 1877; Was du mir bist (Du bist die Sonne) (Hoffmann von Fallersleben), 1877; Frauen liebe (L. von Ploennies), 1880; 4 Lieder: Erste Liebe (J. Grosse), Allein mit dir (H. Krebs), Ich liebe was fein ist (J.N. Enders), Sehnsucht (Enders), op.5, 1880; Juhász legény (S. Petőfi), S, pf, 1905; Románc (G. Lauka), S, pf, 1905; Boli by sme popadali [We would have fallen] (P. Bella-Horal), 1924; Matka nad kolískou [Mother over the Cradle] (Bella-Horal), 3 songs, S, pf, 1924; Sedem dní [Seven Days] (J. Jesenský), 1924; Gajdoš Filúš [Filúš the Fiddler] (Ľudmila Podjavorinská), T, pf, 1927; Iskierky [Sparks], 1927; Naše vrátka [Our Garden Gate] (Bella-Horal), S, pf, 1927; V našom sade [In our Orchard] (Bella-Horal), S, pf, 1927

INSTRUMENTAL

Orch: Fantasy on the Rákóczi March, 1871; Concert ov., E♭, 1872–3; Osud a ideál (Sort et ideál) [Destiny and Ideal], sym. poem, 1874, rev. 1880; Sym., c, after 1881, frag.; Ov. to operetta Hermina im Venusberg, 1886; Konzertstück im ungarischen Stile, 1893; Siebenbürgen Land des Segens!, concert ov. on folksongs of Transylvania and Saxony, 1904; Posviacka zástavy [Consecration of the Flag], march, ? after 1900

Chbr: Str Qt no.1, g, 1866; Vianočná sonáta [Christmas Sonata], F, str qt, 1866, lost; Qnt, d, 2 vn, 2 va, vc, 1867; Dumky, vn, pf, ?1860s; Elegy, vn, bn, vc/hmn, pf, 1870; Pf Trio, 1870, frag.; Str Qt no.2 ('Hungarian'), e, 1871; Pieseň bez slov [Song without Words], vn, pf, 1874; Rêveries, vn, pf, 1875 [rev. version of Dumky]; Serenade, vc, pf, 1879; Str Qt no.3, c, op.25, 1880, rev. 1918; Rondo, (4 vn, va, vc, db)/(str orch), after 1881; Str Qt no.4, B♭, 1887; 2 sonatas, 3 vn (1st position), 1890, 1909; V cudzine [Abroad], vn, pf, 1923 [3rd version of Dumky]; Nocturne, str qt, 1930

Org: Fantázia–Sonáta, d, *c* 1881–90; Gottvertrauen, chorale trilogy, 1916; Fantasy on the chorale Christus, der ist mein Leben, 1918; 3 other pieces, after 1881

Pf: Svätomartinská kadrila [Quadrille of St Martin], 1862; Kleine Stücke, 1866–9; Variations on Slovak folksongs: Pri Prešporku [In

Pressburg], 1866, Letí, letí roj [The Swarm is Flying], 1869; Sonatina, e, before 1875; Sonata, B♭, 1885; Puppenfest, waltzes, 4 hands, 1927

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'Slovenská hudba a spev slovenský' [Slovak music and Slovak singing], *Dalibor*, viii/8 (1869), 57–8

'Podmienky a základy národnej hudby slovenskej' [Conditions and foundations of Slovak national music], *Hudební listy*, iii (1872), 127–9

'Myšlienky o vývine národnej hudby a slovenského spevu' [Ideas about the development of national music and Slovak singing], *Letopis Matice slovenskej*, x/2 (1873), 10–29

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VLADIMÍR GODÁR

**Bellabene, Gregorio.** *See* BALLABENE, GREGORIO.

**Bellaigue, Camille** (*b* Paris, 24 May 1858; *d* Paris, 4 Oct 1930). French critic. While studying law, he took music and piano lessons from Paladilhe and entered the Paris Conservatoire to study with Marmontel; in 1878 he won a *premier prix* for piano playing. A few years later he turned to music criticism, to which he devoted the rest of his life; he began in 1884, writing for the *Correspondant*, and in 1885 succeeded Blaze de Bury as music critic for the influential *Revue des deux mondes*, for which he wrote until a few months before his death. From 1886 to 1893 he was the editor for *Année musicale* (from 1892 *Année musicale et dramatique*). He also contributed numerous articles to all the foremost journals of the time, including *Le temps*, *Le Figaro*, *Le gaulois* and *Echo de Paris*.

Bellaigue exercised enormous influence through his writings. Thanks to his training as a pianist he was able to pronounce authoritatively on the deficiencies of others; his critical judgments were delivered magisterially, received deferentially. His biggest campaigns were fought in the field of opera, where he condemned the influence of Wagner and championed Italian music (especially Verdi) and French music (though he made a bitter attack on Debussy's *Pelléas et Mélisande*, partially retracted in later life).

WRITINGS

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*Georges Bizet: sa vie et ses oeuvres* (Paris, 1890)
*La musique française au XIXe siècle* (Paris, 1890)
*Psychologie musicale* (Paris, 1893)
*Portraits et silhouettes de musiciens* (Paris, 1896; Eng. trans., 1897)
*Etudes musicales et nouvelles silhouettes de musiciens*, i (Paris, 1898; Eng. trans., 1900); ii (Paris, 1903); iii (Paris, 1907)
*Impressions musicales et littéraires* (Paris, 1900)
*Mendelssohn* (Paris, 1907, 3/1911, 4/1920)
*Mozart* (Paris, 1906, 2/1935)
*Les époques de la musique* (Paris, 1909)
*Gounod* (Paris, 1910, 3/1919)
*Verdi* (Paris, 1911; It. trans., 1913)
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*Propos de musique et de guerre* (Paris, 1917)
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GUSTAVE FERRARI/MALCOLM TURNER

**Bellamy, Peter** (*b* Norfolk, 8 Sept 1944; *d* Keighley, Yorks., 24 Sept 1991). English singer. Influenced in his youth by American traditional songs and the blues, he arrived in London during the 1960s, where he gave up art studies to form the *a cappella* group the Young Tradition with Royston and Heather Wood. Although their repertory comprised English traditional songs, their exotic clothes, magnetic stage presence, multi-layered harmonies and powerful vocal delivery captured the imaginations of many young people in Britain and America. The group disbanded in 1969 having recorded three albums: *The Young Tradition* (1966), *So Cheerfully Round* (1967) and *Galleries* (1968). Throughout the 1970s and 80s, Bellamy pursued a solo career becoming increasingly influenced by English traditional singers such as Harry Fred Cox and Sam Larner. In the 1970s he began to set many of Rudyard Kipling's poems to traditional-style melodies; he was later elected President of the Kipling Society. In 1977, he composed a ballad opera on the subject of transportation. An uncompromising outspoken advocate of traditional musics, Bellamy remains an icon for many folk revivalists despite his premature death.

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*Both Sides Then*, perf. P. Bellamy, Topic (1979); reissued as Fledgling FLE1002 (1992)

Peter Bellamy Discography, *Swing 51*, i/4 (1981)

DAVE ARTHUR

**Bellamy, Richard** (*d* Aug/Sept 1813). English bass and composer. On 28 March 1771 he was appointed a Gentleman of the Chapel Royal, and on 1 January 1773 a lay vicar of Westminster Abbey. He was vicar-choral of St Paul's Cathedral in 1777, and from 1793 to 1800 was almoner and Master of the Choristers. He gave up his other appointments in 1801. He sang in the Handel Commemoration at Westminster Abbey in 1784, in oratorios at Drury Lane in 1786, and in Salomon's concerts at the Hanover Square Rooms in 1790. In 1788 he published a volume containing a *Te Deum* for a full orchestra (performed at the installation of the Knights of

the Bath in May that year) and a set of anthems; he also published two keyboard sonatas and a collection of glees (1789).

W.H. HUSK/WATKINS SHAW/R

**Bellamy, Thomas (Ludford)** (*b* Westminster, London, 1770; *d* London, 3 Jan 1843). English bass, son of RICHARD BELLAMY. He was educated in the choir of Westminster Abbey under Benjamin Cooke, and sang in the Handel Commemoration of 1784. He studied with Tasca, and sang in London in cathedral choirs and at concerts until 1794, when he went to Ireland. He became stage manager at the Dublin Theatre Royal in 1797 and made his début there on 9 February 1798. In 1800 he became part proprietor of the Manchester, Chester, Shrewsbury and Lichfield theatres. In 1803 he sold his share and became sole proprietor of the Belfast, Londonderry and Newry theatres. This speculation proving unsuccessful, he returned to London and sang at the Covent Garden theatre for five years; in 1812 he was engaged for five years at Drury Lane theatre. From 1819 to 1838 he was choirmaster at the chapel of the Spanish Embassy; in 1821, on the death of James Bartleman, he was engaged as principal bass singer at the Concert of Ancient Music. (*DNB*; W.B. Squire)

WRITINGS

*An Explanation of the Circumstances which Caused the Removal of Mr. Bellamy from the Management of the Spanish Choir* (London, 1838)

*Lyric Poetry of Glees, Madrigals, Catches, Rounds, Canons and Duets* (London, 1840)

W.H. HUSK/R

**Bellanda, Lodovico** (*b* ?Verona, *c*1575; *fl* Verona, 1593–1613). Italian composer and organist. He was organist at S Marco, Rovereto from 1600 to 1602. The title-pages of his printed works describe him as Veronese, and the dedications are addressed to a few noble patrons. The copy of his *Primo libro de madrigali* (1602) in the Accademia Filarmonica, Verona, has been there since his lifetime. His earliest known volume, the three-part *Canzonette* of 1593, contains 19 brief pieces in two repeated sections to strophic texts of three or four lines per stanza; although the partbooks are labelled 'cantus', 'tenor' and 'bass', the pieces are in fact for two sopranos and tenor. The *Canzonette spirituali* (1599) includes eight duets for soprano and tenor and two instrumental compositions in four parts; according to the preface, the instrumental works are for organ. The parts in all the pieces are of equal importance and imitative throughout. The volume also includes a duet by Paolo Fonghetto and two three-part instrumental pieces by Ambrogio Bresciano. The 1602 volume contains 14 madrigals for five voices and one for eight. The *Sacrae cantiones*, of which only two partbooks survive, contains 19 motets by Bellanda and one by Giuliano Corsini of different lengths and textures; many have refrains in triple metre. *O gloriosa domina* is of special interest since it includes dynamic markings for echo effects. Bellanda's last three known publications are primarily for solo voice and continuo and show that he kept abreast of the newest developments in Italian music. The two volumes of *Musiche* comprise 30 madrigals, five strophic arias and four dialogues; six are for two voices. The madrigals are in various monodic styles and include some striking harmonic and melodic progressions in response to emotive texts (examples in *AmbrosGM*); two are formulae for sonnets and ottavas. The strophic pieces, two of them ballettos, are based on simple rhythmic patterns; the dialogues include *Anima mia che pensi*, which uses a segment of text from the *Rappresentatione di Anima et di Corpo* (Act 1 scene iv) earlier set by Cavalieri. The *Sacre laudi* (1613) contains 23 monodies with Latin texts.

WORKS

*all published in Venice unless otherwise stated*

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Canzonette spirituali, 2vv, insts (1599[13])
Il primo libro de madrigali, 5, 8vv (1602)
Sacrae cantiones, 3–5vv (1604[3])
Musiche ... per cantare, 1, 2vv, chit, hpd (1607)
Le musiche ... per cantarsi, libro secondo, 1, 2vv, lute, hpd, other insts (1610)
Sacre laudi, 1v, org/chit/other inst (1613)

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WILLIAM V. PORTER

**Bellante, Dionisio** (*b* Verona, *c*1610, *d* Verona, *c*1685). Italian composer and violinist. He was a priest and probably spent his whole life in Verona. In 1630–34 he was a *musico straordinario* at the cathedral and from 4 November 1658 until his death he was *maestro di cappella* there. In addition to four duets in Geronimo Bettino's *Concerti accademici* (Venice, 1643), his published music consists of *Concerti accademici* (Venice, 1629), whose title-page states that it is for one to six voices. However, two of the 'voices' in the only six-part piece are in fact violin parts, there are parts for two violins and also for bassoon in other works besides, and all the music is accompanied by continuo. Nearly all the contents are in the concertato style, homophonic and imitative writing alternating in a basically diatonic idiom reminiscent of music written in Venice at that time. Some of it is attractive, but the most interesting pieces in the volume are two long recitatives, a morning song (*Matinata in genere rappresentativo*) and a lament of Orpheus, *Che veggio, ohime*, which is a setting of a text by Sigismondo d'India, whose own music for it was published in his *Musiche* of 1621. Bellante would almost certainly have had to know that publication in order to have access to the words, and there are one or two similarities between the two settings. On the whole, however, Bellante went his own way, though at a lower level of inspiration than d'India; yet his setting is among the more rewarding chamber recitatives of the period and, like the morning song, is notable for striking use of dissonance. A volume of *Propria missarum* by him for four voices survives in a manuscript, possibly prepared for publication (*I-VEcap*), and six other sacred pieces also survive (in *D-MÜs*).

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S. Leopold: 'Al Modo d'Orfeo: Dichtung und Musik im italienischen Sologesang des frühen 17. Jahrhunderts', *AnMc*, no.29 (1995)

NIGEL FORTUNE

**Bellasio** [Belasio], **Paolo** (*b* Verona, 20 May 1554; *d* Rome, 10 July 1594). Italian composer and organist. In 1582 he lived for a short time in Rome where he served first Cardinal Filippo Boncompagni, to whom he dedicated his second book of madrigals, and then Cardinal Guglielmo Sirleto. His correspondence with Sirleto indicates that in 1583 Bellasio was travelling in Calabria, probably in search of a post as an organist. In a letter written from Paola on 16 February 1583 he mentioned his penurious state and requested permission to return to Sirleto's or to Boncompagni's service; it is not known whether he did so, but in 1584 Sirleto recommended him to Cardinal Carlo Borromeo for the position of organist at Milan Cathedral. This application was unsuccessful and he spent the next two years in part-time and occasional employment as an organist in many Roman churches and seminaries; for example, in May and June of 1585 he served as second organist at S Luigi dei Francesi. On 20 November 1587 he was appointed organist at Orvieto Cathedral for two years at an annual salary of 100 scudi. At the end of the period the chapter offered to extend the contract for another two years, but he declined the post and returned to Verona. He dedicated his first book of six-voice madrigals to the members of the Accademia Filarmonica and the title-pages of his 1591 and 1592 publications referred to him as 'maestro di musica nell'Accademia'. Some time between 1592 and 1594 he returned to Rome where he remained until his death. He was well educated and had some influential friends, as can be determined from his epitaph which states that Pope Clement VIII made him a Knight of the Golden Spur.

Bellasio's output appears to have consisted entirely of secular vocal music. Both his style and the anthologies in which his madrigals appeared place him in the circle of Roman composers of the later 16th century. In particular, *Le Gioie* (RISM $1589^{7}$) was a collection of madrigals by members of the Roman Congregazione dei Musici. His literary tastes reflect the somewhat anachronistic interests of the Veronese academies during the last quarter of the 16th century; he preferred the lyrics of Bembo and Petrarch to the verses of Tasso and Guarini, which were admired in more progressive circles. His madrigals are characterized by graceful motifs, diatonic harmony and smoothly flowing counterpoint.

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*published in Venice unless otherwise stated*

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Il secondo libro de madrigali, 5vv (1582)
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Madrigali, 3–8vv (1591)
Villanelle con la intavolatura del liuto, 3vv (1592), ed. G. Vecchi (Bologna, 1952)
Il quinto libro de madrigali, 5vv (Verona, $1595^{7}$)
11 madrigals, 4–6vv, 3 canzonettas, 4vv, $1579^{4}$, $1583^{10}$, $1585^{29}$, $1589^{7}$, $1590^{15}$, $1591^{12}$, $1595^{5}$, $1596^{10}$; 2 lute intabulations, $1600^{6}$; 2 Latin contrafacta, $1594^{19}$, $1612^{18}$

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PATRICIA ANN MYERS

**Bellavere** [Belaver, Bell'aver, Bell'haver], **Vincenzo** (*b* *c*1540–41; *d* Venice, 29 Aug 1587). Italian composer and organist. He is first heard of as organist of the church of the Crosieri at Padua in 1567; in the same year he applied unsuccessfully for the post of organist of Padua Cathedral. The following year he was elected organist of the Scuola Grande di S Rocco, Venice. He remained there until June 1584, when he returned to Padua, having now attained the position of organist at the cathedral. His initial engagement was to have lasted three years but, perhaps due to an unexcused absence from Padua, a disagreement arose with the canons who, in December 1585, appointed Sperandio Saloni in place of Bellavere. In December 1586 he replaced Andrea Gabrieli as organist at S Marco, Venice; he died eight months later at the age of 46.

Bellavere's reputation as a composer of madrigals is attested by the presence of his compositions in numerous contemporary anthologies. His style is indebted to that of Andrea Gabrieli: it shows the same penchant for bright sonorities (especially in the upper voices) and a similar attitude to word-setting, verbal images being taken up in the music in a modest rather than extravagant way (as in the Marenzian school). He was a leading composer of *giustiniani* and *veneziane*. Ten of these appeared in the *Primo libro delle justiniane* (RISM $1570^{17}$), an anthology edited by Bellavere himself. The works are strophic, as in the popular tradition; the comic texts are rich in *doubles entendres*, imprecations and stammering effects. Of the little church music by Bellavere that survives, the double-choir motet *Vidi speciosam* (in $1615^{2}$) is an excellent example of the Venetian polychoral tradition.

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2 Magnificat, 8vv, $1590^{4}$, $1600^{1}$
4 motets, 7, 8vv, $1590^{4}$, $1615^{2}$
Italian texted works, 3, 5, 6, 7, 8, 9, 12vv: $1564^{16}$ (ed. in Celebri raccolte musicali venete del Cinquecento, i, Padua, 1974), $1566^{7}$, $1568^{16}$, $1570^{17}$, $1579^{2}$, $1579^{3}$, $1584^{4}$, $1585^{16}$, $1586^{1}$, $1586^{11}$, $1587^{6}$, $1590^{11}$, $1593^{3}$
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Lute intabulation, $1599^{19}$

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DENIS ARNOLD/SERENA DAL BELIN PERUFFO

**Bellay, Joachim du.** *See* DU BELLAY, JOACHIM.

**Bellazzi** [Bellazzo, Bellatius], **Francesco** (*b* Vigevano, nr Milan; *fl* 1618–28). Italian composer. He entered the Franciscan order. The only musical appointment he is known to have held was as *maestro di cappella* of S Francesco, Milan, from 1623 to 1628. He was one of many north Italian church composers publishing liturgical music for parochial rather than metropolitan establishments, though he did not wholeheartedly adopt the concertato style of the day. His music for the Offices

reflects this: the eight-part vesper psalms (1618) are for two block choirs throughout, without solo writing, thus recalling the double-choir style of decades earlier; and the volume of 1628 contains *falsobordone* chants – another old-fashioned feature. In contrast, the psalms of 1624 are marked 'all'uso moderno' and are in a more up-to-date idiom, with writing for ATTB (which could be SATB if the second tenor were transposed up an octave) even though there are no developed solos or duets. The psalms are unusual in being for Compline or Terce: the latter Office was normally sung, if at all, to plainsong. The motets of 1620 are more original in their textures and, as often in such music, the word-setting is expressive.

WORKS

*published in Venice unless otherwise stated*

Psalmi ad vesperas, 8vv (1618)
Liber primus sacrorum concentuum, 2–4, 6vv . . . 2 genera litanium B.V.M., 5vv, una cum missa, 4vv; ac partitione . . . organi, op.2 (1620)
Messa, motetti, letanie della B.V., Mag et falsi bordoni con Gloria Patri a 8 aggionto il primo choro, concerti a 2–4 . . . con la partitura per org, op.4 (1622)
Salmi intieri, 5vv, per li vespri . . . da capella e da concerto, op.5 (Milan, 1623)
Salmi concertati all'uso moderno . . . nelle compiete . . . a 4vv . . . con le antifone della B. Virgine e li salmi di terza a 5 con bc (org), op.7 (1624)
Messa, Mag et motetti concertati . . . falsi bordoni con Gloria Patri e canzon francese, 8vv, con partitura, op.8 (1628)

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JEROME ROCHE/R

**Bell Diapason.** *See under* ORGAN STOP.

**Belle, Jan** (*fl* 1546–?1566). Flemish composer. In 1546–7 he was *magister duodenorum* (master of the choirboys) at Ste Croix in Liège and was called 'de Lovanio'. He was possibly a succentor at the Church of Our Lady, St Truiden, from 1563 to 1566. He was the author of a *Musices encomion* (Maastricht, 1552; lost) and composed six four-part songs on Flemish texts which were published in Phalèse's *Duytsch musyck boeck* (RISM 1572[11]; all ed. in UVNM, xxvi, 1903; one ed. in Cw, xcii, 1962, no.13). The first of these songs had already been published, attributed to 'Joan Zacheus', in 1554[31]; two of them were reprinted by Phalèse in later editions of the *Septiesme livre des chansons à quatre parties* (see H. Vanhulst, *RBM*, xxxii–xxxiii, 1978–9, pp.97–120).

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GODELIEVE SPIESSENS

**Bellère, Jean** (*b* Liège, 1526; *d* Antwerp, 15 Oct 1595). Flemish publisher, printer and editor. In 1553, the year of his marriage, he became a citizen of Antwerp and received a licence to print; he was elected a member of the Guild of St Luke in 1559. His first book was published there in 1555. One of the most important figures of his time, he published a wide variety of books, including classics, literature, history, science, Spanish books and French translations from Latin, Italian and Portuguese. He journeyed regularly to Frankfurt and had business dealings with a wide circle of printers and humanists, including Plantin.

From 1570 he collaborated with Pierre PHALÈSE (i) and together they issued some 50 volumes, both vocal and instrumental. During this association, Phalèse also issued some music alone, although Bellère is not known to have done so, nor to have owned music type. When Pierre Phalèse (i) died, Bellère worked extensively with his son, Pierre Phalèse (ii) for over 20 years. After Bellère's death, his widow Elisabeth published two volumes jointly with Pierre Phalèse (ii), in 1597 and 1598. His eldest son. Balthazar, married Jean Bogard's daughter and established his own business in Douai.

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SUSAN BAIN

**Bellermann.** German family of musicians.

**(1) Konstantin Bellermann** (*b* Erfurt, 1696; *d* Minden, 1 April 1758). Composer. He studied philosophy, history and finally law in Erfurt and also had some theoretical and practical training in music. In 1719 he left Erfurt to take up the post of Kantor in Minden, where he had a successful career as a composer and teacher. In 1739 he was made assistant rector of the school in Minden, and three years later was appointed rector. He wrote several oratorios and cantatas, an opera, (?) *Issipile*, as well as instrumental concertos and 24 lute suites; none of his music, which was mentioned by Fétis, has survived.

**(2) Johann Joachim Bellermann** (*b* Erfurt, 23 Sept 1754; *d* Berlin, 25 Oct 1842). Theologian and music educationist, a close relative of (1) Konstantin Bellermann. He studied theology at the universities of Erfurt and Göttingen. From 1778 to 1781 he visited Estonia and Russia, gathering information for his two-volume *Bemerkungen über Russland* (Erfurt, 1788), which includes a description of contemporary musical life in Russia. He was a professor of theology at the University of Erfurt until 1804, when he moved to Berlin to become the director of the Gymnasium zum Grauen Kloster (1804–28) and (from 1816) professor of theology at the university. Together with Carl Friedrich Zelter, he reformed music education in the schools; he introduced singing as an elective course at the Gymnasium zum Grauen Kloster as early as 1808.

**(3) Johann Friedrich Bellermann** (*b* Erfurt, 8 March 1795; *d* Berlin, 5 Feb 1874). Music scholar, son of (2) Johann Joachim Bellermann. He studied theology and philosophy at the universities of Berlin and Jena and taught from 1819 to 1867 at the Gymnasium zum Grauen Kloster, of which he became director in 1847. He is known especially for his research on ancient Greek music and won the Gold Medal of Arts and Letters for his

monumental work on ancient Greek scales and musical notation (1847).

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**(4) (Johann Gottfried) Heinrich Bellermann** (*b* Berlin, 10 March 1832; *d* Potsdam, 10 April 1903). Music scholar and composer, son of (3) Johann Friedrich Bellermann. He studied at what became the Königliches Akademisches Institut für Kirchenmusik and for a long time was a private pupil of A.E. Grell. In 1853 he was appointed singing teacher at the Gymnasium zum Grauen Kloster and in 1866 succeeded A.B. Marx as professor of music at the University of Berlin. He became a member of the Akademie der Künste in 1875. A lifelong student of Renaissance music, he is known chiefly as the author of the first modern treatise explaining the mensural system (1858) and for his counterpoint treatise (1862), which he based on Fux's *Gradus ad Parnassum* (1725), and which contains in its introduction an important history of contrapuntal theory. His compositions, predominantly *a cappella* choral music, betray the influence of Grell in their strict adherence to the 'new Palestrina style' in vogue in Berlin in the middle of the 19th century. He also wrote melodramas that show the influence of Mendelssohn.

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WILLIAM DRABKIN/R

**Belletti, Giovanni Battista** (*b* Sarzana, 17 Feb 1813; *d* Sarzana, 27 Dec 1890). Italian baritone. He studied with Pilotti in Bologna and made his début in Stockholm in 1838 as Figaro (*Il barbiere di Siviglia*); he then appeared there with Jenny Lind in *Robert le diable* (1839) and *Lucia di Lammermoor* (1840), both sung in Swedish. In 1848 he was engaged at Her Majesty's Theatre, singing Ezio in the first London performance of *Attila*, Belcore, Malatesta and Mozart's and Rossini's Figaro. He sang in Paris at the Théâtre Italien in *Semiramide*, *Fidelio* and Mercadante's *Il bravo*. In 1853 he appeared at Covent Garden, singing Silva (*Ernani*), Saint-Bris (*Les Huguenots*), Alphonse (*La favorite*), Don Giovanni and Tristan d'Acunha (Spohr's *Jessonda*). His beautiful voice and fine musicianship were much admired by his contemporaries.

ELIZABETH FORBES

**Belle van Zuylen** [née Tuyll van Serooskerken, Isabella Agneta Elisabeth van] (*b* Zuylen castle, nr Utrecht, 20 Oct 1740; *d* Colombier, Switzerland, 26 Dec 1805). Dutch writer and composer. From 1771 she lived in Switzerland with her husband Charles-Emmanuel de Charrière de Penthaz. She is remembered especially for her extensive, witty and often caustic correspondence with James Boswell, Benjamin Constant, Germaine de Staël and others (see M. Flothuis: 'An Unexpected Source of Musical Information: the Correspondence of Belle van Zuylen (1740–1805)', *FAM*, xxvii (1980), 33–6; xxviii (1981), 145 only) and also for her novels, plays and pamphlets, all (including the letters) written in French. She was educated by a Swiss governess, Jeanne Prévost, with whom she continued to correspond for several years; only the letters of Mme Prévost have survived. Music played an important role in her career, as was usual in noble families of the time. As early as 1764 she expressed a desire to study composition with Rameau, but he died the same year. In 1785 she started studying with Niccolò Zingarelli, who had just earned his first great success with his opera *Alsinda*. On 28 May 1785 she wrote, 'Since this first essay I have dreamt only of music'. Her letters frequently mention composers whose works she knew or wanted to get to know.

Belle van Zuylen embarked on several dramatic musical works, for which she wrote her own librettos, but none of these has come down to us except for some text fragments (in *CH-N*). In 1788 she sent the libretto of *Les Phéniciennes* to Mozart in the hope that he would set it to music, but neither her accompanying letter nor any reply from Mozart has been found. Her surviving compositions comprise six minuets for string quartet (The Hague and Amsterdam, n.d.), nine piano sonatas and ten *airs* and *romances* (Paris, n.d.); all have been published in volume x of her *Oeuvres complètes [de] Isabelle de Charrière, Belle de Zuylen* (Amsterdam, 1979–84). They do not surpass the average standard of the time, but the piano sonatas (originally published anonymously) show a gradual increase in the level of invention and skill.

MARIUS FLOTHUIS

**Belleville, Anna Caroline de.** *See* OURY, ANNA CAROLINE.

**Belleville, Jacques de** (*fl* early 17th century). French dancer, violinist and composer. The only known fact in his personal life is that he was married on 27 May 1637 to Antoinette Guibourg, the widow of the painter and costume designer Daniel Rabel. Belleville was in charge of organizing court entertainments for Louis XIII from *c*1616 to *c*1637 and contributed to nearly all ballets performed at court during this time. As a dancer he rivalled Louis Constantin and the celebrated dancing-master Jacques Cordier. He wrote all the dance tunes and some of the *airs* for Etienne Durand's *Ballet de la*

*délivrance de Renaud* (1617) and for the *Ballet de Tancrède* (1619). His virtues as a musician were extolled by Michel de Marolles (*Mémoires*, Amsterdam edn, 1755, iii, pp.207–8), and together with the singer Marais it was said of him by contemporaries that '[ils] n'ont besoing que d'estre nommez pour avoir des louanges'. An allemande and a four-part instrumental piece, *Le testament du Sieur de Belleville*, survive, and a number of other pieces were arranged for the lute and published in *Airs de différents auteurs mis en tablature sur des accords nouveaux* (Paris, 1631). Some appear in A. Souris, ed.: *Oeuvres de Chancy, Bouvier, Belleville, Dubuisson, Chevalier* (Paris, 1967).

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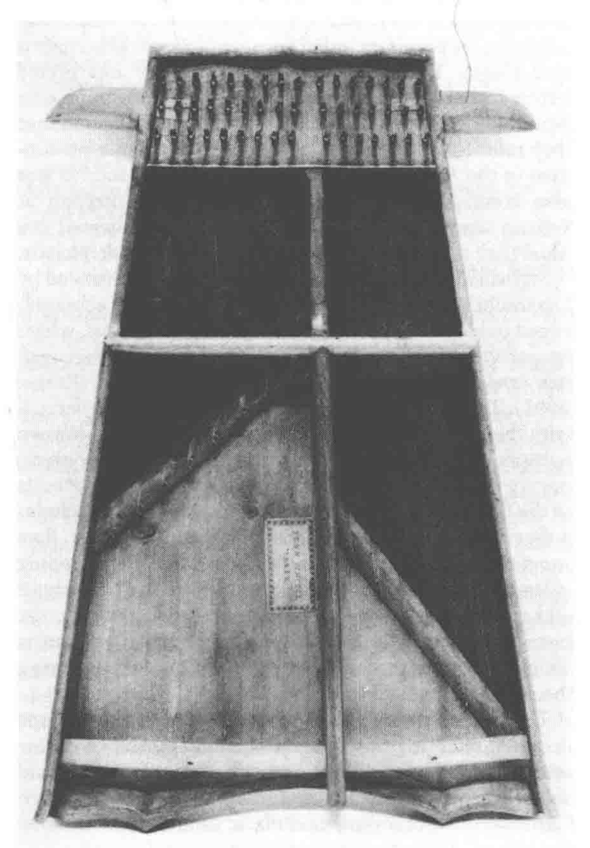
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MARGARET M. McGOWAN

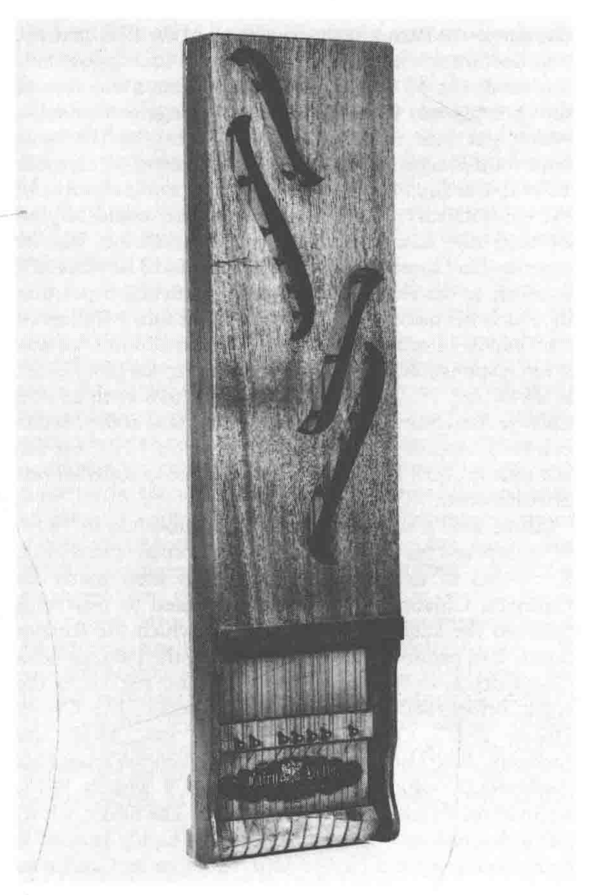
**Bell Gamba.** *See under* ORGAN STOP.

**Bell guittern.** *See* CITHRINCHEN.

**Bell harp** (Ger. *Schwungzither*). A type of wire-strung psaltery characteristically swung while being played. It is classified as a box zither. Examples were produced in the early 18th century by John Simcock of Bath, who may have invented the instrument (fig.1). A modern form, known as 'fairy bells' (fig.2), was played by English and



1. *Bell harp by John Simcock, Bath, c1740 (Horniman Museum, London)*



2. *Bell harp ('fairy bells') by R. Cook & Co., London, 19th century (Pitt Rivers Museum, Oxford)*

French street musicians in the late 19th century and early 20th, and as a domestic and convivial instrument in England (see Coker). The player holds the instrument in both hands, the left thumb plucking the longer strings and the right thumb, with a plectrum, the shorter ones. At the same time he swings the instrument about at arm's length, a technique that produces an evocative, undulating sound. 18th-century bell harps were about half a metre high and had between 14 and 24 triple or quadruple courses tuned diatonically, 16 being the most common number. Many instruments had wooden lugs projecting from the sides, on which the player could rest his wrists and thus help control the momentum of the swing. Modern 'fairy bells' are somewhat larger and have between eight and 16 single courses, tuned diatonically.

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DAVID KETTLEWELL

**Bell'haver, Vincenzo.** *See* BELLAVERE, VINCENZO.

**Belli, Domenico** (*d* Florence, bur. 5 May 1627). Italian composer and musician. According to Fétis he served the

ducal court at Parma at the beginning of the 17th century, but documents have not been found to support this assertion. On 10 August 1607 he became a member of the prestigious Compagnia dell'Arcangelo Raffaello, which put him into contact with many of the most important Florentines of the day. In a letter of 27 October 1609 to Cardinal Ferdinando Gonzaga (also a member of the confraternity), Belli indicated that he would be glad to enter the new cardinal's service in Rome. But he remained in Florence and from 1610 to 1613 he was tutor in music to the clerics of S Lorenzo, Florence, a position in which he succeeded Marco da Gagliano. Minutes of the chapter of canons there show that in addition he was given responsibility for music in S Lorenzo for Holy Week in 1611 and 1612. On 19 September 1618 both he and his wife Angelica were enrolled as musicians at the Medici court. He appears in payment records (in *I-Fas*) for the last time in April 1627; his wife continued in court service after his death.

All of Belli's surviving music was published in 1616. He composed his *Orfeo dolente* for Carnival in that year. It consists of five scenes (to a text at least partly by Gabriello Chiabrera) that were presented as *intermedi* between the acts of Tasso's *Aminta*, which the Rinaldi family had produced at their residence, the Palazzo della Gherardesca, in Florence. (The arguments for dating the work before 1600 made by A. Tirabassi: 'The Oldest Opera: Belli's *Orfeo dolente*', *MQ*, xxv, 1939, are specious.) Belli also wrote the music for Jacopo Cicognini's *Andromeda*, which was produced on 9 March 1618, again at the Palazzo della Gherardesca. The music is lost, but a description of it in which Belli is highly praised is contained in a letter (*SolertiMBD*) written by Caccini to the secretary of the Grand Duke of Tuscany the day after the performance.

In a remarkable letter written from Florence to Ferdinando Gonzaga, Duke of Mantua, on 11 June 1616, Belli indicated that his *Arie* were regarded as 'difficult and unsingable' because of the quantity of quavers in their basses. He continued by asking the duke to have the songs performed at the Mantuan court so that their unfortunate reputation might be improved. The bass lines are indeed rhythmically elaborate and are notable as well for the striking degree of chromaticism they contain. Some foreshadow the typical bass figurations of later strophic-bass cantatas, as also do the formal schemes of some of the songs. One song, *Occhi belli a me severi*, is in effect an early example of the form, with refrains and a ritornello in addition. Through both his harmonic and formal adventurousness, Belli belongs among the most radical monodists of the early 17th century.

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*printed works published in Venice*

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Orfeo dolente ... diviso in 5 intermedi con li quali il signor Ugo Rinaldi ha rappresentato l'Aminta, favola boschereccia del sig. Torquato Tasso (1616); sections of text in Solerti, 375–91; ed. in Corboz (1979), vol.ii

Il primo libro dell' [35] arie, 1–2vv, chit (1616); facs. in ISS, i; ed. in Corboz (1979), vol.ii

L'Andromeda favola marittima (intermed: J. Cicognini), Florence, 9 March 1618, music lost

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EDMOND STRAINCHAMPS

**Belli, Girolamo** (*b* Argenta, nr Ferrara, 1552; *d* ?Argenta, *c*1620). Italian composer and teacher. He received his early musical training from Luzzaschi and began his career as a singer at the Gonzaga court at Mantua; he later moved to Rome. His earliest datable compositions are four madrigals in a manuscript (*I-MOe* 1358) compiled in about 1580, and one in *Il lauro secco* (RISM 1582[5]); the latter was published in Ferrara and suggests that he was there during the early 1580s, although he is not known to have settled there until 1583. Einstein's claim that Belli served the Duke of Mantua between 1584 and 1587 was probably based on remarks in Bertolotti (1890) and on the dedications of Belli's second book of six-voice madrigals and of *I furti amorosi*, but there is no archival evidence to support it. Belli dedicated the first two publications of his own works to Duke Alfonso II d'Este and his wife, Margherita Gonzaga, almost certainly in the hope of securing an appointment as a court musician; but the court records (in *I-MOs*) show that these ambitions were not realized. Most of his life seems to have been spent in Argenta as a teacher and *maestro di cappella*; his pupils included Giovanni Nicolò Mezzogorri and Biagio Tomasi. Baruffaldi incorrectly interpreted letters to Belli from Alessandro Guarini as meaning that Belli founded the Accademia degli Elevati at Argenta, but they refer to Belli's heraldic motto and academic pseudonym in the Accademia degli Armonici at Cesena. He was also connected with the Accademia degli Intrepidi at Ferrara from at least 1608, when he dedicated his *Madrigali e canzoni* (now lost) to his fellow academicians.

Stylistically Belli's secular music is clearly influenced by Luzzaschi's. His debt to his teacher was publicly acknowledged in his *Nono libro de madrigali a cinque voci*, where he parodied four madrigals from Luzzaschi's *Madrigali per cantare e sonare a uno, due e tre soprani* (Rome, 1601). The *Furti amorosi* are neat exercises in intellectual wit; their texts are patched together from well-known authors and the music often refers to celebrated contemporary madrigals. Similar in musical style are the contents of the first book of six-part madrigals, which also includes a five-section setting of Guarini's popular poem *Baci soavi e cari*. Many of Belli's madrigals are lost, including at least seven books for five voices and a book of madrigals and canzoni for four voices. Seven madrigals from the lost seventh book for five voices were included by Francis Tregian in the anthology that he began to compile during the second decade of the 17th century (*GB-Lbl*).

The *Sacrae cantiones* of 1585 are dedicated to Pope Sixtus V, who is praised in the opening motet, *O Pastor optime*. Many of the book's motets are contrapuntal and sober in style. The *Sacrae cantiones* of 1594, dedicated to Cardinal Aldobrandini, include a sequence of double-choir motets followed by a mass setting (also cast for two four-part choirs) written in the Venetian manner. The *Salmi* of 1610 were published with a separate organ part.

WORKS

*published in Venice unless otherwise stated*

SACRED VOCAL

Psalmi ad vesperas cum hymnis et Magnificat, 4vv (1585), inc.
Sacrae cantiones ... liber primus, 6vv (1585)
Sacrae cantiones, 8vv (1589)
Sacrae cantiones cum B.V. cantico, 10vv, et in fine, missa, 8vv (1594)
Salmi, con doi Magnificat et letanie della beata vergine, 5vv, bc (org), op.20 (1610)

SECULAR VOCAL

Madrigali ... libro primo, 6vv (Ferrara, 1583), inc.
I furti ... il secondo libro de madrigali, 6vv (1584; also pubd 1587 as I furti amorosi)
Il secondo libro de madrigali, 5vv, con un dialogo, 8vv (1586); 1 ed. M.A. Balsano: *L'Ariosto: la musica, i musicisti* (Florence, 1981)
Il terzo libro de madrigali, 6vv (1590)
Canzonette ... libro primo, 4vv (Ferrara, 1596)
Il nono libro de madrigali, 5vv, et nel fine cinque madrigali per cantare & sonare, 5vv, op.22 (1617), inc.

5 madrigals, 3, 5vv, 1582[5], 1586[9], 1587[6], 1588[20], 1592[14]
4 madrigals, 5vv, *I-MOe*

LOST WORKS

[Masses], 4vv (?1585); *MischiatiI* nos.I:29, V:723, XII:56

Il primo libro de madrigali, 5vv (1584)
Madrigali e canzoni, 4vv (Ferrara, 1608), cited in Faustini
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Salmi, 10vv (2 choirs) (n.d.); *MischiatiI* no.V:795
[Vespers], 5 'voci pari' (n.d.); *MischiatiI* nos.VIII:31, IX:526, IXbis:588, X:689
[Vespers], 5vv, bc (n.d.); *MischiatiI* nos.VII:405, IX:457, IXbis:507, X:607

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IAIN FENLON

**Belli, Giulio** (*b* Longiano, nr Forlì, *c*1560; *d* ?Imola, after 1620). Italian composer. According to his own testimony, he was a pupil of Giovanthomaso Cimello in Naples before 1569; he then returned to Longiano and entered the Franciscan monastery there on 30 September 1579. On 7 November 1582 he became *maestro di cappella* at Imola Cathedral and on 20 May 1590 he was engaged for three years in a similar capacity at S Maria, Carpi; in 1591, however, he moved to S Francesco, Bologna, as 'praefectus musices'. He seems to have been at Ferrara in 1592 and 1593, and in 1594 or 1595 he went to Venice as *maestro di cappella* of the church of the Ca' Grande; in 1596 he took a similar position at Montagnana Cathedral. In 1597 he was *maestro di cappella* at the court of Duke Alfonso II d'Este and at the Accademia della Morte in Ferrara, and was *maestro* at Osimo Cathedral in 1599. From 1600 he was *maestro di cappella* at the cathedral and archiepiscopal seminary of Ravenna, and in 1603, after a brief stay at Reggio, he became *maestro* at Forlì Cathedral. At the beginning of 1606 he returned to the Ca' Grande and on 9 May moved to S Antonio, Padua, where he stayed until 1608. In 1610 he was *maestro di cappella* at S Francesco, Assisi, and from 7 January 1611 to 1 April 1613 he again worked at Imola Cathedral. In 1615 he was once more *maestro di cappella* at the Ca' Grande and in 1621 he returned finally to Imola. A Franciscan monk named Sante Belli, *maestro di cappella* at Correggio in 1590, seems to have been his brother. Some sources have incorrectly identified Giulio Belli with a scholar of the same name from Capodistria. He has also been confused with G.C. Belli, a court lutenist at Mantua. Several of Belli's students have become known as composers, including G.B. Spada and Roberto Poggiolini.

A contemporary writer noted that Belli was a 'virtuous and highly honoured man, and most skilled in his profession' (see Casadio). This is confirmed mainly by his sacred works, some of which ran into many editions. His early music shows the influence of Palestrina and of the north Italian polychoral style, but his later works, particularly the sacred concertos, use smaller forces and acknowledge contemporary practice by including continuo parts. He also added continuo parts to later editions of some of his works that had originally been composed *a cappella*. Most of his masses are for five voices, but rapidly changing vocal groupings in the antiphonal choruses often give the impression of six to eight parts. His masses parody motets more often than madrigals, but he wrote a fine mass on Palestrina's *Vestiva i colli*. He was less prolific as a composer of secular vocal music, but he was sufficiently well-known as a madrigalist to find a place in Morley's *Madrigals to Five Voyces* (RISM 1598[15]). His canzonettas of 1584 are characterized by lively part-writing and consonant harmony. His instrumental pieces of 1613 are early examples of three-part canzonas.

WORKS

*all published in Venice*

SACRED VOCAL

Missarum liber primus, 5vv (1586; in 2/1597 and subsequent edns Missa 'Vestiva i colli' replaced Missa 'Estote fortes')
Psalmi ad vesperas in totius anni solemnitatibus . . . duoque cantica beatae virginis, et in fine addito Te Deum laudamus, 5vv (1592)
Missarum sacrarumque cantionum, liber primus, 8vv (1595; 2/1607 with bc)
Psalmi ad vesperas in totius anni solemnitatibus, duoque cantica beatae virginis, 8vv (1596, bc pubd separately 1607; 3/1615 with bc)
Missarum, liber primus, 4vv (1599, 3/1615 with bc)
Sacrarum cantionum, cum litaniis Beatae Virginis Mariae, liber primus, 4–6, 8, 12vv (1600) [incl. motet by A. Righetti]
Psalmi ad vesperas in totius anni festivitatibus, ac tria cantica Beatae Virginis Mariae, 6vv (1603; 3/1607 as Salmi vespertini, che si cantano in tutte le feste dell'anno, with bc)
Compieta, mottetti & letanie della madonna, falsi bordoni sopra li otto toni, con li Sicut erat interi, 8vv (2 choirs) (1605)
Compieta, falsi bordoni, antifone et litanie della madonna, 4vv, bc (org) (1607)
Missae sacrae, 4–6, 8vv, bc (org) (1608)
Concerti ecclesiastici, 2, 3vv (1613) [incl. 2 canzonas, a 3, see 'Instrumental'; incl. music by R. Poggiolini]
4 masses, 5, 6, 8vv; 9 motets, 5, 6, 8vv; 12 sacred concertos, 2–4vv, bc: 1609[1], 1610[10], 1613[2], 1616[2], 1617[1], 1618[2], 1621[2], 1622[2], 1623[2], 1627[1], 1627[2]
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SECULAR VOCAL

Canzonette . . . libro primo, 4vv (1584, 3/1595 with 2 addl pieces)
Il primo libro de madrigali, 5, 6vv (1589)
Il terzo libro de madrigali, 6vv (1590)
Il secondo libro de madrigali, 5, 6vv (1592–3)
Il secondo libro delle canzonette, 4vv, con alcune romane, 3vv (1593)

6 madrigals, 5vv, 1592[14], 1598[6], 1598[15], 1604[8]
Madrigal, 5vv, *GB-Cfm*

INSTRUMENTAL

2 canzonas, a 3, in Concerti ecclesiastici (1613) [see 'Sacred vocal']

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OTHMAR WESSELY/WALTER KREYSZIG

**Bellin, Guillaume.** *See* BELIN, GUILLAUME.

**Bellincioni, Gemma (Cesira Matilda)** (*b* Como, 18 Aug 1864; *d* Naples, 23 April 1950). Italian soprano. She was taught by her father, a professional bass, and later by the famous tenor Roberto Stagno, whom she first met in 1886 and subsequently married. Except in the role of Violetta (in which she was praised by Verdi), she was rarely at her best in the older type of opera, and came into her own, both as actress and as singer, with the arrival of the *verismo* school; the great event of her life was her sensational portrayal of Santuzza in the première of *Cavalleria rusticana* (1890), with Stagno as Turiddu (see illustration). Though very successful in the principal European opera houses and in South America, she failed to establish herself at Covent Garden, where she appeared in 1895 amidst a company that was exceptionally strong in soprano talent; even her Santuzza, like her Carmen, was overshadowed by the immense popularity of Calvé. She created many other roles in *verismo* operas, among them Giordano's Fedora, with the then unknown Caruso as Loris. The last phase of her career was dominated by *Salome*; she appeared in the first Italian performance of the opera (1906, Turin) under Strauss, who much admired her interpretation, and sang the role over 100 times. After World War I she spent some years as a teacher of singing in the Netherlands, and in 1924 reappeared as Santuzza, Tosca and Carmen at The Hague, Rotterdam and Amsterdam. Her 14 early recordings (1903–5), though dramatic, lend support to the view that sheer voice was not her strongest suit; they show beside marked agility and individuality of style, a shrillness and excess of vibrato that cannot wholly be ascribed to the date of recording.



*Gemma Bellincioni and Roberto Stagno as Santuzza and Turiddu in Mascagni's 'Cavalleria rusticana'*

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DESMOND SHAWE-TAYLOR

**Bellingan, Johannes.** *See* BEDYNGHAM, JOHANNES.

**Bellini, Vincenzo** (*b* Catania, 3 Nov 1801; *d* Puteaux, nr Paris, 23 Sept 1835). Italian composer. He was a leading figure in early 19th-century opera, noted for his expressive melodies and sensitive approach to text-setting.



1. EDUCATION AND EARLY CAREER (1801–26). Bellini was born into a musical family in Sicily, the eldest of seven children of Rosario Bellini (1776–1840) and Agata Ferlito (1779–1842). His grandfather, Vincenzo Tobia Bellini (1744–1829), originally from the Abruzzi, had studied in Naples at the Conservatorio di S Onofrio a Capuana, and from 1768 worked in Catania as an

organist, composer and teacher. His father, Rosario, was also a composer, *maestro di cappella* and teacher, although his career was apparently overshadowed by that of Vincenzo Tobia. An anonymous manuscript now in the Museo Belliniano in Catania, almost the sole source of information about Bellini's childhood, tells of prodigious musical feats, but amid its hyperbole the account outlines what was a fairly typical career path for a musically gifted young Italian at this time. Without formal training, the infant Vincenzo reportedly sang an aria by Fioravanti at the age of 18 months, took over from his grandfather as conductor during a church service at three, and by the age of five played the piano expertly. The same chronicler reports a rigorous and well-rounded Classical education, encompassing Latin, Italian literature, philosophy and modern languages, though neither Bellini's correspondence nor his literary instincts later in life show much evidence of such training. He wrote his first composition at six, and the following year began to study composition formally with his grandfather. During his childhood and teenage years, he wrote much sacred music and some secular songs, many of which received local performances.
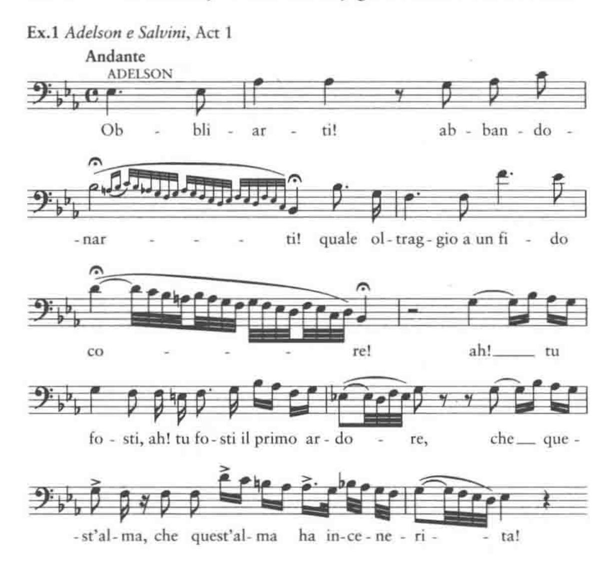
In 1819 he was granted a scholarship to study at the Real Collegio di Musica in Naples, where his teachers included Giovanni Furno, Giacomo Tritto and, after 1822, Niccolò Zingarelli. Besides the traditional lessons in harmony and counterpoint, an important element of Bellini's training with Zingarelli was the composition of hundreds of wordless *solfeggi* (none of which survive); his sense for vocal writing must also have benefitted from his study of theoretical aspects of singing with Girolamo Crescentini. The conservatory's mostly septuagenerian faculty promulgated a conservative style of composition represented by Neapolitan composers Cimarosa and the recently deceased Paisiello, espousing simple melodies and clear text-setting while violently opposing the florid vocal style and 'noisy' orchestration of Rossini, who, as resident composer of the Naples theatres from 1815 to 1822, was an ever-present threat. Bellini absorbed the Neapolitan doctrine thoroughly and produced works that pleased his teachers without ignoring the Rossini example. The conservatory training required regular attendance at the theatre, where Rossini was standard fare, and Bellini was reported as being particularly struck by performances of *Semiramide*, *Mosè in Egitto* and *Maometto II*; influential works by other composers included Donizetti's *La zingara*, Mayr's *Medea in Corinto*, and Spontini's *La vestale*. A simultaneous attraction and resistance to Rossini's style is one of the most intriguing aspects of Bellini's student works; indeed, the confrontation with Rossini remained both a creative problem and a spur to innovation throughout his career.

When he graduated in 1825, Bellini was given the opportunity to present an opera at the conservatory; performed by an all-male cast of students, *Adelson e Salvini* became popular enough to be repeated every Sunday in the school's *teatrino*. Bellini himself thought highly enough of the work to revise it over the next few years, but he never succeeded in securing a professional performance, and ended up in what would become a lifelong practice with unsuccessful works – recycling numbers into his next four operas. In an early instance of the determined careerism at which he excelled, Bellini built on this first operatic success, lobbying the conservatory's governor and superintendent of theatres to enforce a statute by which the most promising student each year should be invited to compose a new work for one of the two professional theatres in Naples. Bellini fulfilled this commission with *Bianca e Fernando*, to a libretto by Domenico Gilardoni; the opera had its première in May 1826 at the Teatro S Carlo, where it was renamed *Bianca e Gernando* to avoid an apparent allusion to the reigning prince and recently deceased king of Naples.

Although written close together, these two student operas have surprisingly little in common stylistically. *Adelson e Salvini*'s *semiseria* plot and the cast of inexperienced singers seem to have called forth a mixture of a conventional *buffo* idiom and a smoother, almost folk-like vocal style, reminiscent of Paisiello. *Bianca e Fernando*, basically a 'rescue opera', also embraces established idioms, but here it is a *seria* style, characterized by two-tempo (or 'double') arias and generous vocal display. While *Bianca* is thus more predictable in its largest dramatic outlines, the two operas share a varied and imaginative approach to the construction of individual lyric pieces. The most predictable part of the form is the fast, concluding section of the double aria, the cabaletta, and in these early works cabalettas are the only numbers to be constructed along the lines of what Friedrich Lippmann has identified as the standard Bellinian melodic design, sometimes called the 'lyric prototype'. This refers to a structure that distributes two quatrains of poetry across four (usually) four-bar phrases: the first two lines of poetry are set as a four-bar phrase, the next two as a modified repetition (*AA′*); the music for lines 5 and 6 introduces a contrasting motive and moves away from the tonic (*B*), and the last two lines return to the tonic, either with a version of the opening motive or cadential material (*A″* or *C*).

The lyric prototype became an increasingly important element of Bellini's style after *Il pirata*, but in these first operas longer, freer designs are much more common. For example, Salvini's solo in the Act 2 finale of *Adelson e Salvini*, 'Ecco signor la sposa', begins with a conventional *AA′BB′* (all four-bar phrases), but when a new idea arrives in the text the music moves with it, proliferating new motifs (*CC′DD′*), before returning to a modified version of *A* to close. A surprising amount of the music in these early operas is designed according to an individual formal logic that resists representation as schemas of letters. In Adelson's half-declamatory, half-decorated aria 'Obbliarti! abbandonarti!' in the Act 1 finale of *Adelson*, for example, melodic repetition begins only in the seventh bar after a florid and proclamatory opening (ex.1); and the slow movement of Fernando's entrance aria, 'A tanto duol quest'anima' in *Bianca e Fernando* shows erratic melodic contours and a free, almost *ad hoc* formal plan that owes more to the alternation of verse metres in Gilardoni's poetry than to any conventional musical form.

Such freedom of construction suggests that, even while conforming to the conservatory's doctrine and (largely) resisting the lure of florid vocal writing, Bellini was already borrowing from Rossini in other ways, especially in his treatment of small-scale form, crafting lyric movements that eschewed symmetry and melodic repetition in favour of a freer alternation of declamation and ornament. While the extremes of Bellini's early style – melodic naivety drawn from Paisiello and Rossinian formal freedom with its occasional forays into pure




**Ex.1** *Adelson e Salvini*, Act 1

virtuosity – may seem diametrically opposed, both could be seen as ways of bringing song closer to the rhythms and contours of speech.

2. Achievement of fame (1827–9). In May 1827, Bellini left Naples, drawn north by a contract from impresario Domenico Barbaia to compose for Milan's Teatro alla Scala. He left behind in Naples two significant personal attachments, to Maddalena Fumaroli, a young woman he had hoped to marry once his financial position permitted, and to Francesco Florimo, his fellow student at the conservatory and closest friend. Once established in Milan, Bellini soon forgot Maddalena, but the attachment to Florimo never wavered, and his long and frequent letters to his friend are by far our fullest source of information about his professional and personal life. Florimo remained in Naples as librarian at the conservatory until his death in 1888, but his true calling was as chronicler and guardian of Bellini's fame. In 1882 he published a biography and edition of Bellini's letters; although Florimo's desire to protect and enhance his friend's reputation sometimes led him to censor or even substantially falsify the content of the letters, his portrait of the composer remains valuable and influential.

In Milan Bellini quickly formed a new series of personal and professional connections. He took rooms with Francesco and Marianna Pollini, who became almost surrogate parents, moved easily into society circles, and embarked on what would be his most important working relationship, with the librettist Felice Romani. As resident poet at La Scala, Romani was appointed as librettist for Bellini's first Milanese effort, *Il pirata*. The collaboration was such a success that Bellini began to insist on working only with Romani, and the two collaborated on all his subsequent operas except the last, *I puritani*. Romani had a remarkable sense for building dramatic situations with inherent musical potential, but what made him Bellini's ideal poet was his ability to craft beautiful lines and phrases in a classical mould. As Bellini himself put it in a letter to Florimo, 'just notice in *Il pirata* how *the verses, not the situations*, inspire my talent … that's why I must have Romani'. Romani was inclined to autocratic treatment of his collaborators: his practice was to present composers with the *fait accompli* of a finished libretto, with little latitude for revision. Only Bellini and Meyerbeer enjoyed special status: sketch materials show that Bellini had active input from the very first stages of preparation, and indeed often presented Romani with already-composed music, demanding verse metres that fitted their rhythms and phrasing. Perhaps because of his own perfectionism, Romani was usually good-natured about Bellini's incessant demands for revision. Harmonious as the match was artistically, it often met with practical difficulties, since Romani was frequently over-committed and notoriously late in delivering poetry. Bellini suffered much from these delays; the phrase 'Romani is late' became a refrain in his letters, and in 1833 this chronic tardiness led to a serious rift.

*Il pirata* had its première at La Scala in October 1827 (fig.1) with a cast headed by three singers who maintained close ties to Bellini throughout his career: soprano Henriette Méric-Lalande (the first Bianca and Alaide in *La straniera*), Giovanni Battista Rubini, who created the tenor leads in *Bianca e Fernando*, *La sonnambula* and *I puritani*, and baritone Antonio Tamburini, who would sing in premières of both *La straniera* and *I puritani*. The opera was an immediate success, and was quickly taken up in Naples and Vienna, establishing Bellini as a leading figure of his generation and assuring his financial and professional security. Although Bellini was paid only about 2000F for *Pirata* itself, the success put him in a position to demand twice as much for his next opera, *La straniera*. *La sonnambula* and *Norma* would earn just over 10,000F each, fulfilling Bellini's long-standing dream of outdoing the 5000F Rossini had been paid for *Semiramide* in 1823, previously the top fee for an Italian operatic commission. Bellini was unusual in being able to earn his living entirely from operatic commissions, but even at the peak of his earning power, he seems to have lived fairly frugally, sending money to his family in Catania and indulging only in his taste for silk gloves and other fine clothing.

*Il pirata's* libretto is a radical departure from the Classical idiom and the calcified generic outlines of Bellini's Naples operas: drawn from Charles Maturin's tragedy *Bertram* (in an adaptation by J.S. Taylor), the plot is quintessentially 'Romantic', set on a storm-tossed seashore and focussing on the proscribed love between a Byronic pirate-exile and a married woman who ends the opera insane. Bellini devoted six months (an unprecedentedly long period by the standards of the time) to *Il pirata's* composition, and the Romantic innovations of both text and music seem to have been quite self-conscious. The autograph score bears witness to struggles over almost every detail, including transpositions, orchestration, and trimming back of cadential passages. One not particularly reliable witness even reported hearing Bellini exhort Rubini to a more impassioned performance during rehearsal by asking, 'if I had taken it into my head to create a genre and a musical style that strictly expresses the words, and to make singing and drama into an integrated whole, ought I to give it up because you don't wish to support me?'. Identifying Romanticism in Italian opera of this period is contentious: certainly there is little about Bellini's music (or Donizetti's) at this stage that breaks sharply with past structures in the way we tend to expect of the Romantic. Indeed, for Italian composers, Romanticism was first of all a matter of literary innovation, an invitation to abandon mythological or classical
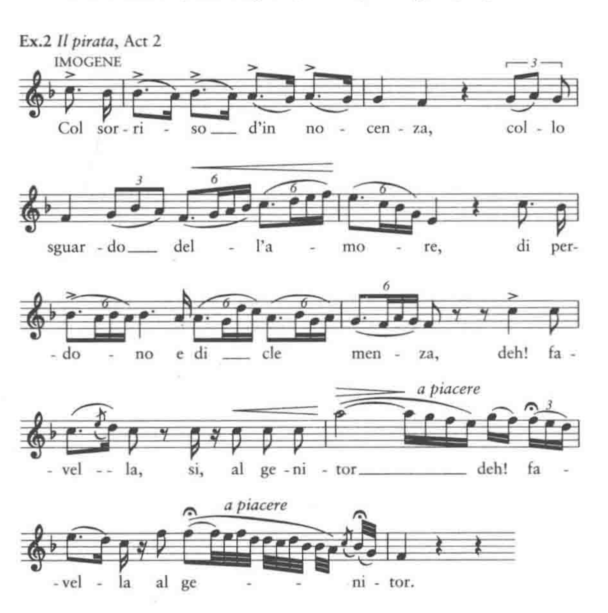
*1. Design by Alessandro Sanquirico for Act 1 of Bellini's 'Il pirata', La Scala, Milan, 27 October 1827: lithograph*

plots in favour of those based on more recent history, preferably centred around a violent and passionate conflict and set in a remote and mysterious location. But musical experiment also played a role: if double arias and other conventional structures were rarely jettisoned completely, they often became a background for injections of *couleur locale*, an elevation of the status of the chorus to participant in the drama, or melodic gestures that infuse lyric numbers with something of the rhythms of conversation.

Although Bellini's decisive step into Romanticism and an individual style is – with some justification – often dated from the première of *La straniera* two years later, many of the later opera's innovations are anticipated in *Il pirata*, both in vocal style and approach to form. The lyric prototype design now dominates even more completely in the cabalettas, but is rare in slow movements, which tend to be more varied. The opening section of Imogene's *aria finale*, 'Col sorriso d'innocenza', expands on a lyric prototype design in order to make room for declamatory text-setting, resulting in a melding of syllabic and florid vocal writing that is almost the signature of this early style (ex.2). The *A′* phrase (bar 5) begins as a gracefully ornamented version of the opening motive, but after two bars moves off into a halting, nearly monotone exclamation ('deh! favella al genitor') that extends the phrase by two bars and leads to a florid cadence. Contrasting vocal styles are similarly melded in this aria's cabaletta, 'Sole, ti vela', where the alternation of syllabic declamation and coloratura (and the sharp registral shift) captures the extremes of the heroine's madness (ex.3).

An extreme example of the freedom with which Bellini lays out individual movements is the episodic organization of the slow movement of Imogene's entrance aria, the dream narration, 'Lo sognai, ferito, esangue', a piece that

Ex.2 *Il pirata*, Act 2



would exert an influence on dream narrations by both Donizetti ('Regnava nel silenzio' from *Lucia di Lammermoor*) and Verdi ('Condotta ell'era in ceppi' from *Il trovatore*). The form follows the logic of the text, proposing new melodic figures as each new image is described, even moving in and out of recitative. Such loose construction is often combined with a remarkable economy of motivic material, sometimes reaching the point of obsessiveness, as where Imogene's first 15 bars merely prolong and embellish the fifth scale degree, mostly elaborated through a rocking back and forth between D and E♭. The dream narration takes on a sense of periodicity only at the arrival of the E♭-major phrase ('Era sorda la natura') that becomes a sort of refrain, returning with new words to close the movement.

Ex.3 *Il pirata*, Act 2

After the acclaim of *Il pirata*, Bellini turned to revising *Bianca e Fernando* for a Genoa performance, with new text by Romani substituting for some of Gilardoni's original poetry. Bellini began revision before receiving Romani's verses, using words by a mediocre poet as a template and later grafting Romani's verses onto the existing melodies. It seems typical of Bellini's compositional priorities that he found writing new music without poetry less of a problem than composing two new arias for the Genoa Bianca, Adelaide Tosi, without the singer on hand to consult. Some of Tosi's demands were extravagent, but, always eager to earn loyalty from good performers, Bellini acceded gracefully, even to her insistence that he rewrite her entire entrance aria twice. Tension arose only when he began to suspect that her dissatisfaction was provoked by Donizetti's verdict that the aria was 'worth nothing', a *contretemps* that prompted Bellini's bitter remark that 'friendship within the profession is quite impossible'. Such rivalries, real or imagined, would torment Bellini more and more as time went on; he could be fiercely competitive and ungenerous with colleagues and his letters are strewn with references to the plots laid by his 'enemies'. However, as John Rosselli has suggested, these remarks might be not so much signs of paranoia as the normal concerns of an often solitary man who had invested everything in professional success and who, having no one but Florimo to confide in, poured his anxieties into the letters without inhibition.

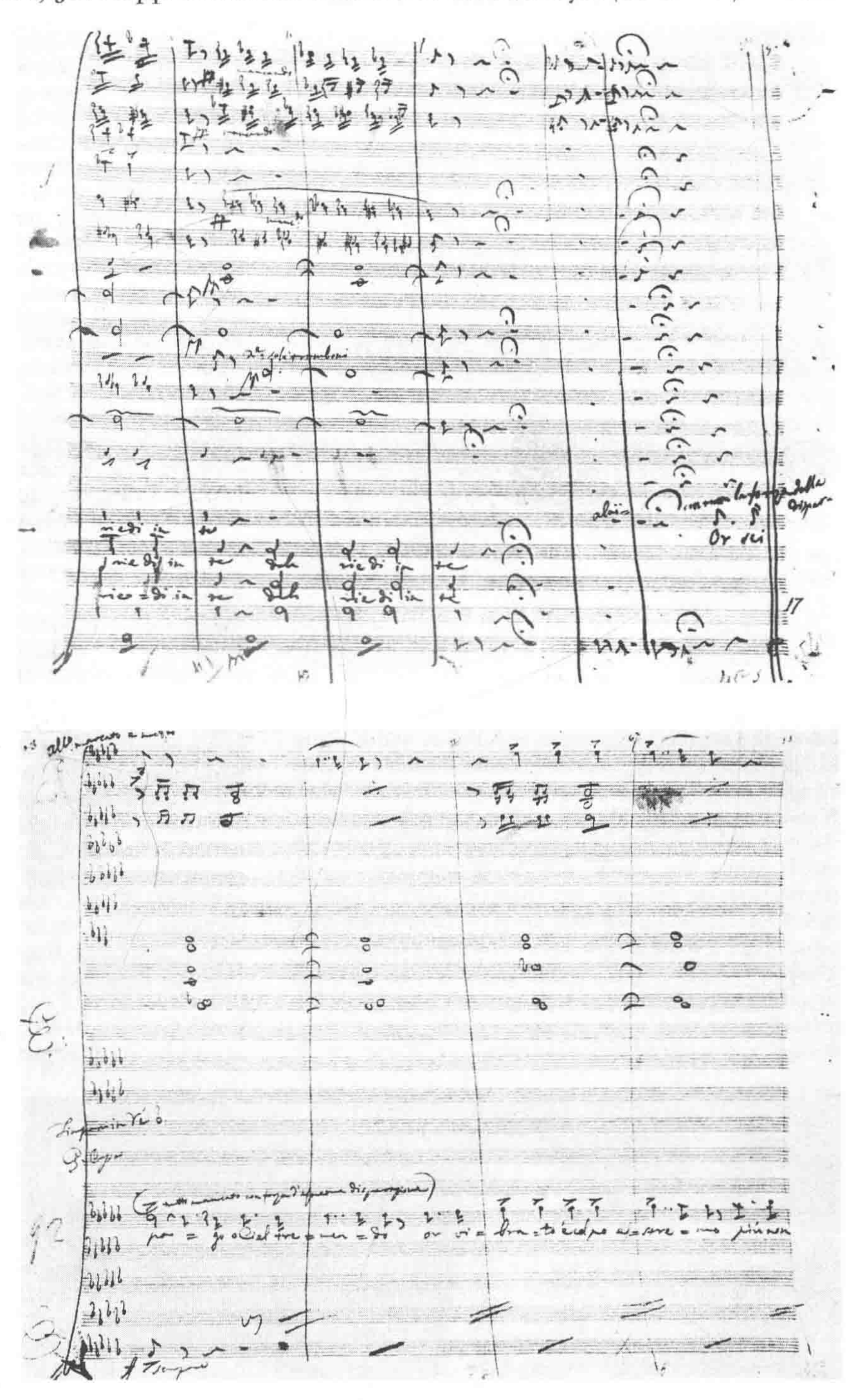
Bellini's position in Italy was secured decisively by the première of *La straniera* in February 1829, again at La Scala (fig.2). He had agonized over presenting a second opera in Milan so soon after the success of *Il pirata*, but the new work was immediately recognized as a bold and successful experiment; it was in reviews of the première that the word *filosofico* was first invoked to describe Bellini's style. Early critics remark again and again on opera's revolutionary use of *canto declamato*, a term that points to two separate elements, a predominance of syllabic writing and the practice of setting some lines of unrhymed, loosely metred recitative verse (or *versi sciolti*) as brief bursts of arioso, thus injecting melodic interest and periodic phrase-structure into stretches of recitative that had previously been more strictly plot-orientated. Bellini had already experimented sparingly with this technique in both *Bianca e Fernando* and *Il pirata*, but in *La straniera* arioso and a rigorously syllabic style become items of a Romantic doctrine, reaching extremes of adventurousness and austerity that Bellini never again attempted.

*La straniera* also goes much further than *Il pirata* in combining formal freedom with thematic economy, lending the opera a brooding, obsessive character. Berlioz, who admired *La straniera* alone among Bellini's works, captured this when he approvingly described Valdeburgo's cabaletta, 'Meco tu vieni', as 'devoid of development' (ex.4). Berlioz's phrase could apply equally well to many other passages, including the circular crotchet figure spun out by the orchestra in the introduction to the Act 1 terzettino or the repetitive rhythmic profile and stepwise melodic contours of Alaide and Arturo's duet slow movement, 'Ah! se tu vuoi fuggir'.

The minimalism of these melodies is clearly related to an effort to strip away ornament and to bring even the lyrical sections of the form closer in character to the cadences of conversation, a tendency that shows up more systematically in the crotchet-based cabalettas that were to become a Bellinian trademark, such as the closing sections of the duets for Isoletta and Valdeburgo or Alaide and Arturo (*La straniera*) or Gualtiero's 'Ma non fia sempre odiato' (*Il pirata*). In a sense, Bellini's style in these early operas is defined by his willingness to risk monotony in order to achieve novelty and expressive force.

3. Rapprochement with the Rossinian style (1829–31). After the success of *La straniera*, Bellini was enough in demand to exert unprecedented control over the practical aspects of his career. In an age when composers were routinely expected to accede to the demands of singers and impresarios, he could be increasingly exigent about the practical circumstances of operatic production, refusing to sign a contract if the singers had not yet been determined, and sometimes electing not to work at all rather than compromise his conditions. This unusual freedom proceeded partly from the financial security of high commission fees, but also perhaps from the fact that for extended periods between 1828 and 1833 Bellini lived without expense in the home of his mistress, Giuditta Turina, a young and wealthy married woman. He had met Turina in Genoa in 1828 and he became her lover by September of that year, as Bellini recounted with surprising candour in a letter to Florimo. The liaison was discreet without being secretive: although Turina's husband and parents probably accepted Bellini's residence in their homes, she did not accompany Bellini on his travels except in the last few years of their relationship. Turina's character and the nature of the relationship remain mysterious, partly because Florimo destroyed many letters containing personal disclosures. However, one thing the letters make clear is that having a married mistress suited Bellini perfectly, in that Turina provided a limited emotional contact who could never make excessive demands nor threaten to compete with his career.

Partly thanks to the support of Turina (including her canny management and investment of his earnings), Bellini was able to compose more slowly than most of his
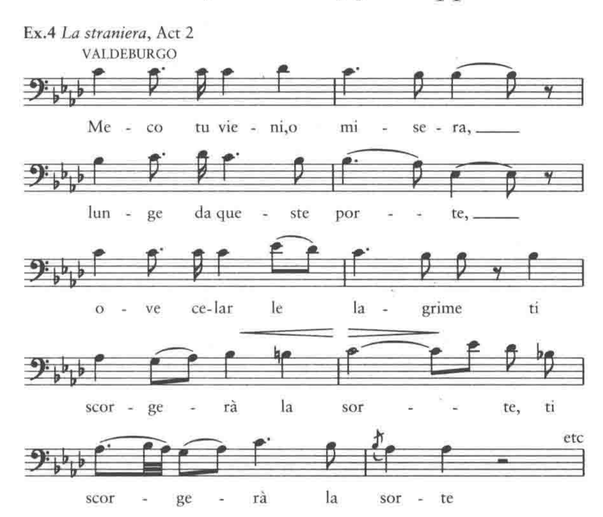



*2. Two pages from the autograph MS of the Act 2 finale of Bellini' 'La straniera', first performed 14 February 1829, showing the opening of the cabaletta 'Or sei pago' (I-Mr)*

contemporaries, writing at a rate of about one opera each year compared to the more usual three or four. However, Romani's delays often meant that an entire score had to be composed within only a month or so of a scheduled première, rather than at the more leisurely pace Bellini preferred. These rush jobs could be stunning successes (as with *La sonnambula*), but the forced haste never failed to bring on minor health problems and attacks of nerves. What is more, the intermittent pace imposed by Romani meant that even at the peak of his career Bellini must have spent several months of each year idle, waiting for words to set to music. He found such enforced inactivity burdensome, but apparently lacked the energy to compose without a pressing deadline.

After the première of *La straniera*, the next project came all too quickly, a commission for a new work to open Parma's Nuovo Teatro Ducale in May 1829. The ceremonial nature of the occasion made this a sensitive undertaking and difficulties with the choice of subject arose immediately. An official of the Parma theatre

Ex.4 *La straniera*, Act 2




complained in an official report that Bellini had rejected the Classical libretto he proposed as 'cold and tedious', taking the man to a local print shop to view a series of gory engravings as examples of the sort of Romantic subjects that appealed to him. By the time Voltaire's *Zaïre* was agreed upon, only a few months remained to prepare libretto and score. Civic pride was already wounded before the première by reports that Bellini and Romani had been seen loitering in cafés while the theatre's copyists awaited material, and matters did not improve when Romani prefaced the libretto with a note admitting that the text lacked polish because it had been 'written in shreds while the music was being composed'. Not surprisingly, the première was received coldly. However, Bellini lost no time in rescuing much of *Zaira*'s music, re-using about a third of it in his next work, *I Capuleti e i Montecchi*, for La Fenice (fig.3). The music that had failed so completely in Parma was acclaimed in Venice, probably more because of a more congenial public climate than through any aesthetic improvements.
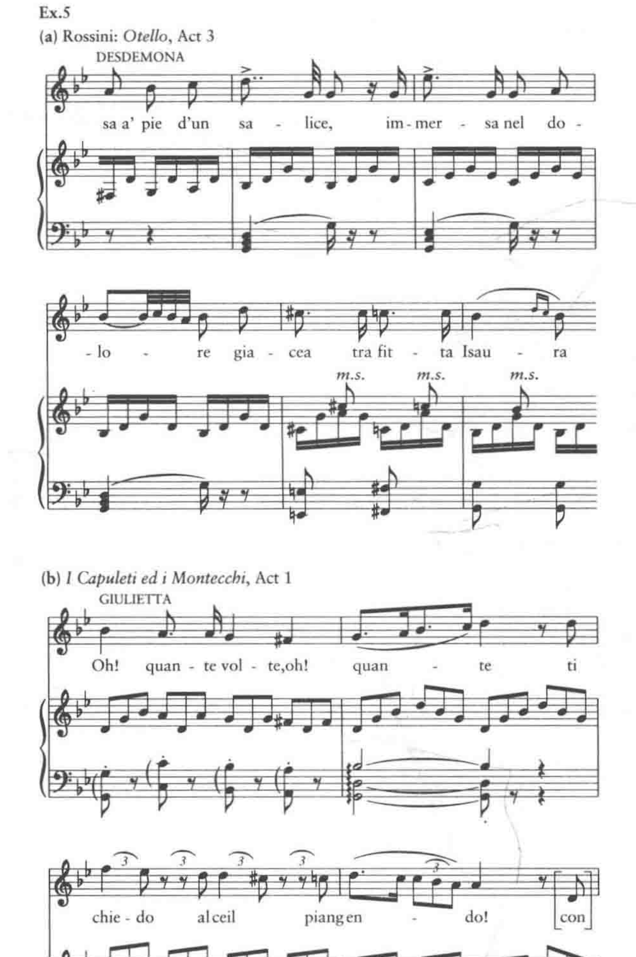
Late in 1831 Bellini and Romani began work on an *Ernani* (based on Victor Hugo's play) for Milan's Teatro Carcano, but after several pieces had been composed the project was abandoned, replaced with *La sonnambula*. Bellini once mentioned fear of censorship as a reason for the change of subject, but Romani's widow, Emilia Branca, suggested less charitably that Bellini had wished to avoid presenting another tragic opera after the success of Donizetti's *Anna Bolena* earlier in the season, and had seized on the pastoral subject of *La sonnambula* to avoid direct comparison with his rival. Branca's account doesn't quite stand up to historical scrutiny – the change of subject was announced before the *Anna Bolena* première – but the canny careerism behind her explanation seems characteristic of Bellini.

Whatever the reasons, the switch of topics was an inspired decision: *La sonnambula*'s successs surpassed even Bellini's previous acclaim in Milan. Based on a Parisian ballet, the opera places the vogueish melodramatic theme of sleepwalking against a pastoral background more typical of the old-fashioned genre of *opera semiseria*. The chorus plays a larger role than in any other Bellini opera, celebrating impending marriages and singing the bride's praises in hallowed 18th-century fashion, but also commenting extensively on the action and even at one point offering collective testimony to the heroine's innocence.

The three operas of this period can be regarded as a group mainly because they share a renewed interest in the florid vocal writing so strictly avoided in *La straniera*. The reasons for the retreat from the self-consciously innovative, 'philosophical' style are complicated: the heated journalistic debates over the excesses of *La straniera* may have been a deterrent to further experiments with *canto declamato*, and, in the case of *Zaira* (as Filippo Cicconetti suggested in 1859), the Parma public's reputation as dedicated Rossinians may have played a role, although if so, this was one of the few occasions when Bellini's instinct for audience taste failed him. Both *Zaira* and *I Capuleti* have been criticized for retreating into superficial vocal display and a mechanical succession of
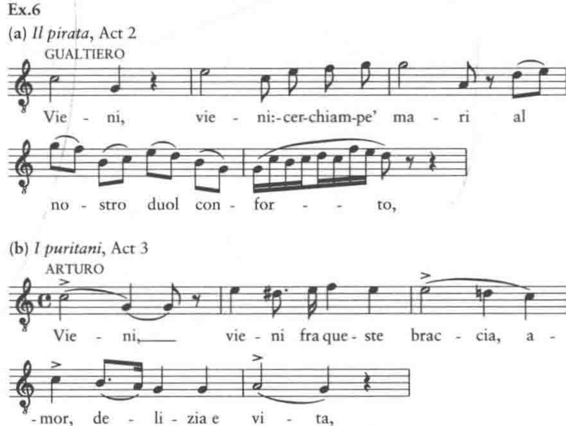


*3. Design by Francesco Bagnara for the closing scene (Act 2 scene iii) of Bellini's 'I Capuleti e I Montecchi', La Fenice, Venice, 11 March 1830: pen and ink with wash (Museo Correr, Venice)*




double arias, failed attempts – some have argued – to adopt the assembly-line working methods of his contemporaries. This seems unfair: these works, too, show elements of experiment, if not in the crucial area of vocal style. *Zaira* is striking for its integration of complex action into ensemble scenes, most impressively in the Act 2 finale, where a midnight rendez-vous, a murder and a suicide fall into place around a largo concertato quintet and *aria finale* for the grief-stricken bass, Orosmane; the more famous tomb scene from *I Capuleti* (fig.3) combines action and lyricism with similar flexibility.

The sweeping adaptation of eight entire numbers from *Zaira* in *Capuleti* was far from an exceptional instance of self-borrowing. Bellini re-used much material from his first two operas – one chorus from *Bianca e Fernando* ('Tutti siam?') reappears almost note-for-note in both *Zaira* and *Norma* (as 'Non partì!') – but he never recycled numbers from his successes, which would have been remembered by audiences. Bellini's self-borrowings were at once pragmatic and 'Romantic', initially motivated by reluctance to waste good music, but also guided by a subtle concern for dramatic context. When the last section of the terzetto from *Zaira* turns up as the stretta of *I Capuleti*'s Act 1 finale, the two scenes share not only a general sentiment (two characters looking forward to a reunion in heaven) and a verse metre, but also end with identical poetic couplets. Similarly, Nelly's cavatina, 'Dopo l'oscuro nembo' from *Adelson e Salvini* and its reworking as Giulietta's romanza ('Quante volte, o quante') in *I Capuleti* are linked by the dramatic situation, a soprano alone, reflecting on her desperate fate. These two pieces are actually part of a larger group of harp-accompanied, minor-key, single-movement arias for sad sopranos that goes back to Desdemona's Willow Song from Rossini's *Otello* (other Bellinian examples are 'Sorgi, o padre' from *Bianca e Fernando* and Alaide's romanza in *La straniera*). Rossini's model is heard not only in general features of timbre and tonality, but also in an allusion to the Willow Song's characteristic melodic gesture of gasping chromatic descent (ex.5).

Other manifestations of this pairing of dramatic situations with related melodic figures include the falling-4th figure used to launch duet movements beginning with the word 'Vieni!' (or 'Taci!') in the Imogene-Gualtiero duet in Act 2 of *Il pirata* and the Elvira-Arturo duet in Act 3 of *I puritani* (ex.6); and the resemblance between




the E♭ major refrains of Imogene's cavatina (at 'Era sorda la natura') and Elvira's 'Rendetemi la speme' in Act 2 of *I puritani*, both of which appear as moments of celestial clarification in the midst of an otherwise disordered musical and verbal discourse.

Only one self-borrowing ignores dramatic context altogether: the giddy cabaletta of Zaira's 'Non è, non è tormento' recurs in curiously effective tragic guise as Romeo's heart broken solo 'Deh! tu, deh! tu bell'anima' in the tomb scene of *I Capuleti*. Despite the frequency of the practice in the operatic world, scholarly opinion has traditionally regarded such extensive self-borrowing and self-allusion as a problem, challenging Bellini's reputation as a composer of uncompromising originality, who (to use his own phrase) 'vomited blood to compose' and took such care to suit music to words. However, the clear sense for detail that guides each recycling might just as easily testify not only to Bellini's practicality and economy of means, but also to his strong theatrical instincts.

As in the earlier operas, the force of Rossini's example in this period can be felt as much on the level of form as of melodic style. While most set pieces continue at least
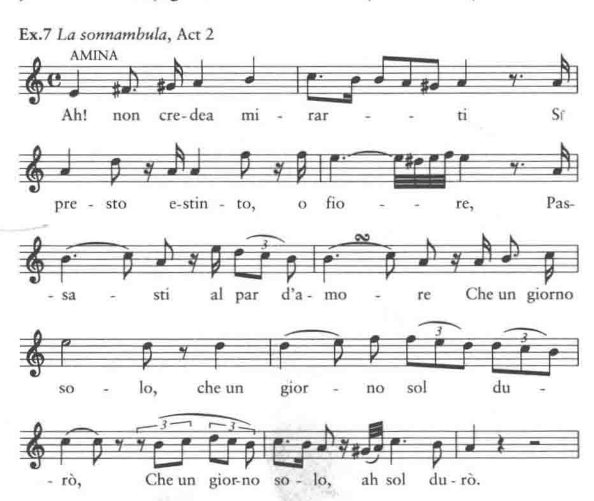



*4. Giuditta Pasta as Amina and Giovanni Battista Rubini as Elvino in Act 1 scene i of Bellini's 'La sonnambula', Teatro Carcano, Milan, 6 March 1831, with (below) the opening of their duet 'Prendi, l'anel ti dono': lithograph by Antonio Lanzani*

to allude to the lyric prototype, the design of individual movements looks in two directions: back to the virtuoso, asymmetrical Rossinian designs already prominent as far back as *Adelson e Salvini*, and forward to a new type of organization, more driven by harmonic and motivic activity, its formal idiosyncrasies often motivated directly by the dramatic situation. From about 1830, arias increasingly aspire to the condition of ensembles, with dialogue inserted in the central *B* section and melodic continuity provided by the orchestra: in the middle section of her Act 2 slow movement in *I Capuleti*, Giulietta converses with Lorenzo just before taking the sleeping potion, and in *La sonnambula* Elvino participates in the *B* section of Amina's 'Ah! non credea mirarti', singing lines added to the libretto by Bellini himself. On a larger scale, the first encounter between the lovers in *La sonnambula* teeters between aria and ensemble. Labelled 'Cavatina: Elvino' in the autograph, but listed as a duet in the published scores, the number foreshadows the lovers' impending conflict by assigning them sharply contrasting material throughout. After a slow movement presented almost entirely by Elvino ('Prendi, l'anel ti dono'; fig.4), the cabaletta emphasizes Amina's inarticulateness by isolating her melodically. Her whispered, agitated motive ('Ah! vorrei trovar parola') is forgotten as soon as Elvino enters with his confident new melody

and moves to the relative major; rather than the two voices uniting at the cabaletta's conclusion, the lovers are subsumed into exclamations by the ever-present chorus, who – with perhaps a touch of irony – celebrate the 'single thought' that unites the couple ('L'un nel altro un sol pensier').

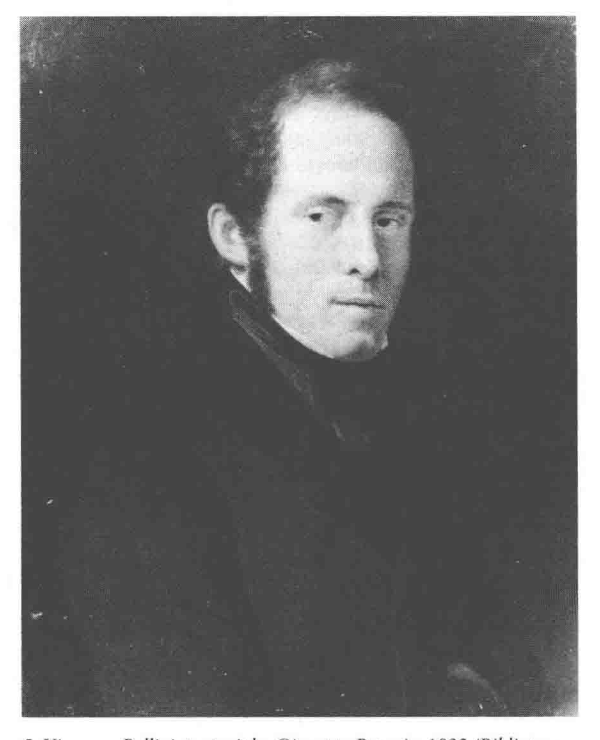
*La sonnambula* also inaugurates the period of what Verdi admiringly called Bellini's 'melodie lunghe, lunghe, lunghe' – although it is worth recalling that Verdi intended the phrase to refer to the 'lesser-known' *Il pirata* and *La straniera*. (Letter to Camille Bellaigue, 2 May 1898; Cesari and Luzio eds.: *I copialettere di Giuseppe Verdi* (Milan, 1913), 415–16.) The term has become something of an analytical cliché, too often used as a blanket term of praise, almost a synonym for beautiful melody; but it has a more precise meaning. The locus classicus of 'long melody' is perhaps Amina's 'Ah! non credea mirarti': a long-breathed phrase, certainly – the first section spins out a remarkable 11 bars before coming to rest on a tonic – but with a melodic contour that is itself anything but long (ex.7). After the small arch of the first two measures, the melody proceeds in short gasps, never managing more than a few beats before being interrupted by a rest, and sometimes almost breaking down into speech-like units (as at bar 3). This combination of an 'endless' harmonic line and a melodic contour made up of breathless, declamatory fragments is typical of Bellini's 'long melodies': a similar balance is struck in other well-known examples, such as 'In mia mano alfin tu sono' and 'Qual cor tradisti' (both from the final scene of *Norma*) and Elvira's 'Qui la voce sua soave' from *I puritani*.

Ex.7 *La sonnambula*, Act 2




4. Last works (1831–5). With the commission in 1830 of two operas that were to receive their premières at La Scala during the next two years (*La sonnambula* and *Norma*), Bellini reached his goal of financial pre-eminence, earning an unprecedented L12,000 for *Norma* alone. The December 1831 première of *Norma* in Milan was, however, no more than a moderate success (although far from 'fiasco, fiasco, fiasco' reported in one of the letters falsified by Florimo); several of the singers were below par, and it was not until the following summer in Bergamo, slightly-revised and with a superior cast, that the opera achieved the success it still enjoys today. The plot is drawn from a play by Alexandre Soumet, which had its première in Paris only the year before; Romani and Bellini tempered Soumet's boulevard-theatre excesses by omitting the sensational ending, in which Norma goes mad and throws herself off a precipice. Although the Classical restraint with which Bellini and Romani approached their melodramatic source might suggest a retreat from the Romantic experiments in both plot and music of *Il pirata* and *La straniera*, it is probably more accurate to see *Norma*, like *Sonnambula*, as a step towards a different brand of Romanticism, its passions all the more forceful for being collapsed into an understated dramatic design. Indeed, the pair's very next collaboration, *Beatrice di Tenda*, written in 1833 for La Fenice, embraces precisely those violent and tragic aspects of Romantic opera they had played down in adapting *Norma* and in substituting *La sonnambula* for *Ernani*. The plot of *Beatrice* is Romantic, but in the most conventional way: set in the generic Renaissance castle that provides the background for so many operas of the period, it concerns a tyrant who wrongly acccuses his wife of adultery and has her supposed lover tortured, then put to death. Even Romani himself called the subject 'horrible': he had already begun work on a *Cristina di Svezia* based on Dumas, but Giuditta Pasta, Bellini's first Amina and Norma, convinced Bellini to set *Beatrice* after she and Bellini together saw a ballet on the subject. This was probably far from an unwelcome or isolated instance of intervention from Pasta: throughout his career Bellini was unusually open to, even dependent on, advice from friends, and Pasta was foremost among both friends and artistic advisors. During the early 1830s Bellini paid extended visits to the Pastas' house at Lake Como and even at times entertained hopes of marrying their daughter, Clelia.

In this case, however, listening to Pasta turned out to be a mistake: not only was *Beatrice* received with utter



*5. Vincenzo Bellini: portrait by Giuseppe Patania, 1832 (Biblioteca Comunale, Palermo)*

coolness in Venice, it became the occasion for the disagreement that ended Bellini's relationship with Romani. As usual, Romani was late in delivering the poetry, so much so that La Fenice's impresario, Alessandro Lanari, called out the police to pressure him. The première was delayed by a month and the Venetian public became impatient, groundlessly suspecting that Bellini was devoting his energies to composing a new opera for a foreign theatre while neglecting their commission. Relations between the collaborators had deteriorated into hostility by the March 1833 première, but the irrevocable rift came just after this, when Romani and an anonymous defender of Bellini's exchanged vitriolic letters in Venice and Milan newspapers, blaming each other for the delays and for the opera's failure. Romani's complaints focussed on the selection of the subject, accusing Bellini of holding things up by dithering too long over the choice and of being too swayed by his 'Minerva' – Pasta. Bellini's champion, of course, tossed the blame back to Romani, and countered charges that *Beatrice* was merely a cynical retread of *Norma* (a claim that seems incomprehensible when the two scores are placed side by side). By 1834 Bellini and Romani had renewed their correspondence and were discussing future projects; the relationship might have been repaired had Bellini's sudden death not intervened.

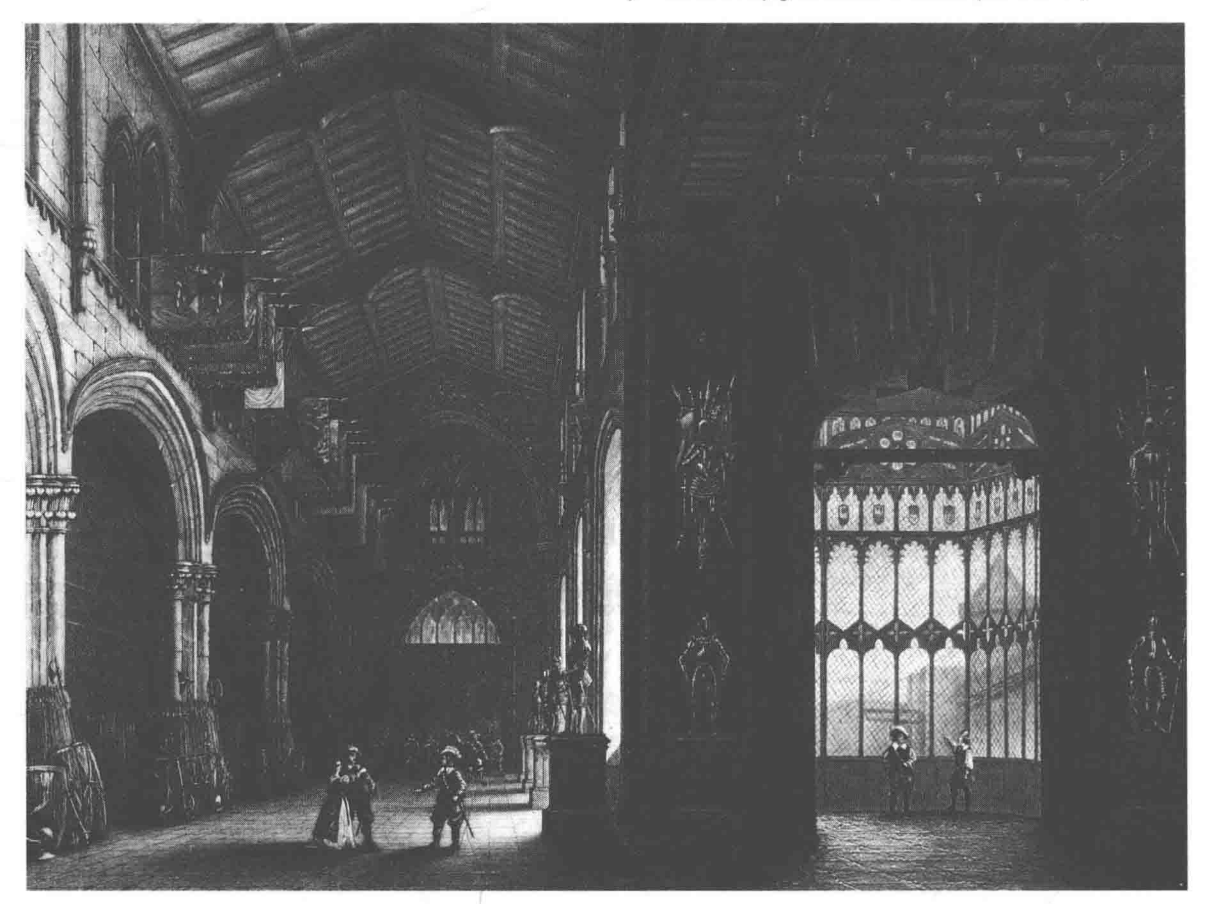
After the *Beatrice* imbroglio, Bellini embarked on a period of rest and travel. In spring 1833 he paid an extended visit to Naples and Sicily, returning home for the first time in six years. The following spring he spent four months in London in connection with performances at the Italian opera there; extended periods of both 1833 and 1834 were spent in Paris. All this travel may partly have been motivated by a break with Giuditta Turina late in 1833: her marriage had reached a point of crisis and she wanted to live openly with Bellini. He refused, perhaps no longer as much in love as he had been five years earlier, but also – always – wedded to his career. As he confided to Florimo, 'such a relationship would be *fatal* to me, because it would take away *my time* and *my peace* as well'. In London and Paris Bellini was much in demand in society circles, despite speaking no English, and French only (as Heine put it) 'world-destroyingly, ... [breaking] French words on the wheel like an executioner'. Although he clearly glittered in salon society, he found the carnival atmosphere of Paris tiresome at times, and passed long periods of retreat at the house of his friend S. Levy at Puteaux just outside Paris.

In Paris much energy was directed toward securing a contract at the Opéra, negotiations that were complicated by his insistence on a fee equal to Rossini's. Things were easier at the Théâtre Italien, where Bellini signed a contract early in 1834 for the opera that would become *I puritani*. The première in January 1835 featured the group of principal singers that would become famous as the *Puritani quartet*: Giulia Grisi, Rubini, Tamburini, and Luigi Lablache. The libretto was by exiled republican poet Carlo Pepoli, who made up for his utter lack of experience with infinite good humour and flexibility in the face of Bellini's incessant reprimands and requests for revision. Thanks to Pepoli's novice status, Bellini was obliged to spell out what he wanted more explicitly than ever before, and their correspondence is the most complete statement we have of Bellini's views on opera. Particularly interesting are Bellini's remarks concerning the tone he sought for *I puritani*. He hoped to capture something of the sentimental pastoral tone of Paisiello's *Nina*, another opera with a mad heroine and a happy ending; *I puritani*'s unusual fusion of a misty historical atmosphere vaguely reminiscent of Walter Scott and a gentler style seems typical of the pastel-tinged, fluidly structured plots Bellini preferred in these last years, and might also be seen as a nostalgic return to the Neapolitan roots of his earliest style, now infused with a Romantic air.

At the same time as Bellini fought to match Rossini's earning power in Paris, he also sought both the older composer's friendship and his official stamp of approval as director of the Théâtre Italien. The relationship between the two had been fraught with tension, at least on Bellini's side, since an 1829 meeting in Milan when Rossini had complimented *Il pirata*, but remarked that Bellini's style was so 'philosophical' as to lack orchestral brilliance. Orchestration continued to be a main area of artistic disagreement, and Rossini's comments on the score of *I puritani* were orientated towards broadening the timbral palette and generally increasing the role of the orchestra to cater to the Parisian enthusiasm for complex instrumental passages. Rossini was encouraging, but Bellini wanted more: he wrote to Florimo that he longed for the affection 'of a father for his son, of a brother for his brother', a phrase that – even if one ignores its Oedipal resonances – speaks of the enduring and complex connection Bellini felt with the older composer, perhaps stretching back to the half-heeded prohibitions of his Naples teachers against Rossinian ornament.

Given the concentration with which Bellini absorbed French operatic style during these years, it seems surprising that *I puritani* marks no more of a break with Bellini's previous style than does, for example, *La sonnambula* or *Norma*. In fact, among the last operas it is *Beatrice di Tenda* that stands out, set apart by the florid style assigned to the heroine and by its predictable approach to aria and ensemble forms. One reason for this may be that Bellini was already experimenting long before the move to Paris, absorbing cosmopolitan trends and setting his sights on international success. Becoming more 'French' primarily meant formal experimentation, exploring alternatives to the lyric prototype and blurring or expanding the still-dominant double aria structures, but it also entailed scenic innovation: giving the chorus a larger role and using stage space more imaginatively. *I puritani*, with its rich exploitation of offstage effects, does this with virtuosity, but the tendency can already be felt in the final scene of *La sonnambula*, where the sight of Amina sleepwalking along a narrow beam above the mill-wheel is not only a striking stage picture, but a crucial plot ingredient, serving as wordless proof of her innocence.

Like *La sonnambula*, the last operas move freely between syllabic and florid style. Norma's dominant idiom is mostly syllabic 'long melody', but in moments of fury or religious transport she sings floridly ('Oh non tremare, o perfido' in the Act 1 finale; 'Casta diva'); similarly, Elvira's cavatina, 'Son vergin vezzosa', presents her as a giddy, virtuoso bride-to-be, but in her Act 2 mad scene a more declamatory style predominates. Both *Norma* and *I puritani* offer numerous examples of 'long' melodies in the manner of 'Ah! non credea mirarti', built of speech-like fragments strung together by harmonic or orchestral threads of continuity with few intermediate cadences or melodic repetition. In this last period the lyric prototype finally becomes the default mode for both slow
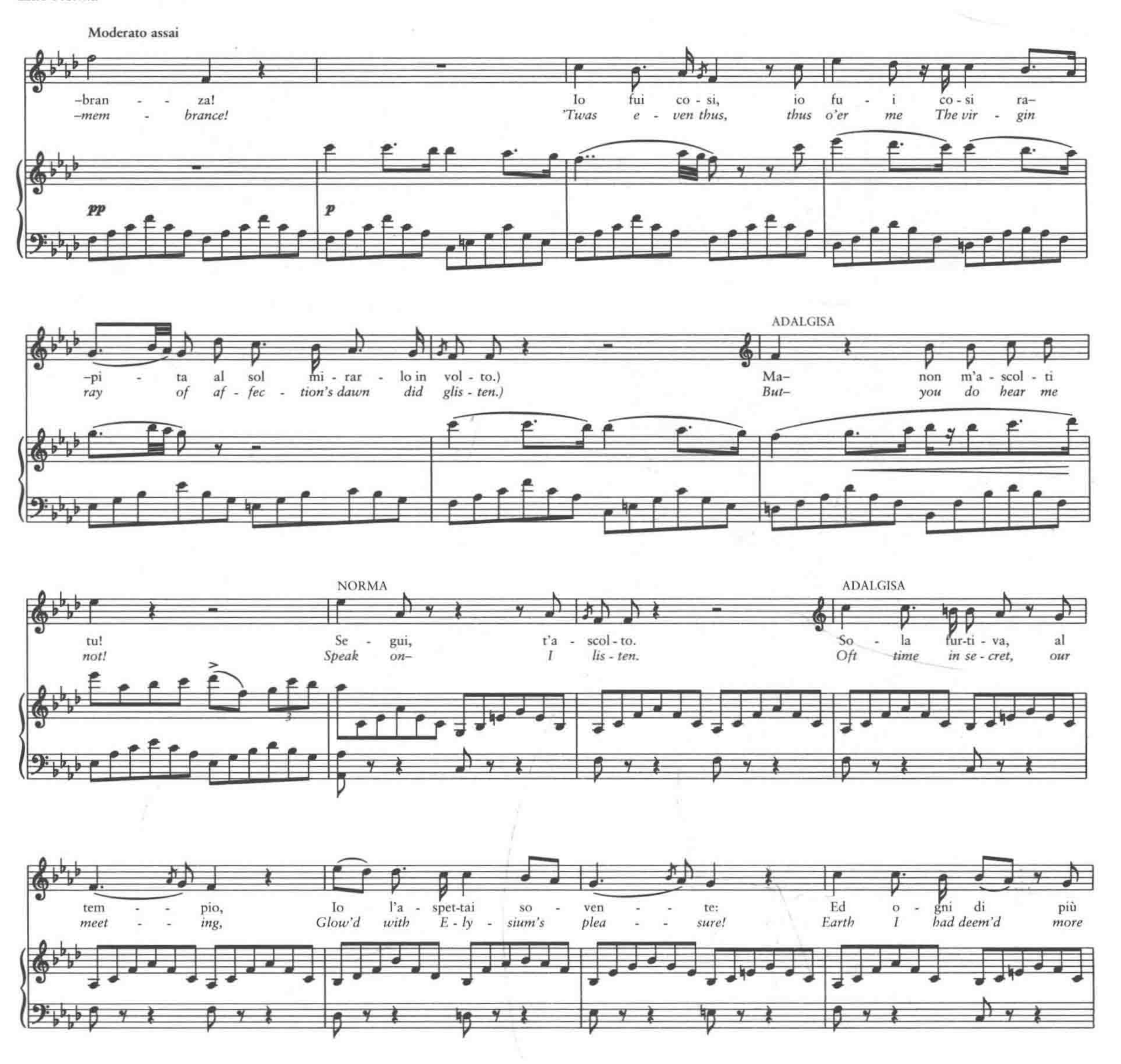


*6. The Hall of Arms (Part 1 scene iii) from Bellini's 'I puritani', Théâtre Italien, Paris, 24 January 1835, designed by Domenico Ferri: engraving by Vittore Pedretti after M. Verardi*

movements and cabalettas, but at the same time French-accented alternatives become more common, especially ternary and strophic designs. Pollione's dream narration ('Meco all'altar di Venere') from Act 1 of *Norma* gestures toward both lyric prototype and ternary form, returning to the opening pair of phrases after an extended departure; however, in an effect that anticipates Verdi's treatment of such climactic moments in dream and vision scenes, as Pollione quotes Norma's curse the movement opens out into a loosely-organized passage of monotone declamation and chromatic harmony, never returning to its opening material.

The construction of the double aria as a whole was similarly diversified. Less willing to suspend conflict simply to make room for lyrical expansion, Bellini occasionally omits slow movements in duets for characters who are at odds dramatically, such as Romeo and Tebaldo in *I Capuleti* or Agnese and Orombello in *Beatrice*; in *Norma*, Adalgisa and Pollione simply do not take the time for a cantabile as they decide to flee together to Rome. The edges of individual sections within a double aria can also be blurred, as in the first duet for Norma and Adalgisa, where dialogue in *versi sciolti* evoking Norma's memories of past love ('O rimembranza') is layered over the slow movement's orchestral introduction; the cantabile proper begins only after ten bars when Adalgisa begins to tell of the birth of her love for Pollione ('Sola, furtiva, al tempio', ex.8). This double exposition is, in a sense, an extension of Bellini's lifelong practice of beginning set pieces with *versi sciolti* set as arioso, but here the blurring of aria and recitative also creates the sense of a musical discourse moving simultaneously on two levels: Norma's past and Adalgisa's present, Norma's fragmented dream of happiness and Adalgisa's melodically present reality.

A more radical challenge to the symmetries of the double aria is posed by *Norma*'s Act 2 finale, which constantly spills over the confines of the standard *aria finale* model to become a free succession of lyric numbers, as much ensemble as aria. In the autograph score, Bellini labelled this finale only with a tempo marking, but he described it to a friend as composed of 'a *pezzo concertato* and a stretta', both pieces 'of a completely new type'. In addition to replacing the cantabile-cabaletta sequence with a pair of slow movements ('Qual cor tradisti' and 'Deh! non volerli vittime'), the *Norma* finale eliminates the plot tension that usually propels a double aria: the central conflict is resolved during the previous duet with Pollione, leaving these last two lyric movements as sites of pure vocal pleasure. This impulse towards loose structure and sonority for its own sake reaches an apex in the third act of *I puritani*. The act runs without interruption through a romanza for tenor, a duet and a finale. But, in a curious parallel to the idea of a 'long, long, long melody' built from separate tiny motifs, the effect of large-scale continuity is tempered by repeated

Ex.8 *Norma*




fragmentation and interruption of individual numbers: in the romanza, the offstage soprano and onstage tenor toss fragments of the melody to each other; during the duet the soprano slides in and out of madness, her psychological shifts accompanied by recalled themes; and platoons of soldiers pass by offstage, their martial music breaking into the lyric movements of the lovers' duet. Paradoxically, the *I puritani* finale introduces so much scenic activity and so many plot reversals that suspense is almost erased: the tight balance between plot events and static set pieces disintegrates, replaced by a continuous dramatic discourse that, rather than becoming *more* like spoken drama, spills over into sheer song.

This final act of the final opera is an intriguing document of Bellini's late development and perhaps a hint of the qualities that might have emerged had he lived longer. His style would almost inevitably have become even more French, building on the dramatic continuity of moments like this third act of *I puritani* and on the flexible shaping of individual movements. The real innovation of *I puritani* is its use of the stage, in the emphasis it throws on spatial effects and especially its ongoing dialogue between onstage and offstage music; this seems a particularly Bellinian conception of the scenic emphasis of French *grand opéra* and one that might well have been developed further. Finally, the delicate musical *tinta* of *I puritani*, when seen in the context of the various attractions and resistances to Romantic plots evident in the negotiations over *Zaira*, *Ernani*, *Norma* and *Beatrice*, suggests that Bellini was moving toward a new vision of operatic Romanticism, a style less based on the sharply articulated conflicts and shocking stage effects of many of Donizetti's plots (and, indeed, of Victor Hugo's plays), but one that was more fluid, and perhaps as concerned with reviving a vaguely remembered pastoral mode as with engineering sharp breaks or steps into innovation.

Bellini died on 23 September 1835 after several weeks of illness. Much speculation has centred around the fact

that he apparently died alone in Levy's house at Puteaux, and that during his illness an acquaintance who visited the house was sent away by servants without being allowed to see him. These events are sad but hardly sinister: Bellini died of an attack of the amoebic dysentery that had plagued him intermittently since 1831. A requiem mass was held at Les Invalides on 2 October, with Rossini, Paer, Carafa, and Cherubini as pall-bearers; Rossini served as executor of the estate. The remains rested in Père Lachaise cemetery in Paris until 1876, when they were transported by train to Catania in a grandiose procession met at every station with patriotic speeches, musical performances, sentimental spectacles and copious tears.

5. Reception and influence. It is a revealing quirk of Bellini reception that the fullest statement of the composer's aesthetic comes from a letter that is almost certainly fabricated, supposedly written around 1829 to Agostino Gallo and first published in 1859. In it 'Bellini' describes his method of setting a libretto to music:

> shut up in my room, I begin by declaiming each character's lines with all the heat of passion, and I closely observe the inflections of my voice, the speeding up and slowing down of the declamation in each situation, the overall accent and the expressive tone that characterizes a man in the grip of passion, and I find the motifs and the general rhythmic character best suited to demonstrate them and infuse them with new life by means of harmony. Then I throw them onto paper, try them out on the piano, and when I myself feel the corresponding emotion, I judge that I have succeeded.

There is something deeply appealing about this picture of a composer locked up with his work, arriving at melodic inspiration by *becoming* his characters – so much so that the editor of the first modern collection of Bellini's letters could not resist including the 'Gallo' letter, although she felt obliged to add a footnote questioning its authenticity. If nothing else, the letter is a trace of the extravagant mythologising that surrounded Bellini from the last few years of his life until well into the 20th century. Similar legends were, of course, woven around other composers of the period, but the terms in which the Gallo letter imagines the moment of creation sets Bellini apart from colleagues like Rossini, Donizetti, or even the young Verdi, for whom the compositional process was more likely to be pictured as rapid, business-like, even a bit careless.

The Gallo letter springs from a tendency to see Bellini as the lone Romantic among Italian opera composers, pioneering what contemporary critics labelled a 'philosophical' style. In popular reception, the Romantic label spread from the music to the man: Bellini's delicate manners, fine features and blond hair – the qualities summed up in Heine's phrase 'a sigh in dancing pumps' – have obscured equally reliable evidence of the composer's energy and strong will. In one *authentic* statement of a compositional aesthetic, from an 1834 letter to novice librettist Carlo Pepoli, Bellini adopts an exigent, even hectoring tone and ascribes a power to opera that seems far from gentle: 'Carve it in your head in adamantine letters: *Opera must draw tears, must horrify, must kill through singing*'. As such forceful passages remind us, the familiar image of a gentle man known for writing elegiac music, uniquely sensitive to the tones and rhythms of poetry, must be balanced with that of the confident professional willing to browbeat his librettist and to contemplate (however metaphorically) *killing* listeners with his music. Similarly, the Romantic portrait of an idiosyncratic, rule-breaking rebel is softened by passages from the correspondence showing that Bellini was friendlier to operatic convention than is often thought. Indeed, he was probably as much in sympathy with the operatic world that surrounded him as resistant to it, often content to rely on conventional musical structures inherited from predecessors, and both willing and able to cater to the tastes of his audience.

Although a handful of biographies appeared before Bellini's death, it was really only in the last quarter of the 19th century that influential attempts were made to establish Bellini's reputation. Florimo's notorious biography with its severely censored edition of the letters appeared in 1882. This period also saw a polemical battle over self-borrowing waged by two students of the sketches housed in the newly established museum in Catania. In his 1882 book, Michele Scherillo claimed that Bellini had re-used numbers originally sketched for *Ernani* in *La sonnambula*. Although Bellini himself had mentioned this in a letter to the publisher Giovanni Ricordi, native Catanese and Bellini acquaintance Antonino Amore was outraged by the idea. Amore excavated the *Ernani* sketches, only to prove Scherillo's case: he uncovered not only a fragment of a chorus from *La sonnambula* but several numbers later used in *Norma* as well. The passion with which Scherillo and Amore argued their cases seems out of proportion with the importance of the issue (after all *Ernani* was never finished and never performed) unless we consider that what was at stake was the much larger question of Bellini's originality, and even his image as a 'philosophical' composer for whom words and music were intimately, uniquely connected.

If this image was gaining ground in Sicily by the end of the century, it had a much longer history in Germany; indeed, it may even have originated as a German import. As W.F. Kümmel has shown, Bellini's music caught on remarkably quickly in Germany: as early as 1828 critics in the *Allgemeine musikalische Zeitung* described him as unusually well acquainted with the German classics and approvingly cited his distaste for cabalettas and his desire to dispense with Italian operatic conventions generally, if only audiences would permit. The same aspects that earned him the philosophical label in Italy were received by German critics simply as 'German': as Schumann put it, Bellini was a 'butterfly who fluttered around the German oak'. This tendency to appropriate Bellini culminated, of course, in Wagner, who seems to have maligned Bellini's music as 'shallow and empty' with about the same frequency that he found himself whistling or singing tunes from *La straniera* or *I puritani* or *Norma*. When he wasn't merely criticizing, Wagner cast Bellini as an early link in the great Wagnerian aesthetic chain, more than once referring to Bellini's decisive break with Classicism (which, strangely, he located in *I Capuleti*) and to the melodic simplicity that must have had such a great effect 'after Rossini, in whom everything was dissolved into runs'.

However, no amount of Wagnerian disapproval or appropriation could have had much impact on the popular fate of Bellini's operas, whose fortunes were linked to those of bel canto opera generally. Like several works of Donizetti and Rossini and the young Verdi, Bellini's more famous operas were performed frequently and continuously until the end of the 19th century, then fell out of favour for several decades. *Il pirata* and *I Capuleti* were

revived in Rome and Catania respectively to mark the centenary in 1935, but lasting revivals and resurgences of interest came only with championship by great sopranos in the 1940s and 50s. The leading figure was, of course, Maria Callas, who chose the role of Norma for prominent débuts (including those at Covent Garden and the Metropolitan Opera House) in the 1950s, and sang famous performances of *I puritani* (from 1949), *La sonnambula* (1955) and *Il pirata* (1958). Other influential revivals include Monserrat Caballé's 1967 performance of *Il pirata*, Joan Sutherland's *I puritani* (including a 1964 production at Covent Garden, London, where the opera had not been heard for over 70 years), and Renata Scotto's *La straniera*, *I Capuleti* and *La sonnambula*. This is only the most recent chapter in a reception history that has always rested as much on the advocacy of singers as on more scholarly assessments of the operas: Giuditta Pasta's contribution to the initial success and subsequent popularity of *La sonnambula* and *Norma* is an obvious case, but even more interesting are the fortunes of *Beatrice di Tenda*, which, after its disastrous reception at the Venice première, became solidly established in the Italian repertory through the 1840s, mainly owing to several sopranos who included the role in their repertories, partly, no doubt, in order to compete with each other.

Today the practical aspect of Bellini's reputation is thriving, and scholarly activity is increasing. Most of the operas are solidly in the repertory, although performances and recordings are confined to a rather narrow school of singers who specialize in the style. Studies of individual operas, especially the early works, are few and far between. However, a critical edition is now underway, and publication in recent years of the first complete edition of the letters, a comprehensive critical study of Romani based on previously unknown documents, and a new biography that for the first time closely measures Florimo's manipulations of the correspondence provide an invaluable documentary basis that could inject a new energy into interpretative and analytical work on the operas.

WORKS

OPERAS

| *Title* | *Genre, acts* | *Libretto* | *First performance* | *MS sources: printed scores* |
|---|---|---|---|---|
| Adelson e Salvini | op semiseria, 3 | A.L. Tottola, after P. Delamarre | Naples, S Sebastiano Conservatory, Feb 1825 | *I-CATm** |
| 2nd version | 2 | | unperf. [rev. completed 1826 or 1828–9] | *GB-Lbl*, *I-Nc**, *Nc*, frags. *F-Pn**, *I-Baf**; vs (Paris, n.d.; Milan, 1903/*R*) |
| Bianca e Fernando | melodramma, 2 | D. Gilardoni, after C. Roti | | |
| 1st version [as Bianca e Gernando] | | | Naples, S Carlo, 30 May 1826 | *Nc**, *Nc*, frags. *CATm**; vs (Naples, 1826) |
| 2nd version | | rev. F. Romani | Genoa, Carlo Felice, 7 April 1828 | frags. *Nc**, *Nc*, sketches *CATm**, *Gim**; excerpts (Milan, 1828; Naples, 1828), vs (Milan, 1837, 2/1903/*R*) |
| Il pirata | melodramma, 2 | Romani, after I.J.S. Taylor: *Bertram, ou Le pirate* | Milan, Scala, 27 Oct 1827 | *GB-Lbl*, *I-Nc** (*R* 1983: ERO, i), *Vt* (with autograph markings), frags. *US-NYpm**; fs (Milan, *c*1960/*R*), vs (Milan, 1828) |
| La straniera | melodramma, 2 | Romani, after V.-C. Prévôt | Milan, Scala, 14 Feb 1829 | *GB-Ob*, *I-Mc* (with autograph markings; *R* 2: ERO, ii), *Mr**, *Nc*; vs (Milan, 1829) |
| Zaira | tragedia lirica, 2 | Romani, after Voltaire | Parma, Ducale, 16 May 1829 | *Nc**; fs (Catania, 1976), excerpts, vs (Milan, 1829; Milan, *c* 1894) |
| I Capuleti e i Montecchi | tragedia lirica, 2 | Romani, after L. Scevola: *Giulietta e Romeo* | Venice, Fenice, 11 March 1830 | *CATm** (*R*1981: ERO, iii), *Mr* (with autograph markings), *Vt*; fs (Milan, *c*1955), vs (Milan, 1831) |
| La sonnambula | melodramma, 2 | Romani, after E. Scribe and J.-P. Aumer | Milan, Carcano, 6 March 1831 | *Mr** (*R*1934), *Nc*, sketches *CATm**, *US-NYpm**; fs (Milan, *c*1890), vs (Milan, 1831; London, 1849) |
| Norma | tragedia lirica, 2 | Romani, after A. Soumet | Milan, Scala, 26 Dec 1831 | *I-Rsc** (*R* 1935; *R*1983: ERO, iv), sketches *CATm**; fs (Milan, 1898, 3/1915/*R*1975), vs (Milan, 1832; Paris, 1835; London 1848, 2/1871/*R*) |
| Beatrice di Tenda | tragedia lirica, 2 | Romani, after C. Tedaldi-Fores | Venice, Fenice, 16 March 1833 | *I-Nc*, *Rsc**, *Vt*, sketches *CATm**; fs (Rome, *c*1840/*R*1980: ERO, v), vs (Milan, 1833) |
| I puritani | melodramma serio, 3 | C. Pepoli, after J.-A.F.-P. Ancelot and Xavier [J.X. Boniface *dit* Saintine]: *Têtes rondes et cavaliers* | Paris, Italien, 24 Jan 1835 | *PLcom** (*R*1983: ERO, vi), frags. *CATm**, *Mr**; fs (Milan, 1897, 2/*c*1960/*R*, vs (Milan, 1836) |

| Title | Genre, acts | Libretto | First performance | MS sources: printed scores |
|---|---|---|---|---|
| (I puritani) 'Naples' version | 2 | Pepoli | London, Barbican, 14 Dec 1985 | *CATm* (part autograph; *R*1983: ERO,vi) |

Other: Ernani, Nov–Dec 1830 (Romani, after V. Hugo: *Hernani*), not completed, frags. *CATm**

SACRED

*all works composed before 1825*

Compline, lost; Cor mundum crea, F, 2 solo vv, org, in *Pubblicazione periodica di musica sacra sotto gli auspici della S.C. di Propaganda Fide*, ii/2 (Rome, 1879), also in *Cronache musicali*, i (Rome, 1900), no.28; Credo, C, 4vv, orch; Cum sanctis, *I-Nc**; De torrente, *Nc**; Dixit Dominus, solo vv, 4vv, orch, inc. *Nc**, facs. of pt.iii, Tecum principium, in *Vincenzo Bellini: Composizioni giovanili inedite* (Rome, 1941); Domine Deus, *Nc**

Gallus cantavit, ?autograph *I-CATc*; Gratias agimus, C, solo S, orch; Juravit, *Nc**; Ky, *Nc**; Laudamus te, *Nc**; Litanie pastorali in onore della B.V., 2S, org; Mag, 4vv, orch, frag. *F-Pn**; Mass, a–A, S, A, T, B, 4vv, orch, inc. *I-CATm** (Milan, 1843); Mass (Ky–Gl), D, SSTB, orch, dated 1818, *Nc**; Mass (Ky–Gl), G, SSTB, orch; Mass, g, solo vv, vv, orch, frags. *CATm**, *Nc**

Pange lingua, 2vv, org, *CATm**; Qui sedes, *Nc**; Qui tollis, *Nc**; Quoniam, *Nc**; Quoniam, T, vv, orch, *F-Pn**; Quoniam and Cum sanctis, *I-Nc**; Salve regina, A, 4vv, orch, *CATm**, facs. in *Vincenzo Bellini: Composizioni giovanili inedite* (Rome, 1941); Salve regina, f–F, solo B, org (Milan, 1862); 4 Tantum ergo and Genitori: B♭, solo S, orch, E♭, solo S, orch, vs (Florence and Rome, n.d.), F, 2S [Genitori, 4vv], orch, G, 4vv, orch

5 Tantum ergo: F, solo S, orch, vs (Florence and Rome, n.d.), D, solo A, orch, *I-Nc** dated 1823 (Milan, 1862), E, S, A, T, B, vv, orch, *Nc** dated 1823 (Milan, 1862), F, solo A, T, orch, *Nc** dated 1823 (Milan, 1862), G, solo S, orch, *Nc** dated 1823, (Milan, 1862); 2 TeD, C, E♭, 4vv, orch; Versetti da cantarsi il Venerdì Santo, 2T, orch, autograph in private collection Marusia Manzella, Rome, mentioned in F. Pastura: 'Le tre ore di agonia', *Rivista del Comune di Catania* (1953); Virgam virtutis, *Nc**

OTHER VOCAL

*composed after 1825 for 1v, pf, unless otherwise stated*

6 ariette da camera (Milan, 1829 [Ricordi]; Naples, n.d. [Clausetti]; Paris, ?1831 [Launer, no copy found]; Naples, n.d. [Girard]) [A]

Bellini per camera: raccolta completa delle sue ariette (Naples, n.d.) [the Girard edn. of 6 ariette da camera, enlarged by 8 additional nos.] [B]

Brezze dell'Etna: 26 ispirazioni del cigno catanese (Naples, n.d.) [all 26 nos. probably not pubd] [C]

Soirées musicales: Sammlung beliebter Arietten und Romanzen (Vienna, 1839 [Mechetti]) [D]

3 ariette inedite (Milan, 1837–8 [Ricordi]) [E]

Composizioni da camera (Milan, 1935, 2/1948 [Ricordi]) [F]

Principal MS sources, some autograph: *F-Pn*, *I-CATm*, *Fn*, *Mc*, *Nc*, *Rsc*, *US-NYpm*, *Wc*

A palpitar d'affanno, romanza, no.270 in Aurora d'Italia e di Germania (Vienna, n.d.), also in Prima ed ultima composizione di Bellini (Turin, n.d.)

L'abbandono, romanza, B, C, D, F; as L'ultima veglia (Milan, 1836); as La mammoletta (Paris, n.d.)

L'allegro marinaro, ballata (Milan, 1844), B, C, F

Almen se non poss'io (Metastasio), arietta, A, B, C, D, F

Bella Nice che d'amore, arietta, A, B, C, D, F

Chi per quest'ombre (Giudiccione), free canon, 4vv, unacc., 15 Aug 1835, facs. in *Gazette musicale de Paris*, ii (Oct 1835), also in A. Pougin: *Bellini: sa vie, ses oeuvres* (Paris, 1868), following p.228

Dalla guancia scolorita, free canon, 2vv, pf, 1835, in *Strenna letteraria artistica musicale del giornale 'Il pirata'* (Bologna, 1872), also in *La musica popolare*, ii (1883), following p.145

Dolente immagine di Fille mia, arietta (Naples, *c*1824; Paris, n.d.), B, C, D, E, F, orch pts. *I-Nc**

E nello stringerti a questo core, aria, 1v, orch, before 1825, *Nc**

La farfalletta, canzoncina, ?1813, F

Guarda che bianca luna, romanza, ?Palermo, 1832

Il fervido desiderio, arietta, B, C, E, F

Imene, wedding cantata, S, T, T, vv, orch, ?1824, frags. *I-CATm**, *US-NYpm**, trio [Ombre pacifiche] pubd (Florence and Rome, n.d.)

Malinconia, ninfa gentile (I. Pindemonte), arietta, A, B, C, D, F

Ma rendi pur contento (Metastasio), arietta, A, B, C, D, F

No, traditor, non curo, aria, S, pf, before 1825, *I-CATm* [probably orig. with orch]

O souvenir: pagina d'album, arietta (Florence and Rome, n.d.)

Per pietà, bell'idol mio (Metastasio), arietta, A, B, C, D, F

Quando incise su quel marmo, aria, S, orch, before 1825, *Nc**, with pf acc. (Milan, 1836), also as no.269 in Aurora d'Italia e di Germania (Vienna, n.d.), B, C, F [incl. introductory recit]

La ricordanza (C. Pepoli), 1834, *US-Wc**

Si, per te, gran nume eterno, cavatina, S, orch, before 1825, *I-Nc**

Sogno d'infanzia, romanza (Milan, 1835), B, C, D, F

T'intendo, si, mio cor (Metastasio), 4S, unacc., *c*1824, *US-NYpm**

Torna, vezzosa Fillide, romanza, *I-Mc*, F

Vaga luna che inargenti, arietta, no.246 in Aurora d'Italia e di Germania (Vienna, n.d.), B, C, E, F

Vanne, o rosa fortunata, arietta, A, B, C, D, F

Lost: Amore, Malinconia, La speranza (C. Pepoli), 3 sonnets, 1834–5; Alla luna (Pepoli), 1834–5; Numi, se giusti siete (P. Metastasio), romanza, announced on title-page of C; Scena ed aria di Cerere, erroneously said by Weinstock, 1971, to be in *I-Nc*; Arietta, Milan, for Lady Christina Dudley-Stuart, 1828; Cavatina, Milan, for album of Duchess Litta

Spurious and doubtful: Ah, non pensar = section of Introduzione of Beatrice di Tenda; Era felice undì = transr. with notable changes of a cavatina by Mercandente; Se il mio nome (Berlin, n.d.), D = Rossini: Il barbiere di Siviglia; Tu che al pianger, B, actually by F. Florimo; Le dernier soir, romanza (Paris, 1841) [authenticity very doubtful]

INSTRUMENTAL

Orch (all composed before 1825): Capriccio, ossia Sinfonia per studio, c; 6 sinfonie: B♭, *I-CATm**, c (Milan, 1941), d-D (Milan, 1941), D, facs. in *Vincenzo Bellini: Composizioni giovanili inedite* (Rome, 1941) (Padua, 1959), E♭, facs. in *Vincenzo Bellini: Composizioni giovanili inedite* (Rome, 1941), E♭ (Milan, 1941); Ob Conc., E♭, *Nc**, facs. in *Vincenzo Bellini: Composizioni giovanili inedite* (Rome, 1941) (Milan, 1961)

Kbd: Allegretto, g, pf, *I-Fn**; Capriccio, G, pf 4 hands, *Nc*; Pensiero musicale, pf, ed. F.P. Frontini (Florence and Rome, n.d.); Polacca, pf 4 hands; Org Sonata, G, *US-NYpm**; Tema, f, pf, *c*1834, *F-Pn**

Spurious: Sonata, F, of 4 hands, *Nc** = transcr. of Beethoven's Allegretto alla Polacca op.8

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MARY ANN SMART (text), FRIEDRICH LIPPMANN, SIMON MAGUIRE/MARY ANN SMART (works), FRIEDRICH LIPPMANN/MARY ANN SMART (bibliography)

**Bellinzani, Paolo Benedetto** (*b* Ferrara, *c*1690; *d* Recanati, 25 Feb 1757). Italian composer. Ferrara is cited as his birthplace in the *Serie cronologica de' principi dell' Accademia de' filarmonici di Bologna*, but archival documents in Udine and Recanati suggest Mantua. On 15 April 1715, when in Verona, Bellinzani was appointed *maestro di cappella* of Udine Cathedral and on 29 April was granted the benefice of S Ermagora. He must by then have taken holy orders and been proficient in *canto fermo* (plainsong) and *canto figurato* (polyphonic vocal music), subjects in which he had to instruct the clergy. On 11 December 1717 Bellinzani asked to be relieved of Vespers until Christmas in order to compose church music – possibly his *Salmi brevi*, which came out in the following year. On his nomination as a censor in Ferrara, Bellinzani left Udine in 1718 and moved to Pergola. He resigned his post at Udine on 30 September 1721, stating his intention to go to Pesaro. From 1724 until 1727, and probably until 1730, he was *maestro di cappella* of Pesaro Cathedral. The years 1722 and 1723 are unaccounted for; claims that he was *maestro di cappella* of Ferrara Cathedral in 1722 seem unfounded. In 1727 he was admitted as a composer to the Accademia Filarmonica of Bologna. On 7 June 1730 he was appointed *maestro di cappella* of Urbino Cathedral, remaining there until 27 August 1734, when at Ferrara Cathedral he took up a similar post which also entailed the running of a music school attached to the seminary. On 19 May 1735 he relinquished his appointment, to go to Orvieto, where he probably remained for two years. In 1737 he succeeded Pietro Benedetti as *maestro di cappella* of Recanati Cathedral, a post he held until his death.

In their day Bellinzani's compositions enjoyed great popularity. He was an unusual combination of learned contrapuntist and sensitive melodist, generous with the use of ornamentation in his vocal lines. Not surprisingly, some have found his church music more secular than sacred in atmosphere. His instrumental music is heavily indebted to Corelli, as his op.3 sonatas, which close with a set of variations on the folia, clearly show.

WORKS

SACRED VOCAL

[4] Missae 4 vocibus concinendae, SATB, vle/theorbo, org, op.1 (Bologna, 1717)
[12] Salmi brevi per tutto l'anno, SATB, SATB, 2 vn ad lib, vle/theorbo, org, op.2 (Bologna, 1718)
[40] Offertorj ... per tutte le feste solenni dell'anno, S/T, A/B, org, op.4 (Pesaro, 1726)
Other liturgical works, principal sources: *I-Md*, *URBcap* (see list in Ligi)
Ester (orat, Neralco [G.M. Ercolani]), Ancona, 1723, lost
Abigaille (orat, Ercolani), Urbino, 1730, lost

SECULAR VOCAL

[12] Duetti da camera, 2vv, bc, op.5 (Pesaro, 1726)
[20] Madrigali, 2–5vv, bc, op.6 (Pesaro, 1733)

INSTRUMENTAL

[12] Sonate, fl, hpd/vc, op.3 (Venice, 1728)
12 suonate da chiesa a 3 ... ad imitazione d'Arcangelo Corelli, 2 vn, bc, *Bc*

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MICHAEL TALBOT/ENRICO CARERI

**Bellis, Giovanni Battista de.** *See* DE BELLIS, GIOVANNI BATTISTA.

**Bellison, Simeon** (*b* Moscow, 4 Dec 1883; *d* New York, 4 May 1953). American clarinettist of Russian origin. He learnt first from his father, and at nine was playing in bands conducted by him. From 1894 to 1901 Bellison studied under Joseph Friedrich at the Moscow Imperial Academy. He was first clarinet for the opera orchestras in Moscow (1904–14) and Petrograd (1915). During the Russo-Japanese War and World War I he was in the army. In 1920 he settled in America and was first clarinet in the New York PO from 1920 to 1948. He organized and played in the following ensembles: the Moscow Quintet (toured Russia, Poland and Latvia, 1902), Zimro (toured Siberia, China, Japan, India, Dutch East Indies, the USA and Canada, 1917–20); the Clarinet Ensemble (75 players, formed in 1927 to tour the USA). Bellison had a high reputation as a teacher in Russia and the USA. He used Oehler clarinets, choosing a very hard reed which he tied on, and produced vibrato by finger movement. He was an authority on Hebrew music, and wrote many articles, as well as a novel, *Jivoglot*.

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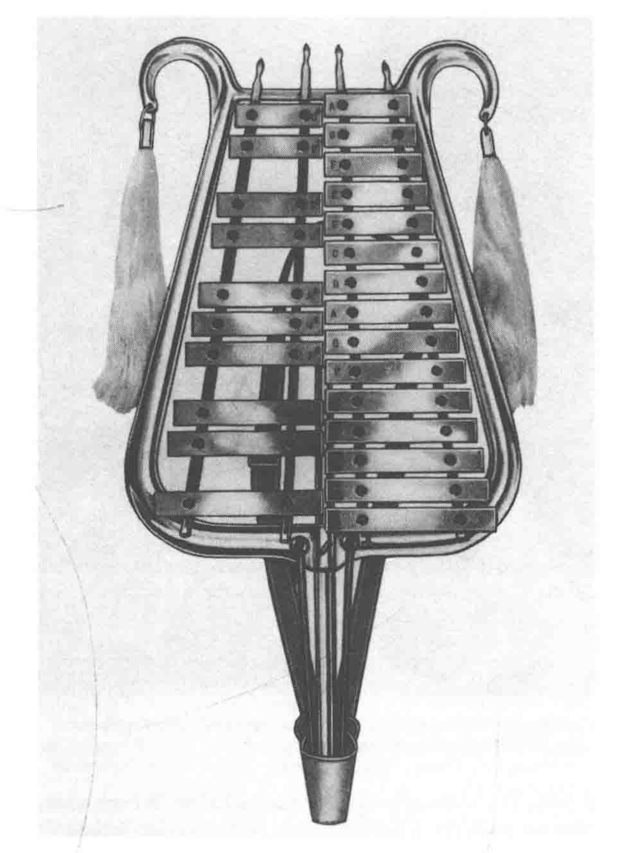
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PAMELA WESTON

**Bellissen, Laurent.** *See* BELISSEN, LAURENT.

**Bell-lyra** [bell-lyre, lyra-glockenspiel] (Ger. *Stahlspiel*; *militär-Glockenspiel*). A portable glockenspiel in lyre form designed for the use of marching bands. It is classified as an 'idiophone: set of percussion plaques'. In the latter half of the 19th century the glockenspiel became a feature in German military bands. Originally the instrument consisted of a row of metal cups (later, steel bars) mounted in a pyramid on an upright rod held in one hand of the player, while the other held the beater. The bars (usually 15) were arranged in a single row and were detachable for key changes. Later instruments, with a compass of two or more octaves arranged in two or more rows mounted on a lyre-shaped frame, were supported from the shoulder. When 'fully dressed' the instrument bore the traditional horse-tail plumes. Its form is surely inspired by the TURKISH CRESCENT.

The modern bell-lyra, with its bars of steel or alloy arranged keyboard fashion with the 'black' notes to the player's left, is often similarly adorned. A typical instrument has a compass of two octaves, and continues to be



*Bell-lyra by the Ludwig Drum Co., Chicago*

associated with marching bands. A rare instance of its use as an orchestral instrument occurs in Britten's church opera *The Burning Fiery Furnace* (1966).

JAMES BLADES

**Bellman, Carl Michael** (*b* Stockholm, 4 Feb 1740; *d* Stockholm, 11 Feb 1795). Swedish poet. He became known as an entertainer and creator of satirical drinking-songs during the 1760s, and his popular fame eventually brought him to the attention of the Swedish court. With the help of Gustavus III he acquired a government position that left him ample time to devote to his craft. His fortunes turned when the king was murdered in 1792, and his last years were plagued by debt and illness; but his fame continued to grow, and he has remained the favourite of latterday Swedish 'troubadours'.

Bellman was one of Sweden's most gifted poets of all time. His preferred medium was parody (the re-use of popular melodies to new poetry); but with his bold verses, intricate metrical patterns and improvements in his borrowed melodies he created an inimitable song form that has retained its popularity to the present day. He has been compared with Hogarth, but his message is more subtle than that of the artist, and his moral position is not as easy to determine. His best-known song collections are *Fredmans epistlar* (Stockholm, 1790; ed. G. Hillbom and J. Massengale, Stockholm, 1990) and *Fredmans sånger* (Stockholm, 1791; ed. G. Hillbom and J. Massengale, Stockholm, 1992): the former is a collection of fictional letters portraying imaginary scenes in the lives of known contemporary drunkards and loose women, and the latter is a mixed group of drinking-songs, satires and lyrical



*Carl Michael Bellman playing a cittern: portrait by Per Krafft the elder, 1779 (Gripsholm Slott, Mariefred)*

pieces. The transcriptions for the melodies in both cases were provided by Olof Åhlström, who was also Bellman's publisher.

Much of the music for both collections has been traced to France. Bellman used *ariettes* from the *opéra comique*, instrumental dances and *airs* that have been found in old songbooks and in Swedish 'dance books' containing melodies transcribed for one or two violins. Less frequently, he took simple melodies by such well-known composers as Haydn and Handel. He often extensively revised his melodies, and the sources of more than a quarter of the tunes to his two popular song collections have not been identified. We have no concrete evidence that Bellman composed music in the traditional sense of the word, but an occasional melody or two, such as the interestingly awkward setting to *Fredmans sång* no.34, may be his own composition. The majority of his some 1700 poems have been published, with their music, in the standard edition, *Bellmans skrifter* (Stockholm, 1921–).

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J. MASSENGALE

**Belloc, Enrique** (*b* Buenos Aires, 28 Jan 1936). Argentine composer. He studied philosophy at the Buenos Aires National University. In 1961 he won a Ford fellowship to be an artist-in-residence in West Berlin. He studied with Schaeffer at the Pierre Bourdan Research Centre in Paris on a French government grant (1964–8). He was conductor-in-residence of the City of Buenos Aires Symphonic Band (1969–71) and deputy conductor of the National SO (1971–2); he has also directed the Buenos Aires PO, the University of Tucumán SO and contemporary music ensembles. His awards include the Argentine Composers' Union Prize (1969) and the Buenos Aires Municipal Prize for his work in electro-acoustic music (1994–5). He was invited by the Groupe de Recherches Musicales to record *Homenaje a Pierre Schaeffer* in 1993 and to compose a work to commemorate the 50th anniversary of *musique concrète* in 1997.

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(*selective list*)

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Elec: 3 estudios concretos, 1966; Homenaje a Pierre Schaeffer, sampler, synth, 1989; Sinfonía concertante, synth, 1989; Espacios acusmáticos, octophonic sound, 1996–8; Geofonia, sound-clip, 1997; Objetos reencontrados, 1997

VALDEMAR AXEL ROLDAN

**Belloc-Giorgi** [Bellochi; Giorgi-Belloc; née Trombetta], **(Maria) Teresa** (*b* San Benigno Canavese, nr Turin, 2 July 1784; *d* San Giorgio Canavese, 13 May 1855). Italian contralto. She made her début in 1801 at Turin. Engagements in Parma and Trieste followed and in 1803 she appeared in Paris, singing the title roles of Paisiello's *Nina* and Paer's *Griselda*. In the following year she sang *Nina* at La Scala, where she continued to appear during the next 20 years. From 1812, when she sang Isabella in the first performance of *L'inganno felice* in Venice, until her retirement in 1828, she specialized in Rossini roles. She created Ninetta, a soprano part, in *La gazza ladra* at La Scala (1817), but the contralto roles of Tancredi, Cenerentola and Isabella in *L'italiana in Algeri* were the most successful in her repertory. She appeared in London in 1819 under the name of Bellochi.

ELIZABETH FORBES

**Bello** [Abello, Vello] **de Torices** [Torizes], **Benito** [Benitto] (*b* Benavente, *c*1660; *d* Madrid, after 1717). Spanish composer. He was born into a noble family and probably studied with Andrés Lorente. He married Ana Pérez Daza y Brabo before 1687 and in that year was living at Alaejos. In 1691 he was in royal service as *maestro de capilla* of the convent of the Descalzas Reales in Madrid, and in 1696–7 of the royal church of S Cayetano. At some point, possibly before 1701, he became *maestro de capilla* of S Justo y Pastor in Alcalá de Henares, where he worked until 1714. In that year he was elected *maestro* of La Seo at Zaragoza. He was again in Madrid in 1718, as 'maestro de música del Colegio del Rey', his last known position. Bello de Torices is mentioned in Alaejos's necrology as the 'great musician and composer'. His son, Juan de Alaejos, a Hieronymite monk at El Escorial from 1706 to 1752, was also a composer.

Bello de Torices's compositional style combines Spanish 17th-century traditions with a growing Italian influence. Works are found under a number of variants of his name, but some might be by other composers named Torices. The richest collection of his works, at El Escorial, was probably assembled by his son and includes four eight-part masses accompanied by two organs, 15 other Latin works and 17 villancicos; there are villancicos too, in other Spanish archives (*E-Bc*, *PAL*, *SA*, *SE* and *V*) and in Munich (*D-Mbs*). Bello de Torices was sensitive to text and a master of both imitative counterpoint and poly-

choral procedures. An excellent example of his work is the Christmas calends villancico *Aves, flores, luces, fuentes* (ed. in Laird, 1986, ii, 1–40), scored for three three-part choirs and continuo; the third choir includes two shawms and a bass wind instrument (probably a dulcian).

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ROBERT STEVENSON, PAUL R. LAIRD

**Bello Montero, Atanasio** (*b* Caracas, late 18th century; *d* after 1847). Venezuelan composer, educator and impresario. A disciple of Pedro Palacios y Sojo, he worked with the Venezuelan composers Luís Jumel and José María Izáza. With Jumel he founded a music academy that opened in Caracas on 22 October 1821; he and Izáza organized a philharmonic society in 1831. On 21 September 1834 Bello became director of the free music school founded by the Sociedad Económica de Amigos del País which taught solfeggio and singing. In 1847 he took the first opera company to Bogotá. Among his most famous works is the Vigil and Mass of the Dead performed in 1842 on the removal of Bolivar's ashes to Caracas.

WORKS

Sacred: Pange lingua, 1825; Lamentation to Our Lady of Sorrows, 1826; Vigil and Mass of the Dead, 1842; Ave maris stella; O vos omnes; Stabat mater; Estaba junto a la cruz; Grad and Off; Pésame a María santissima; Miserere; TeD; Lamentation for Wednesday of Holy Week; 2nd Lamentation; Mass; Mass, a 2vv; Tantum ergo

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SHARON E. GIRARD

**Bellona and Rennell.** *See* MELANESIA, §IV, 3(ii).

**Belloni, Giuseppe** (*b* Lodi, nr Milan, *c*1575; *d* after 1606). Italian composer. The only information about him is drawn from the dedication of his op.1 – that he was a priest from Lodi, who entered the Congregazione della Beata Vergine Annunziata established in the Brera Jesuit college in Milan. He was a competent composer in a traditional polyphonic style.

WORKS

Missarum liber I … et missa pro defunctis, 5vv, bc (org), op.1 (Milan, 1603)

Psalmi ad Vesperas, 5vv, op.2 (Milan, 1604)

Missa, motecta, 8vv, bc (org), op.3 (Venice, 1604)

Vespertini omnium solemnitatum psalmi, 5vv, bc (org), op.4 (Milan, 1605)

Messa e motetti … a 2 chori, 6vv, bc (org), op.5 (Venice, 1606)

1 motet, 8vv, 1612[2]

4 motets, *D-As*

MARIANGELA DONÀ

**Bellosio, Anselmo** (*b* Cassine, Piedmont, 2 Dec 1743; *d* Venice, 21 Aug 1793). Italian violin maker. He was probably a pupil of Giorgio Seraphin, whose business he took over in 1777, having begun making instruments in Venice several years earlier (he had gone there to serve as a footman). The neatness and fine quality of Bellosio's instruments led many experts to believe that his working period was a generation earlier. By his time the craft of violin making had fallen into decline in Italy, but in spite of limited demand Bellosio worked on in the best tradition, continuing to finish his violins with the old Venetian varnish. His instruments are rare, though many have been attributed to better-known names. He had two pupils, Pietro Novello (*b* 1759; *d* after 1800) and Marc Antonio Cerin (*b* Venice, 18 June 1774; *d* after 1808). Cerin had much to do with the manufacture of the later instruments labelled by Bellosio and was almost his equal as a maker. After his master's death he was comparatively inactive, and as no successor came forward the great 18th-century Venetian school of violin making can be said to have died out in his shop under the clock tower in the Piazza S Marco.

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*Les violons: lutherie venitienne, peintures et dessins*, Hôtel de Ville, Paris, 21 March – 7 May 1995 (Paris, 1995) [exhibition catalogue]


CHARLES BEARE

**Bellotta, Francesco** (*b* Palermo, 1834; *d* Palermo, 1907). Italian harpist and composer. He studied the double-action harp under Filippo Scotti (1790–1865) and Scotti's son Alfonso at the Naples Conservatory. He founded the first school of modern harp at the conservatory in Palermo, as Filippo had done in Naples. The brilliant capriccio for harp, *Il ritorno del pastore*, is representative of some 50 solos he wrote on Neopolitan and Mediterranean fantasias, canzonas, studies and opera transcriptions for harp, harp and piano, and piano, which were published by Sandron, Cottrau, Mariani, Ricordi and Ashdown.

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ALICE LAWSON ABER-COUNT

**Bellou, Sotiria** (*b* Halia [now Drosia], Halkida, 1921; *d* Athens, 1997). Greek *rebetika* musician. One of the best known performers of *rebetika* songs, she was famous for her deep, earthy voice. At the age of 19, after a disastrous marriage, she fled to Athens where she became involved with the left-wing opposition to the German occupation. She also began singing and playing the guitar and was discovered by the well-known *rebetika* composer VASSILIS TSITSANIS. He wrote two songs, *Otan pineio sti taverna* ('When you drink in the tavern') and *To paidi pou eixes filo* ('The boy who was your friend'), which established her reputation.

From 1948 to 1956 she was at the height of her fame. An unusually free spirit and openly lesbian, Bellou was the first woman to perform at the legendary *rebetika* club Jimmy the Fat's. As the *rebetika* lost their popularity she

was abandoned by the record companies and survived by selling cigarettes in taverns. In 1966 she began a new recording career, collaborating with well-known Greek composers such as Dionysis Savvopoulos and making some of her best recordings for Lyra records. Bellou performed regularly with Vassilis Tsitsanis in her later years at the Harama Club. Among her best known songs are *Yramma tha steilo sto theo* ('I'll send a letter to God'), *Apopse kaneis bam* ('Tonight you're dynamite') and *San pethano sto karavi* ('If I die on the boat').

For bibliography *see* REBETIKA.

GAIL HOLST-WARHAFT

**Bellovacensis, Vincentius.** *See* VINCENT DE BEAUVAIS.

**Bellows.** Properly speaking, the bellows of an organ or a harmonium supply wind directly to the soundboards (*see* WIND-CHEST), their own capacity being the only storage of wind against a large demand. Because at least two rectangular bellows are needed to wind an organ they have been called 'a pair of bellows'. Wind is driven by the bellows' weighting (stone or lead weights, or a person standing on them) directly through wind-trunks into the pallet-boxes of the various soundboards; without an intervening reservoir to store and regulate the air, the resulting pressure may fluctuate.

The word appears to be a part of or an abbreviation of 'blast-belly/bag' (*blaest-bel(i)g*), which may indicate that early forms were bags made from animal belly-skins; in 1398, John de Trevisa defined 'organum' as being an instrument blown 'wyth bellowes'. Some early bellows were reinforced with hoops of pliable wood such as willow or ash; the resemblance of these hoops to belly-ribs gave the English name 'ribs' to the folding wooden parts of later hinged leather-and-wood bellows. Some of these were multi-fold and some single-fold (*Spanbälge* or *Faltenbälge*; the terms used in written descriptions were not usually precise). Another type was tall and square like a Chinese lantern (Mersenne, *Harmonicorum libri*, 1635–6): the top was raised by a pulley and the inflated bellows slowly collapsed, expelling wind through the trunk bellow. The 'box-bellows', in which a weighted box was driven down like a piston inside another box to expel air from it, avoided ribs altogether.

The introduction of a combined apparatus for small organs (probably late in the 17th century and certainly by Snetzler, 1742), in which wind was stored in a wedge-shaped RESERVOIR (a later term) and a single bellows beneath was used merely for blowing air into it by means of a pedal, effectively separated the wind-raising and -storage functions of the simple bellows. By the 1780s, small organs in clocks and barrel organs were fed by linked 'cuckoo' bellows (*see* CHAMBER ORGAN); many reed organs and mechanical instruments with pneumatic mechanisms are provided with bellows operated by foot treadles. By the early 1800s in England, horizontal reservoirs of any but the smallest size were fed by two transverse bellows. These could be operated through crankshafts by a 'circular handle' (e.g. by Elliot and Buckingham, 1808, for All Saints' Church, Derby). Hydraulic pistons, powered by pressure from the water-mains, were used to raise feeder-bellows (from 1854), and steam-generated power, gas (1862), oil (Töpfer, 1855) or large electric motors (from 1888) were all employed in various ways. Finally, fan blowing (from about 1895), using efficient electric motors, made the use of bellows unnecessary, although not necessarily undesirable. For further discussion and illustrations, *see* ORGAN, §II, 11, esp. figs.14, 15 and 16; *see also* CONCUSSION BELLOWS.

The HARMONIUM in common use in India and Pakistan usually has a bellows at the back of the instrument that is pumped with one hand while the other fingers the keyboard. In common with the European harmonium, the reeds are blown by compression bellows; the American organ, however, is sounded by suction bellows which, by creating a partial vacuum, pull air through the reeds (*see* REED ORGAN). Several varieties of BAGPIPE are winded by bellows strapped to the arm.

MARTIN RENSHAW/R

**Bells, tubular.** *See* TUBULAR BELLS.

**Belly** [table, soundtable, soundboard, top plate] (Fr. *table*; Ger. *Decke*; It. *tavola*). The upper surface of the body of a string instrument. It is normally made of a species of pine or spruce of fairly fine and even grain, which runs along the length of the instrument. In bowed string instruments (viols and violins), the belly is arched (*see* VIOLIN, fig.2); in plucked string instruments (lutes and guitars), the belly is flat. Folk instruments of the fiddle and lute families often have a skin soundtable (for example *see* RABĀB, with illustrations).

DAVID D. BOYDEN

**Belly rail.** On a piano or harpsichord, the transverse, wooden brace that supports the front edge of the soundboard.

**Belmonte** (*fl c*1480). Spanish composer. He wrote the three-voice canción *Pues mi dicha non consiente* preserved in the Cancionero Musical de la Colombina *E-Sc* 7–1–28; ed. in MME, xxxiii, 1971), compiled in the latter part of the 15th century. Almost nothing is known about him, although he may have been the Alfonso de Belmonte who was cantor at León Cathedral in the 1450s and 60s. He clearly knew Urrede's celebrated song *Nunca fue pena mayor* since he transposed its melody down an octave and used it as the tenor of his setting, which belongs stylistically to the generation of composers before Juan del Encina. It is possible that he moved in the same circles as Urrede, but his name has not come to light either in connection with the royal chapels, the court of the Duke of Alba, or Salamanca, so that this skilful song composer remains an enigmatic figure.

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TESS KNIGHTON

**Bělohlávek, Jiří** (*b* Prague, 24 Feb 1946). Czech conductor. He studied with Celibidache at the Prague Academy of Performing Arts and began his career as assistant conductor of the Czech PO before winning a state conducting competition in 1970 and reaching the finals of the Karajan International Competition the next year. He was then appointed conductor of the Brno State PO, 1972–8, and chief conductor of the Prague SO, 1978–89. He made his North American début at Toronto in 1982 and his British début in 1987 (BBC Welsh SO) before becoming principal conductor and artistic director of the Czech PO, 1990–92. In 1994 he was appointed chief

guest conductor of the Deutsche Kammerphilharmonie, Bremen, and the following year became principal guest conductor of the BBC SO. His performances are noted for their fluency, discipline and technical finish. He is an eloquent advocate of the music of Martinů, and conducted *The Greek Passion* at the Edinburgh Festival (1990) and *The Epic of Gilgamesh* in London (1995). Bělohlávek has made vivid, idiomatic recordings of works by Martinů, Fibich, Ostrčil and others.

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NOËL GOODWIN

**Beloiu, Nicolae** (*b* Ocniţa-Dâmboviţa, 9 May 1927). Romanian composer. He studied composition at the Bucharest Academy of Music (1948–53) under Leon Klepper, while also attending university courses in mathematics and classes at the Institute of Architecture. These studies led to the formation of a well-ordered and meticulous music personality. After a period of work in the creative department of Romanian National Radio (1960–72), he took up a post at the Bucharest Academy of Music, teaching orchestration (from 1970) and serving as rector (1990–92).

His modal style is interspersed with elaborate chromatic harmonies, usually deployed in non-developmental structures and setting up tension through the interaction of melodic lines and harmonic clusters. His music displays a powerful sense of colour as well as an attraction to elaborate superimpositions resulting in massive blocks of sound. Painstaking and demanding, he composes slowly, with great attention to detail and careful revision. His most significant works are for orchestra.

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(*selective list*)

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OCTAVIAN COSMA

**Bel'styukow, Syarhey Pyatrovich** (*b* Bolbasovo, Vitebsk province, 1956). Belarusian composer. He graduated from the Minsk Conservatory in 1980 having studied the piano with G.I. Shershevsky. Between 1982 and 1987 he studied composition; he then held an assistant lectureship and undertook postgraduate studies with Hlebaw. In 1992 he was appointed head of the music section and the conductor of the Teatr yunogo zritelya ('Theatre of the Young Viewer'); in 1994 he became the deputy chief editor of the music and entertainment programmes of Belarusian Radio.

Bel'styukow strives for emotionally substantial music, and he values the symbolic ambiguity of artistic images and the theatrical expressiveness of form. He is drawn to stage improvisation (he has collaborated with theatre and cinema producers) and is absorbed in the traditions of the 17th and 18th centuries, as in his two toccatas for piano and *Pechal'noye prinosheniye Motsartu* ('A Sad Offering to Mozart'). He has a Romantic tendency to attempt the instrumental incarnation of ethical and philosophical problems. His closeness to the legacy of the Russian school shows itself in the symphony *Gravyurï* ('Engravings'; 1990), and in his Second Symphony with bells (1993). The old Church Slavonic of the Bible translation by F. Skorina and the image of this Belorussian teacher are embodied in the chorus *Tvar Skarïnï* ('The Face of Skorina'). The composer addressed philosophical problems of existence in his cantata *Spadchina* ('Legacy') and in his *Vsenoshchnoye bdeniye* ('All-Night Vigil').

Bel'styukov is attracted by the late 20th-century fascination with the acoustic metamorphosis of sound in time and space. His belief in the need for a synthesis of electronic music and acoustic instruments is realized in *Muzïka dlya goboya i magnitnoy lentï* ('Music for Oboe and Magnetic Tape'; 1989), *Strontsiy-90* ('Strontium-90'; 1990) and in *Muzïka morya* ('Music of the Sea'; 1993). His stylistic mobility bears testimony to the general activity in creative thought and is characteristic of late 20th-century Belarusian art.

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Chbr and solo inst: 4 miniatyurï [Four Miniatures], pf, 1979; 4 p'yesï [4 Pieces], ob, pf, 1982; Tamburin, vn, pf, 1983; Sonata, fl, pf, 1983; Toccata, pf, 1988; Toccata no.2, pf, 1989; Prelyudiya i fuga, pf, 1989; Muzïka dlya goboya i magnitnoy lentï [Music for Oboe and Magnetic Tape], 1989; Obrazï [Images], ob, pf, 1989; Strontsiy-90 [Strontium-90], fl, ob, vib, pf, cimbalom, vn, vc, 1990; Ėskizï [Sketches], fl, trbn, org/fl, ob, trbn, 1992; 5 p'yes [5 Pieces], pf, 1992; Muzïka morya [Music of the Sea], electronic music (1993); Dvoynik [The Double], conc., chbr ens, 1993

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TAISIYA SHCHERBAKOVA

**Beltramo di Fulgenzio.** *See* QUEMAR, VINCENZO.

**Belwin-Mills.** American firm of music publishers. Belwin, Inc., was founded in 1918 by Max Winkler, and Mills Music Publishers started a year later under the aegis of Jack and Irving Mills; the two organizations merged as the Belwin-Mills Publishing Corporation in 1969, with Martin Winkler as director. Formerly located in Melville, New York, the company is now based in Miami and is one of the most important publishers of educational

music, producing many widely-used piano series, a number of class band methods and material for teaching string instruments. The firm represents such composers as Creston, Crumb, Davidovsky, Dello Joio, Ellington, Vittorio Giannini, Gould, Holst, Menotti, Penderecki, Schuller, Sessions, Virgil Thomson, Toch and Villa-Lobos, and also issues popular music. Divisions of the company include J. Fischer, H.W. Gray, McAfee Music, Musicord Publications and Pro Art Publications. In 1985 Belwin-Mills was acquired by Columbia Pictures, who divided the firm's printing and publishing concerns; during 1987–8 the printing arm was sold to Boston Ventures while the publishing company was purchased by the London-based Filmtracks firm (subsequently a subsidiary of EMI). Since 1988 the publishing company has been known as CPP/Belwin Inc., a name retained by Warner-Chappell Music, who have owned the company since 1994. The firm's catalogue has continued to grow, expanding in particular on the education traditions associated with the Belwin name.

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**Belyayev** [Belaieff], **Mitrofan Petrovich** (*b* St Petersburg, 10/22 Feb 1836; *d* St Petersburg, 28 Dec 1903/10 Jan 1904). Russian music publisher. He was the son of Peter Abramovich Belyayev, a rich timber merchant, and was educated at the German-speaking Reform School in St Petersburg where he learnt the piano, violin and viola. When he was 15, he joined his father's flourishing business. He became an active participant in an amateur symphony orchestra directed by L.W. Maurer, and after its dissolution on the death of its conductor in 1878 a nucleus of its members, including Belyayev, continued to meet. Here Belyayev first came into contact with the group's conductors, Lyadov and Borodin. A wide range of contemporary Russian music was promoted to which Belyayev appears to have been exposed for the first time. Belyayev was introduced to Glazunov and after hearing his Symphony no.1 in 1882 resolved to publish it. He achieved this in 1886 despite opposition from Balakirev, who was seeking to have the work published by Jürgenson. This inaugurated a lasting struggle between Belyayev and the leader of The Five.

Belyayev had established a music publishing house in 1885, registering it in Leipzig as 'M.P. Belaieff' for copyright reasons. Admission to the catalogue was restricted to Russian nationals and those who had become naturalized. Between 1886 and 1904, music by 35 composers was published including Glazunov, Rimsky-Korsakov, Lyadov (these three were lured away from Bessel), Borodin, Cui and N.V. Shcherbachyov. Lyapunov, who eventually settled with Zimmermann, Balakirev's publisher, is represented by an early set of piano pieces, and several posthumous works of Musorgsky appeared in 1890. Other main contributors to the catalogue included Grechaninov, Skryabin and Taneyev. In the years leading to Belyayev's death and thereafter until the Revolution, the quantity of music published diminished and the admission of new composers slowed, though quality was maintained. He published Glière's chamber works from 1904 onwards, Medtner's Piano Sonata op.5 (1904), Stravinsky's *The Faun and the Shepherdess*, op.2 (1908), and six orchestral works by Glinka in the early 1900s.

Between 1885 and 1903 full scores of at least 80 orchestral works, choral music, 15 operas and ballets were published, including Borodin's *Prince Igor*, described as 'the jewel in Belyayev's crown'. Many of these works received their premières at the Russian Symphonic Concerts initiated by Belyayev in 1885 which were restricted to Russian music. Belyayev's insatiable appetite for playing chamber music led to gatherings at his home, resulting in the composition of about 35 string quartets, some specially written, together with a few octets, sextets and quintets. A special feature of some of these was the use of the motif B–L–A–F as an act of homage; F.M. and S.M. Blumenfeld and Kopïlov also wrote piano pieces embodying the motif. Another Belyayev initiative was the Russian Quartet Evenings, effectively extensions of the Russian Symphonic Concerts, and in 1889 he promoted two concerts of Russian music in Paris.

Belyayev published virtually no church music, and issued only music of quality, anticipating the policy of Edition Russe de Musique. All of his publications were printed on superior paper with a distinctive grey wrapper, by C.G. Röder of Leipzig. Title-pages were often adorned with chromo-lithographed designs, many of high artistic value.

Rimsky-Korsakov, who had assumed control of the Belyayev enterprise on the death of the latter in 1903/4, retired in 1907 and was succeeded by N.A. Artsïbushev, a contributor to the catalogue from its outset. All music publishing passed into the control of the state after the Revolution, but the firm was resuscitated by Artsïbushev in western Europe and ultimately passed into the hands of C.F. Peters, Leipzig.

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RICHARD BEATTIE DAVIS

**Belyayev, Viktor Mikhaylovich** (*b* Uralsk region, 6 Feb 1888; *d* Moscow, 16 Feb 1968). Russian musicologist, folksong scholar and music critic. He graduated in 1914 in composition from the Petrograd Conservatory, where he had studied with Glazunov, Lyadov and Jāzeps Vītols. Having joined the staff of the conservatory the previous year, he was appointed senior lecturer in 1916 and professor of theory in 1919. After the October Revolution he participated in the work of various state musical organizations, and in 1922, after moving to Moscow, he was elected a member of the Academy of Artistic Sciences. During the 1920s he was an active figure in the Association for Contemporary Music, whose journal *Sovremennaya*

*muzïka* ('Contemporary Music') he edited together with V.V. Derzhanovsky and L.L. Sabaneyev. He also pursued a wide range of activities as a music critic, writing for Soviet and foreign publications. Belyayev taught at the Moscow Conservatory (1938–40, 1943–59), and in 1944 was awarded the honorary doctorate. From 1959 until the end of his life he was a senior research fellow at the Institute for the History of the Arts in Moscow.

Belyayev was one of the most distinguished representatives of Soviet musicology. Early in his career he wrote a large number of articles and brochures about eminent Soviet composers, including Prokofiev, Myaskovsky, Vasilenko and Anatoly Aleksandrov, and also prepared for publication S.I. Taneyev's incomplete *Ucheniye o kanone* ('Studies about the Canon', Moscow, 1929) and A.D. Kastal′sky's *Osnovï narodnogo mnogogolosiya* ('Principles of Folk Polyphony', Moscow, 1948). His principal research interests were in ancient Russian music and the folk music of the different nationalities of the Soviet Union. Of particular importance is his pioneering work on the musical culture of Central Asia, which he began to investigate during several visits to Ashkhabad, Tbilisi, Baku and other Central Asian cities (1928–37), and during his evacuation to Tashkent during World War II. He prepared many modern editions of folksongs collected and published by 19th-century Russian scholars such as Trutovsky, Rupin and D.N. Kashin. He also edited many general books on music history and a number of folklore anthologies, notably new critical editions of 18th- and 19th-century collections.

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YURY KELDÏSH/IOSIF GENRIKHOVICH RAYSKIN

**Bělza, Igor′ Fyodorovich** (*b* Kel′tse, Russia [now Kielce, Poland], 26 Jan/8 Feb 1904; *d* Moscow, 5 Jan 1994). Russian musicologist, composer and literary scholar. After studying composition with Boris Lyatoshyns′ky at Kiev Conservatory (1922–5), he went on to study philology at Kiev University. He then taught at Kiev Conservatory (1925–41), and in 1936 was appointed professor. He was also a professor at Moscow Conservatory (1943–9) and was on the staff of the Institute for the History of the Arts (1954–61). In 1961 he was appointed director of the culture department at the Institute for Slav and Balkan Studies in the USSR Academy of Sciences, later becoming a scientific consultant there from 1970 to 1989. He also served on a number of musical committees. In 1954 Bělza was awarded the doctorate for his dissertation on Czech Classical music. He also received honorary doctorates from Prague University (1967) and the Chopin Music Academy in Warsaw (1983), and was an honorary member of a number of musical and literary societies in Europe. In addition to his literary studies he

made a valuable contribution to research into the history of Czech, Polish and Slav music, and also published books, pamphlets and articles on many Russian composers including Lyatoshyns'ky, Rachmaninoff, Skryabin and Glière. His compositions include four symphonies, five piano sonatas, two cello sonatas, a string quartet, an orchestral overture, film music and vocal pieces. From 1965 until his death he was the founder chairman of the Academy of Sciences Dante Society and a member of the Pushkin Commission.

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LEV GINZBURG/LYUDMILA KORABEL′NIKOVA

**Bembo, Antonia** (*b* ?Venice, *c*1640; *d* Paris, *c*1720). Italian composer and singer. Documents in Venice corroborate the 'autobiography' provided by the dedications of her six volumes of manuscript music, in the Bibliothèque Nationale, Paris: she was the only child of the doctor Giacomo Padoani and in 1659 married Lorenzo Bembo, a Venetian nobleman. Before 1676 she moved to Paris, where she sang for Louis XIV, who awarded her a pension, enabling her to live in the community of the Petite Union Chrétienne des Dames de Saint Chaumont. She composed in most of the contemporary vocal genres: opera, serenata, aria, *air*, secular and sacred cantata, *grand* and *petit motet*. Her first collection, *Produzioni armoniche*, consists of 41 arias and cantatas on Italian, French and Latin texts, mainly for soprano and continuo (1 ed. C. Fontijn, Fayetteville, AR, 1999; 1 ed. in J.G. Paton, Italian Arias of the Baroque and Classical Eras, Van Nuys, CA, 1994; 3 ed. in Fontijn, 1996). Bembo's Italian musical training is reflected here in vocal virtuosity, madrigalisms, long melismas and expressive dissonance. Book 2 is dedicated to Marie-Adélaïde of Savoy, Duchess of Burgundy, on the occasion of the birth of the first Duke of Brittany in 1704. It contains a three-voice *Te Deum* and a five-voice Italian serenata ('un picciolo divertimento'), revealing a firm grasp of musical structure, melodic control and harmonic modulation. The characteristics of books 3–6 testify to the many years that Bembo lived in France. Book 3 contains two motets, a five-voice setting of the *Te Deum* (a *grand motet* in the style of Lully and Lalande; ed. W. Führlinger, Altötting, 1999) and a three-voice setting of Psalm xix. The 1707 opera *Ercole amante*, the only manuscript bearing a date, sets Buti's libretto, as used by Cavalli, Bembo's teacher, in 1662. Though similar to contemporary Italian operas, Bembo's work attests to its French provenance in its use of chorus, *ouverture* and instrumental dance forms. The French idiom is particularly evident in her last book, *Les sept pseaumes de David*, which marks a return to vocal chamber music and shows her command of gallic prosody with numerous metrical changes.

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CLAIRE FONTIJN, MARINELLA LAINI

**Bembo, Pietro** (*b* Venice, 20 May 1470; *d* Rome, 11 Jan 1547). Italian literary theorist and poet. Born into the Venetian aristocracy, he had a typical humanist upbringing broadened by frequent journeys with his father, an ambassador of the Venetian republic. After two years (1492–4) spent studying Greek in Messina, Bembo spent a year at the University of Padua. In 1497 he went to Ferrara, remaining at the d'Este court for two years. There he took an active part in courtly life and made many friends, including Ariosto, Tebaldeo and the Latin poet Ercole Strozzi. At that time he began his first vernacular work, *Gli asolani*.

In 1501 Aldo Manuzio published Bembo's edition of Petrarch; in 1502 his edition of Dante appeared. Both are volumes of fundamental importance in Italian philology and represent the foundation of Bembo's interest in Tuscan as a literary language. During another stay in Ferrara (1502–3) he met Lucrezia Borgia, the new wife of Alfonso d'Este; their brief relationship was the most celebrated of his love affairs.

*Gli asolani* (Venice, 1505), a dialogue on the theme of love, has a courtly setting like that of Castiglione's *Il libro del cortegiano*. The work has many echoes of Boccaccio, but the poems interspersed throughout it are in illustration of Petrarchan themes. An example is a section (bk 1, chap.13) devoted to the theme of lovers torn by conflicting emotions; the two poems in this part, *Quand'io penso al martire* and *Voi mi poneste in foco*, were much favoured by madrigalists. Bembo's ideal for the musical performance of his poetry was at that time a solo female singer accompanied by the lute (bk 2, chap.25). This ideal was personified when in 1505 he met Isabella d'Este and sent her some poetry to be 'recitato et cantato' by Isabella herself. Two poems from *Gli asolani* were set to music at this time, appearing in Petrucci's seventh and eleventh frottola volumes.

Bembo spent some years (1506–12) at the court of Urbino. During this period he wrote the *Stanze* for a carnival (later set to music in its entirety by Jacques du Pont and in part as madrigal cycles by Wert and Andrea Gabrieli) and began his greatest work, the *Prose della volgar lingua*. In 1513 he became secretary to Pope Leo X, and he remained in papal service in Rome until the pope's death in 1521, when he returned to Venetian territory and took up residence in Padua. The *Prose della volgar lingua* appeared in Venice in 1525, dedicated to the Medici pope Clement VII. In its championship of Petrarch as the perfect literary model this work was of far-reaching importance. Though Bembo did not deal directly with music his poetic categories of dignity (*gravità*) and charm (*piacevolezza*) and his stress on the sound of words, on the need for Ciceronian decorum and variety of language, and on the importance of rhyme choice and of varied schemes for verse lengths are thought to have been of determining influence in shaping the aesthetic stance of the early madrigal.

During Leo X's reign Bembo's influence was felt by the musician and printer Antico and members of the papal chapel. In the years he spent at Padua his circle included many Venetian men of letters, among them a group frequented by Willaert; the madrigals of Willaert's *Musica nova* may represent the most impressive musical testament to the power of Bembo's Petrarchist theories.

Bembo realized a lifelong ambition when he became a cardinal in 1539. His last years were spent chiefly in Rome, where his ecclesiastical duties were accompanied by literary work, chiefly revisions of his Latin and Italian writings. His poetry (which includes the *Rime*, Venice, 1530, in addition to the above-mentioned works) was set by many madrigalists, from Arcadelt through the Venetians in Willaert's circle (Perissone, Donato) and Roman-trained musicians (Palestrina, Monte) to later composers such as Ingegneri, Monteverdi and Gagliano. His theories of language must be considered the chief literary impulse in the rise and development of the 16th-century madrigal.

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JAMES HAAR

**Bemetzrieder, Anton** [Antoine] (*b* Dauendorf, Bas-Rhin, 26 March 1739; *d* London, after 1808). French theorist and teacher. After obtaining degrees in philosophy (1760) and law (1762) from the University of Strasbourg, he established himself in Paris in 1766 and began to study music. In 1769 he met Diderot, whose daughter became his harpsichord and harmony student. His first work, *Leçons de clavecin, et principes d'harmonie*, was a tremendously successful dialogue-form treatise, which was edited and endorsed by Diderot. He continued publishing pedagogical works in French until he left Paris in 1781, moving to London, where he taught music and expanded, re-edited and translated his earlier works. He also wrote on music education, mathematics, philosophy and ethics.

In his writings Bemetzrieder emphasized the importance of improvisatory skills in combination with contemporary continuo practice. In his later works he developed these ideas in a four-stage pedagogical process which comprised the art of reading music, accompaniment, virtuoso performance and composition. He saw composition as the creative application of an analytical process of 'decomposition', which used grammatical models for phrase structure and a reductive harmonic signifier called the *basse générale*. He taught students to understand musical discourse by analysing chains of chords in various types of harmonic phrases. Although his speculative theory was built on the idea of the major triad being generated by the resonating body, he presented his system as a rejection of Rameau's work and of mathematical

calculation. In his contribution to the quarrel between the Gluckists and Piccinnists, *Le tolérantisme musical* (1779), Bemetzrieder took up a neutral position, arguing for an international operatic aesthetic.

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CYNTHIA M. GESSELE (with JEAN GRIBENSKI)

**Bemi.** *See* B MI.

**Bemol** (Sp.; Fr. *bémol*; It. *bemolle*). *See* FLAT.

**Bemus.** Annual festival held from 1970 in BELGRADE.

**Bena, Augustin** (*b* Pianu-Alba, 9 Oct 1880; *d* Cluj, 10 Jan 1962). Romanian composer. He was first taught music at home, then at Blaj with Iacob Mureşianu, at Braşov with Max Krause and at Sibiu with Hermann Kirchner. Later, he studied at the Berlin Hochschule with Max Bruch (1903–5) and the Bucharest Conservatory (1905–6) with Georgescu Kiriac (conducting) and Castaldi (composition). After studies in philosophy and philology, he obtained a doctorate in the latter at the University of Cluj. Initially, his career was divided between teaching music and conducting choirs in schools and festivals in the towns of Sibiu and Năsăud. Later he became a professor at the Cluj Conservatory, where he was rector (1925–40), holding a prominent position in the musical and educational life of Transylvania. He also was curator of the Music History Museum at the Cluj Conservatory.

His output includes vocal-orchestral notes such as *Ave Maria* (1906) and *Suspine* ('Sighs', 1910), and a Serenade for string orchestra (1906). However, his favoured field remained choral music. He composed in a homophonic, unpretentious style which achieved considerable local popularity. His most important choral works, based on the distinctive features of Romanian folk music, include *La fântână* ('At the Fountain'), *Pe Mureş şi pe Târnavă* ('On the Mureş and the Târnavă') *Flori de nufăr* ('Water Lilies') and *Eu mă duc, codrul rămâne* ('I am Going, the Woods are Staying'). The simplicity of the harmonic structure and the predominance of the melodic element can also be found in his religious works such as the *Liturghia* for mixed chorus (1912).

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OCTAVIAN COSMA

**Beňačková(-Cap), Gabriela** (*b* Bratislava, 23 March 1944). Slovak soprano. She studied in Bratislava, making her début in 1970 at the National Theatre, Prague, as Natasha (*War and Peace*). In 1975 she first sang Jenůfa, a role she has repeated many times in Europe and the USA. She made her Covent Garden début in 1979 as Tatyana (*Yevgeny Onegin*), returning as Leonore (*Fidelio*), and her Metropolitan début in 1991 as Kát'a followed by Mimì, Jenůfa, Leonore and Rusalka. Her repertory also includes such roles as Desdemona, Mařenka, Manon Lescaut, Marguerite (Gounod's *Faust*), Aida, Elsa, Ariadne and Smetana's Libuše, which she sang at the reopening of the Prague National Theatre in 1983. Beňačková has a beautiful, vibrant voice and sings with great involvement, especially in Czech music. She has recorded several of her major operatic roles, and is an admired soloist on disc in works such as Dvořák's Requiem and *Stabat mater*, Janáček's *Glagolitic Mass* and Beethoven's Ninth Symphony.

ELIZABETH FORBES

**Benade, Arthur (Henry)** (*b* Chicago, 2 Jan 1925; *d* Cleveland, 4 Aug 1987). American acoustician. His parents being missionaries, he spent much of his childhood in Lahore. After returning to the USA to study at

Washington University, St Louis (AB 1948, PhD 1952), Benade was appointed in 1952 to the physics faculty at Case Institute of Technology, Cleveland, which later became Case Western Reserve University. Promoted to a full professorship in 1969, he continued in that post until shortly before his death. A skilled woodwind player, he had an exceptional ability to relate the results of acoustical research to the practical requirements of musicians and musical instrument makers. Benade established a research programme which made many fundamental contributions to the understanding of the operation of wind instruments. Also active in string instrument research, he was a founding member of the Catgut Acoustical Society and its president between 1969 and 1972. Through his technical papers, and through the hospitality which his laboratory afforded to foreign visitors, Benade was a major influence on a generation of music acousticians, and in popular articles and books he introduced a much larger public to the basic science of musical instruments. The Acoustical Society of America awarded him its Silver Medal in 1984 and its Gold Medal posthumously in 1988.

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MURRAY CAMPBELL

**Benary, Barbara** (*b* Bay Shore, NY, 7 April 1946). American composer, performer, instrument builder and ethnomusicologist. She received the BA from Sarah Lawrence College, and the MA and PhD from Wesleyan University, where she studied Indonesian and Indian music. She has performed with the ensembles of Philip Glass, Jon Gibson, Alvin Lucier, Philip Corner and Daniel Goode. In 1976 she co-founded, with Corner and Goode, the Gamelan Son of Lion, New York, a new music collective and repertory ensemble under her direction. In addition, she has built several Javanese-style iron gamelans, including the instruments used by the Gamelan Son of Lion and Gamelan Encantada, Albuquerque, New Mexico.

Benary's compositional output has been primarily in the areas of ensemble and chamber music, and music for the theatre. She has described herself as a 'part-time minimalist who also likes to write melody'. Many of her works integrate world music forms, structures and instruments with traditional Western materials. Her works for gamelan ensemble, which number more than 30, have been performed internationally. *Karna: a Shadow Puppet Opera* (1994) combines gamelan, vocal oratorio and Javanese *wayang kulit* (leather shadow puppets). She has also written theatre and dance scores for such companies as the New York Shakespeare Festival, Lenox Arts Theatre and the Bali-Java Dance Theatre. She describes her approach to music in D. Goode: 'Braiding Hot-Rolled Steel: the Music of Barbara Benary', *Musicworks*, no.56 (1993), 14–23. Her improvisational structures are published in her book *System Pieces 1971–1992* (Hanover, NH, 1992).

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Principal publishers: Frog Peak, American Gamelan Institute

JODY DIAMOND

**Ben-Asher.** Family who in the 9th century, according to tradition, invented the Tiberian system of Hebrew EKPHONETIC NOTATION. *See also* JEWISH MUSIC, §III, 2(ii).

**Benatzky, Ralph** [Rudolph Josef František] (*b* Mährisch-Budweis [now Moravské-Budějovice, Czech Republic], 5 June 1884; *d* Zürich, 16 Oct 1957). Austrian-Moravian composer. In 1890 his family moved to Vienna, where he took up a military career which injury forced him to abandon in 1907. He then studied in Vienna, Prague and Munich, gaining a doctorate in German philology in 1911 and studying music with Mottl. Benatzky began a musical career as a writer of song lyrics and as conductor in Munich, before becoming director of a cabaret in Vienna and writing words and music for songs, particularly for the singer Josma Selim whom he married in 1914. These songs included the Viennese *Ich muss wieder einmal in Grinzing sein* (1915), and Benatzky also composed several operettas before moving to Berlin. There he concentrated on music for spectacular revue-style operettas, including *Casanova* (a Johann Strauss pastiche, 1928) and *Im weissen Rössl* ('White Horse Inn', 1930). For the latter work Benatzky wrote the bulk of the score including the title song, but others of the best-known numbers were by Robert Stolz, Robert Gilbert and Bruno Granichstaedten. Benatzky's first wife died in 1930, and in 1933 he left Germany, moving to Paris, Vienna, Hollywood (1940) and Zürich (1948). He was buried in St Wolfgang, the setting of *Im weissen Rössl*. Apart from his stage music Benatzky composed some film scores, and is estimated to have produced over 5000 songs. His style was unambitious but catered admirably for the tastes of the time.

OPERETTAS
(*selective list*)

Casanova (3, R. Schanzer and E. Welisch), Berlin, Grosses Schauspielhaus, 1 Sept 1928 [arr. of music by J. Strauss, II]; Die drei Musketiere (2, Schanzer and Welisch, after A. Dumas *père*), Berlin, Grosses Schauspielhaus, 28 Sept 1929; Meine Schwester und ich (2, R. Blum and Benatzky, after G. Berr and L. Verneuil: *Ma soeur et moi*), Berlin, Komödienhaus, 29 March 1930; Im weissen Rössl (3, H. Müller and R. Gilbert, after O. Blumenthal and G. Kadelburg), Berlin, Grosses Schauspielhaus, 8 Nov 1930; incl. songs by Gilbert, R. Stolz and B. Granichstaedten

Bezauberndes Fräulein! (4, Benatzky, after P. Gavault: *La petite chocolatière*), Vienna, Deutsches Volkstheater, 24 May 1933; Axel an der Himmelstür (3, P. Morgan, A. Schütz and H. Wiegel), Vienna, An der Wien, 1 Sept 1936; Der Silberhof (Benatzky, after C. Birch-Pfeiffer: *Grille*), Mainz, Stadttheater, 4 Nov 1941

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H. Hennenberg: *'Es Muss was Wunderbares sein...'* (Vienna, 1997) [biography]

ANDREW LAMB

**Bencard, Johann Kaspar** (bap. Würzburg, 30 Oct 1649; *d* Augsburg, 24 Dec 1720). German publisher. He started publishing in Frankfurt, and in 1670 took over the Jesuits' academic press in Dillingen an der Donau. In 1694 he moved to Augsburg. He produced mainly theological literature, and also occasionally printed music, including masses and *Tafelmusik* by Samuel Friedrich Capricornus (1670–71), the *Mirantische Mayen-Pfeiff* by the Capuchin monk Laurentius von Schnüffis (1692, 1707) and religious works by the Benedictine monk Cajetan Kolberer (1709–10). Bencard's widow and heirs in Augsburg and Dillingen produced a composition tutor by Justinus à Desponsatione BVM (1723).

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ADOLF LAYER

**Bencini, Antonio** (*b* Rome; *d* Rome, *c*1748). Italian composer, probably the son of PIETRO PAOLO BENCINI. Few details of his career in Rome are known; his position in 1742 as *maestro di cappella* of S Lorenzo in Damaso, in particular, is uncertain. The success which his music enjoyed is apparent from the number of copies of his works which survive in church archives in Rome, for example in S Maria in Trastevere, S Giovanni in Laterano and S Pietro (Cappella Giulia). However, the attributions are not always reliable: in the Cappella Giulia collection, for example, two copies of the same *Magnificat* have different attributions, one to Pietro Paolo Bencini and the other to Antonio. The dates of the librettos which he set to music suggest that he was not active after 1748.

WORKS

E quando, quando almo Signore al giorno (cant.), 3vv, insts, Rome, Palazzo Apostolico, 24 Dec 1729
Io dell'eterno sole (cant.), 4vv, insts, Rome, Palazzo Apostolico, 24 Dec 1730, *I-Rc* (Pt 1 only)
Le tre dee tornate in gara (serenata), Rome, 1730, lost, cited in *RicordiE*
La forza della divina grazia (M. Strinati), Rome, 1731
La morte di S Filippo Neri (orat, G. Cambogi), Rome, 1734, ?lost, cited in *LaMusicaD*
Di questo fatal fiume (componimento sagro per musica, F. Vanstryp), 4vv, insts, Rome, Palazzo Apostolico, 24 Dec 1736
Il sacrifizio d'Abramo (orat), Rome, 1736
Il Monte Parnasso (serenata), Rome, 1739, lost, cited in *RicordiE*
Gesù nato (orat, G.G. Terribilini), Bologna, 1742, *I-Vsmc*
Per la solenne esposizione del SS Sagramento, Foligno, 1744
La Maddelena al sepolcro (B. Trevisani), Rome, 1745
Solennizzandosi nell'almo Collegio Capranica (M. Golt), Rome, 1746
Giuseppe riconosciuto (P. Metastasio), Orvieto, 1748, *Rcsg*
S Elena al Calvario, Rome, n.d.
Mosè liberato dalla tirannia di Faraone (orat, Vanstryp), *Rv*
Per la nascita di N.S. Gesù Cristo (orat, Terribilini), *Rv*

Numerous masses, pss, Mag settings, motets, in *A-Wgm*, *Wn*, *D-Bsb*, *I-Nc*, *Rsg*, *Rsmt*, Rome, S Maria in Vallicella, *Rvat*; for complete list see *MGG1* (H.J. Marx and W. Witzenmann)

For bibliography *see* BENCINI, PIETRO PAOLO.

JEAN LIONNET

**Bencini, Giuseppe** (*fl* 1723–7). Italian composer. In 1727 he served as *virtuoso da camera* to the Grand Duke of Tuscany in Florence. His sole surviving works are four cantatas for solo soprano and instruments: *Fileno*, *April s'intorn*, *Qual dispera tortorella*, *Impara a non temer* and *Consolati sul sasso* (*GB-Cfm*) and a volume of *Suonate per cimbalo* (*Mp*). He is also credited (in *SartoriL*) with having written an oratorio, *Il trionfo di Gedeone*, performed at Florence, 1723, and an opera, *Il Nerone*, for the same city, 1727; both works are lost.

HANS JOACHIM MARX

**Bencini, Pietro Paolo** (*b* ?Rome, *c*1670; *d* Rome, 6 July 1755). Italian composer. In 1690 he appeared for the first time at the general assembly of the Compagnia dei Musici di Roma, when he would have been between 18 and 20 years old. Several copies of his cantatas are dated 1696 and the libretto of his Latin oratorio, *Susanna a propheta Daniele vindicata*, for the Arcicon fraternita del SS Crocifisso, was published in 1698. *L'innocenza protetta*, his first oratorio in Italian, was composed for the brotherhood of Florentines in Rome in 1700. In 1702 Crescimbeni included Bencini among the most celebrated musicians in Rome, suggesting that the few works that survive from before this date represent only a small part of his output. In 1703 he was appointed *maestro di cappella* of the German church of Maria dell'anima (the church did not maintain a regular *cappella* so he only worked there on feast days). It was probably during this period that Bencini was noticed by the ambassadors of the emperor, for whom he later worked. On 28 May 1705 he was appointed assistant to Giovanni Bicilli, who had been *maestro di cappella* of S Maria in Vallicella since 1648. The death of Bicilli in October 1705 left Bencini in sole charge. From 1703 he took part in the tour of the *maestri di cappella*, organized by the Compagnia dei Musicisti. He was elected guardian of the company in September 1706, 1707, 1712 and 1715, serving for a year each time. In January 1727 he succeeded G.O. Pitoni as *maestro di cappella* of S Lorenzo in Damaso. When Pitoni died he also succeeded him as *maestro* of the Cappella Giulia at S Pietro on 1 February 1743. In 1749 the chapter of S Pietro appointed Niccolò Jommelli as Bencini's assistant. When Jommelli left Rome in 1752 he was replaced by G.B. Costanzi, who succeeded Bencini after his death.

Bencini's sacred music, despite its apparent simplicity, is characterized by an elegant vocality much appreciated by singers. The vast majority of his liturgical music survives in the Vatican archives and seems to have been written before his appointment at S Pietro. Although some solo arias, particularly in the psalms, contain sections in the *galant* style, he remained faithful to Baroque canons. His music was still in use at S Pietro at the beginning of the 19th century. The few surviving compositions which set Italian texts reveal a composer full of melodic inspiration, although he seems to have been rather timid in developing it.

WORKS

*music lost unless otherwise stated*

Susanna a propheta Daniele vindicata (orat, G.A. Magnini), Rome, Ss Crocifisso, 7 March 1698
L'innocenza protetta (orat, G. Buonaccorsi), Rome, 1700
L'Adrasto (favola boschereccia), Rome, 1702
De inopia copia (orat, F. Capistrelli), Rome, Ss Crocifisso, 1703
Salomon (sacred drama, F. Posterla), Rome, Ss Crocifisso, 14 March 1704
Le gare festose (Le gare festive) (serenata, Buonaccorsi), 3vv, insts, Rome, 24 Aug 1704, *I-Rvat*
Introduzione all' Oratorio della Passione (P. Ottoboni), Rome, 1706
La fama festeggiante (serenata, Buonaccorsi), 3vv, insts, Rome, ? Palazzo Grimani, 26 July 1707

Il sacrificio d' Abramo (orat, Buonaccorsi), Rome, Palazzo Cancelleria, 22 Feb 1708, *GB-Mp*
E quando o cielo (cant., P. Gini), 4vv, insts, Rome, Palazzo Apostolico, 24 Dec 1709
Già sorge il sol dalla marina (cant., I. de Bonis), 3vv, insts, Rome, Palazzo Apostolico, 24 Dec 1715
Oloferne (after Buonaccorsi: *La Giuditta*), Montefiascone, 1720
Componimento da cantarsi nel giorno del gloriosissimo nome, Rome, 1721
S Andrea Corsini (orat, Buonaccorsi), Rome, 1722
S Cecilia, Rome, 1728
La Jezabel (orat), *Mp*
Mosè esposto all'onde, Würzburg
Aminta e Dori, vv, bc, *I-Rvat*
*c*12 masses, *c*45 psalm settings, 5 Mag, 1 TeD, 16 grads, 20 ants, 17 offs, 21 hymns, various motets, in *A-Wgm*, *Wn*, *D-Bsb*, *WDc*, *F-PPh*, *GB-Lbl*, *I-Nc*, *Rn*, *Rsq*, *Rvat*, *PL-WRu* (according to Eitner); for complete list see *MGG1* (H.J. Marx and W. Witzenmann)
At least 9 secular cants. (3 others by 'Bencini'), in *D-Hs*, *F-Pn*, *GB-Lbl*, *Mp*, *I-Mc*, *Nc*, *Rvat*, *US-CA*; for complete list see *MGG1* (H.J. Marx and W. Witzenmann)
2 arias in Recueil lyrique d'airs choisis (Paris, 1772)

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J. Lionnet: *La Cappella Giulia*, i: *I Vespri nel XVIII secolo* (Lucca, 1995)

JEAN LIONNET

**Benda.** Bohemian family of musicians, active in Germany.

**(1) Jan Jiří** [Johann Georg, Hans Georg] **Benda** (*b* Mstětice, Bohemia, 25 April 1686; *d* Nowawes, nr Potsdam, 4 Dec 1757). Village musician. A linen weaver, he married in 1706 Dorota Brixi of the well-known Bohemian musical family. Of their six children surviving infancy, five became musicians: (2) Franz, (3) Johann, (4) Georg, (5) Joseph and (6) Anna Franziska.

The removal of the Benda family to Prussia in 1742 was arranged by Frederick the Great at the instigation of Franz, Jan Jiří's eldest son, who already held a prominent position in the king's orchestra. It is not clear, however, how much this was due to a recognition of the whole family's musical potential and how much to the religious persecution of the parents in Bohemia after a visit to Franz in 1734.

**(2) Franz** [František] **Benda** (*b* Staré Benátky, Bohemia, bap. 22 Nov 1709; *d* Nowawes, nr Potsdam, 7 March 1786). Violinist and composer, son of (1) Jan Jiří Benda. His autobiography, written in 1763, presents details of his early training and the musicians with whom he associated during his long career; the documentation of his own activities and references to his associates make this one of the most frequently cited documents of the era.

As a youth Benda was an excellent singer, and this talent provided for much of his early musical education as well as for his material needs, starting in 1718 at St Nicholas's in Prague, from 1720 in the Hofkapelle at Dresden. He returned to Prague in 1723 as an alto and student in the Jesuit seminary, where he began his first compositions, now lost. While participating in a performance of J.J. Fux's *Costanza e Fortezza*, he was particularly impressed by the singing of Gaetano Ursini, whose style he emulated. The Jesuits permitted Latin texts to be added to these italianate arias, which Benda sang with great success and could still remember well into his later years. When his voice broke he returned to his parents' home and began to focus his studies on the violin, particularly through studying the concertos of Vivaldi. At his father's insistence he learnt the linen weaving trade, but he also played for dancing in taverns; he claimed later to have learnt much from a blind fiddler, particularly in matters of rhythm. Benda next held a series of appointments as a violinist in aristocratic households in Vienna, where he encountered many of the best musicians of the day. Together with several of these young musical friends, Benda ran away from his employers, eventually finding a position as Hofkapellmeister to Count Suchaczewsky in Warsaw, where he remained for more than two years. From this point his reputation as a musician and violinist preceeded him, and in 1732 he was invited to join the royal court orchestra in Warsaw, an offer which he accepted. However, dissatisfaction with his salary and duties led him to seek a better position, and the death of August II on 1 February 1733 provided an opportunity to return to Dresden; while visiting nearby Ruppin, he was engaged as violinist by Crown Prince Frederick of Prussia on 17 April 1733. During his early years in Frederick's entourage Benda visited Dresden again, renewed his acquaintance with the violinist Johann Georg Pisendel and participated in performances with C.P.E. Bach and J.E. Goldberg. He remained to his death in the service of Frederick, following him to Rheinsberg in 1736 and then to Potsdam when Frederick assumed the throne in 1740. He was appointed Konzertmeister in the king's Kapelle in 1771.

As a member of one of the outstanding musical establishments of the mid-18th century, Benda found himself in company with some leading musicians. He studied the composition and performance of adagios with Johann Gottlieb Graun, and later studied concerto writing



*1. Franz Benda: etching by Friedrich Wilhelm Skerl, 1783*

with Johann's brother, the Kapellmeister Carl Heinrich Graun. He continued to be recognized as a singer during the early years of his appointment, and in his autobiography related that he was expected to perform arias at court regularly. Benda evidently became a mainstay of Frederick's orchestra. In his autobiography he estimated that he had accompanied the king, an avid flautist, in 10,000 concertos. His position was reflected clearly in the salary schedule for 1744–5, in which he ranked third, behind the Kapellmeister C.H. Graun and Konzertmeister J.G. Graun. Charles Burney described Benda as one of the prominent musicians at the court in Berlin, one who had 'acquired a great reputation in his profession, not only by his expressive manner of playing the violin, but by his graceful and affecting compositions for that instrument'. J.F. Reichardt praised Benda as a performer who could 'overwhelm and command the heart of his audience'. Benda's stature was reflected in the publication of his death notice in the *Berlinische Nachrichten von Staats- und gelehrten Sachen* of 16 March 1786: 'On the seventh of this month one of the most noteworthy and highly esteemed men of his time died, the royal Konzertmeister Franz Benda .... It is generally known that he was one of the greatest musicians, and that upon his instrument, the violin, he created an epoch.'

Few works by Benda were published during his lifetime. In 1763 he modestly listed his compositions as '80 violin solos, 15 concertos, a few symphonies and a considerable number of caprices'. More recent research has shown his total output to be considerably more extensive, but in the absence of a verified musical autograph, doubts remain over the attribution of works to individual members of the Benda family. Many of his works for violin and bass have embellishments written out in the fast movements as well as in the adagios. Burney noted that his manner of playing embellished slow movements was 'so truly cantabile, that scarce a passage can be found in his compositions, which it is not in the power of the human voice to sing, and he is so affecting a player, so truly pathetic in an Adagio, that several able professors have assured me that he has frequently drawn tears from them in performing one'. Important as they are in the documentation of 18th-century performing practice, these embellishments, which are preserved in a number of archives, may have been prepared as only pedagogical examples; they were perhaps copied by Benda's pupils or added to the solo line of violin sonatas in emulation of his style of playing.

Benda's fame attracted many violin pupils after the end of the Seven Years War in 1763, and several later occupied important musical positions in northern Europe. Their influence coalesced to form a recognizable school of German violin playing that was founded on Benda's own style and documented most clearly in his violin sonatas and caprices. Johann Adolph Scheibe (p.580) recognized Benda's influence when he wrote that 'Pisendel in Dresden, and Benda in Berlin, in regard to the violin, have been original geniuses and their own teachers, and one can call them the fathers of the violinists among the Germans, as was true of Tartini in Italy'. Johann Joachim Christoph Bode, in his translation of Burney's *The Present State of Music in France and Italy*, maintained that 'no violinist has exerted the influence of this excellent man, who created for us Germans an original style, and whose solos and concertos have represented music's most worthy intention' (iii, 91).

Of his six children who survived infancy, four became musicians: (7) Maria Carolina, (8) Friedrich, (9) Karl Hermann Heinrich and (11) Juliane.

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Other orch: Sinfonia, C, str, L I:1, *D-LEm*; ed. H. Förster (Leipzig, 1960); 9 other sinfonias, str, L I:2–10, *B-Bc*, *CZ-Pnm*, *D-LEm*, *Bsb*, *Dl*, *S-Skma*; Dragonermarsch, wind insts, pr. in 1764, pr. in *MMg*, xxxii (1900), 162–3; 4 sinfonias, L I:11–14, *A-KR*, *D-RUl*, *S-L*, *Skma*, doubtful, probably by G. Benda; 3 sinfonias, *B-Bc*, *US-Wc*, spurious: L I:15–16, by J.G. Graun, LI-17, by J.A. Hasse

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**(3) Johann (Georg) [Jan Jiří] Benda** (*b* Staré Benátky, bap. 30 Aug 1713; *d* Berlin, early 1752). Violinist and composer, son of (1) Jan Jiří Benda. In 1733 he was in Dresden with his brother (2) Franz Benda, and in 1734 he travelled with him from there to Ruppin, where he joined the musical establishment of Crown Prince Frederick as a viola player, later becoming a violinist in the royal orchestra. His music is rooted in the early 18th century, with all movements of each work normally in the same key and frequent use of counterpoint. The Breitkopf catalogue lists three violin concertos (one in *S-Skma*) and a sonata for flute, violin and bass (*D-Bsb*). Other compositions include ten caprices for solo violin, five violin sonatas (*A-Wgm*, three perhaps duplicated in *CZ-Pnm* and *B-Bc*) and 11 flute sonatas (*DK-Kk*); eight duets for two violins and a violin concerto have been attributed both to Johann and to Franz Benda (see work-list for (2) Franz Benda). A violin concerto in G ascribed to Benda in an edition by Samuel Dushkin is thought to have been composed by Dushkin himself.

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**(4) Georg (Anton) [Jiří Antonín] Benda** (*b* Staré Benátky, bap. 30 June 1722; *d* Köstritz, 6 Nov 1795). Composer, son of (1) Jan Jiří Benda. In 1735 he attended the Piarist high school in Kosmonosy (Bohemia) and from 1739 to 1742 he went to the Jesuit college in Jičín. In 1742 he emigrated with his parents and sister to Prussia, where he joined his brothers as a violinist in the court orchestra.

In May 1750 he was appointed Kapellmeister to Duke Friedrich III of Saxe-Gotha. During the first years of his service, he wrote cantatas for the court chapel and various instrumental works. Initially opera was not performed at Gotha because of the clergy's opposition, but on 11 August 1765, the birthday of the Duchess Luise Dorothea, the first performance of Benda's only Italian opera *Xindo riconosciuto* took place; regular stagings of Italian intermezzos there commenced in the following month. Benda was then granted six months' paid leave to study in Italy. Departing from Gotha on 10 October 1765, he visited Venice (where he met Hasse), Bologna, Florence and Rome, and during this time became acquainted with operas by Galuppi, Gluck, Traetta, Piccinni and Paisiello. On his return, he composed two intermezzos which were staged before performances were suspended after Luise Dorothea's death on 22 October 1767. In recognition of his service to the court, Benda was given the new title of *Kapelldirector* in August 1770.

With the death of Friedrich III in 1772 and his succession by Ernst II, Benda's chapel duties were reduced. However, an important new period of composition was stimulated by the arrival of the Seyler theatrical troupe at Gotha in June 1774, which gave Benda his first opportunity to write German stage works. The first of these was *Ariadne auf Naxos*, a melodrama (i.e. a work combining spoken text and music) written by Johann Christian Brandes for his wife Charlotte, who took the title role at the première. Its widely reported success led to the composition of a second melodrama *Medea* for Sophie Seyler, the other leading lady of the company; its text was written by Friedrich Wilhelm Gotter, the Gotha court archivist, who provided texts for four Singspiele by Benda staged in Gotha, *Der Jahrmarkt*, *Walder*, *Romeo und Julie* and *Der Holzhauer*.

On 20 March 1778 Benda resigned as *Kapelldirector*, a decision apparently influenced by his dislike of the composer Anton Schweitzer, who had come to Gotha with the Seyler troupe and remained as music director of the Hoftheater founded in September 1775. On 11 April 1778 he prepared a 'Specification' of the works he had composed during his service at Gotha. He then went to Hamburg to work in the theatre but left in October 1778 for Vienna, where his melodramas were well received; his hope of an appointment there did not, however, materialize. A third melodrama *Pygmalion*, composed in Vienna, was staged after his return to Gotha in September 1779. He then retired on a small pension and lived in seclusion first at Georgenthal near Gotha, where he prepared various works for publication, then at Ohrdruf and finally at Köstritz; in his last years he also frequently stayed at Bad Ronneburg. In 1781 he went to Paris to direct a performance of *Ariadne* at the Comédie-Italienne. He also made visits to Mannheim, where in 1787 his last Singspiel *Das tartarische Gesetz* failed in its first and only performance. In 1792 he composed his last work, a cantata for soprano and orchestra entitled *Bendas Klagen*.

Although in his lifetime Benda was equally famous as a composer of church music, today he is chiefly remembered for his German stage works and in particular for his melodramas. He did not originate the latter genre in Germany, but in *Ariadne* and *Medea* created the first successful examples of the form, which immediately became much imitated; Mozart's enthusiasm for these works is recorded in a letter to his father dated 12 November 1778. Benda's source of inspiration was *recitativo accompagnato* and its alternation of brief sections of instrumental music and spoken text; only occasionally does he combine music and text in a single, simultaneous stream. Each melodrama is based on one or two themes and a number of repeated episodic motifs; all



*2. Georg Benda: engraving by F.C. Geyser after Jacob Wilhelm Mechau*

are varied (sometimes substantially) to fit the dramatic situation. Changes of harmony and instrumentation play an important role. In *Ariadne* imitations of natural sounds are used to enhance the dramatic effect; in *Medea*music expresses the deeper facets of the heroine's psychological development.

Of Benda's Singspiele, *Der Jahrmarkt* and *Romeo und Julie* enjoyed considerable popularity in the repertories of the north and central German theatres; *Romeo* and the earlier *Walder* were among the first Singspiele to have plots of a serious nature, this being reflected in the music of both works by the inclusion of longer, highly dramatic, through-composed scenes. Both have certain features of serious opera: extensive arias, *recitativo accompagnato* and, in *Romeo und Julie*, a funeral chorus of the kind used by Gluck, while *Der Jahrmarkt* already includes strong dramatic and lyrical scenes, effective musical characterization and large-scale musical numbers within the Singspiel framework. The secular vocal music is less well documented; Benda's music written for Stöltzel's *Ode* (1767) was later set to a new text by Grossmann and given at performances in Bonn and Frankfurt during 1781 in memory of the then recently deceased playwright Lessing. (Neefe, who added an overture for these performances, also later furnished Benda's music with an oratorio text, *Das Andenken an die Erlösung des Gottmenschen*, in which form the work has sometimes been incorrectly attributed to Benda's son (12) Friedrich Ludwig Benda.) Benda's secular cantatas from the early 1770s, such as *Amynts Klagen*, approach the style of his later melodramas: the orchestral passages of their accompanied recitatives, in particular, resemble the instrumental episodes of his melodramas.

Among Benda's instrumental works, a set of keyboard sonatas published in 1757 attracted favourable comments from writers including Hiller, Burney and Gerber. Benda's fame also rests on his orchestral works, especially his sinfonias and harpischord concertos. His concertos anticipate early Romantic trends (especially in the slow movements) but retain Baroque features such as long-breathed, non-periodic themes; strongly rhythmic unison passages are also typical. The sinfonias, dating mostly from the period 1750–65, are each in three movements with the first in a clearly articulated sonata form and the second in a lyrical style.

Five of Georg's children became musicians; besides (12) Friedrich Ludwig already mentioned, Heinrich Benda (1754–before 1806) was a violinist, and Catherina Justina (*b* 1757), Hermann Christian (1759–1805) and Carl Ernst Eberhard Benda (1764–1824) were all singers with various theatre companies.

WORKS

*printed works published in Leipzig unless otherwise stated*

STAGE

Xindo riconosciuto (os, 3, J.A. Galletti), Gotha, 11 Aug 1765, *D-Rtt*

Il buon marito (int, 2, Galletti), Gotha, 29 Oct 1766

Il maestro di capella (int, 2), Gotha, 25 April 1767

Ariadne auf Naxos (duodrama, 1, J.C. Brandes, after H.W. von Gerstenberg), Gotha, 27 Jan 1775, *Bsb* (2 copies, 1 autograph), *Dl*, vs (1778), ed. A. Einstein (1920), fs (1781/*R*1985 in GOB, iv); ed. J. Trojan (Prague, 1984)

Der Jahrmarkt (Lucas und Bärbchen) (komische Oper, 1, F.W. Gotter, with J.J. Engel), Gotha, 10 Feb 1775, *A-Wn*, *D-Bsb*, vs (1786); ed. in DDT, lxiv (1930/*R*); rev. as Der Dorfjahrmarkt (2), Leipzig, 26 April 1775, *Bsb*, *SWl* (2 copies), *US-Wc*, vs (1776)

Medea (melodrama, 1, Gotter, after Euripedes), Leipzig, 1 May 1775, *D-Bsb* (2 copies, 1 autograph), *Dl*, vs (1778)

Walder (ernsthafte Operette, 1, Gotter, after J.F. Marmontel: *Silvain*), Gotha, 23 Feb 1776, *Bsb* (2 copies, 1 autograph), *Mbs*, *DS*, *SWl*, *US-Bp*, vs (Gotha, 1777)

Romeo und Julie (ernsthafte Oper, 3, Gotter, after W. Shakespeare and C.F. Weisse), Gotha, 25 Sept 1776, *A-Wn*, *D-Bsb* (2 copies, facs. of 1 in GOB, v, 1985), *Dl*, *DS*, *Mbs*, *Rtt*, *US-Wc*, vs (1778)

Der Holzhauer, oder Die drey Wünsche (comische Operette, 1, Gotter and J.G. von Wulff, after Guichard and Castet: *Le bûcheron*), Gotha, 2 Jan 1778, *D-Bsb*, *Dl*, *US-Bp*, vs (1778)

Theone (Philon und Theone; Almansor und Nadine) (melodrama, 1), unperf., *A-Wn* (2 copies, 1 with addl music not by Benda)

Pygmalion (monodrama, 1, J.J. Rousseau), Gotha, 20 Sept 1779, *D-Bsb* (2 copies, 1 autograph), *Dl*, vs (1780)

Das tartarische Gesetz (Schauspiel mit Gesang, 3, Gotter, after C. Gozzi: *I pitocchi fortunati*), Mannheim, 4 March 1787, vs (1787)

Das Findelkind, oder Unverhofft kömt oft (Operette, 1, Weisse), unperf., vs (1787)

Incid music to Macbeth, *c*1778, *Bsb*, ?unperf.

SACRED VOCAL

Cants.: cycle for 1750–51, lost; cycle for 1753–4 (Rambach), some in *D-Bsb*, *DS*, *GOa*, *SWl*, others lost, texts pubd (Gotha, n.d.); cycle for 1760–61 (Münter), 4vv, insts, *As*, *Bsb*, *F*, *GOa*, *SWl*, texts pubd (Gotha, n.d.), 1 ed. in Organum, i/32 (Leipzig, 1961); 5 birthday cants. for Duke and Duchess of Saxe-Gotha, 1751, 1764–7, *Bsb*, *GOa*, 4 others lost

Other sacred: Der sterbende (leidende) Jesus (orat), 1757, music lost, extract in Sammlung vermischter Clavier- und Gesangstücke, ii (Gotha and Leipzig, 1781); 3 songs in Münter: Erste Sammlung geistlicher Lieder (1773); 2 Ky with Gl, 4vv, insts, *D-Bsb**, 1 also in *A-Wn* with addl sections by M. Stadler; Qui tollis, 4vv, bc, *Wn**, *D-Bsb*; Mag, 4vv, insts, bc, *Bsb*, attrib. uncertain

SECULAR VOCAL

Cants.: Amynts Klagen über die Flucht der Lalage, S, orch, ?1772 (1774); Die Zurückkunft der Lalage, 1v, insts, ?1772, *GOl**, sequel to Amynts Klagen; Marianne, S, str, ?1779, *A-Wn*; Cephalus und Aurore, S, orch (1789); Bendas Klagen, S, orch (1792); Gelegenheitsmusik: Anime illustri, or che con mio contento, 2vv, insts, *D-Bsb**

Other vocal: Più non si trovano fra mille amanti (aria), *Dl* [from pasticcio, Il trionfo della fedeltà, 1753, see work-list for C.H. Graun]; Ode auf den Sterbemorgen der … Herzogin zu Sachsen-Gotha und Altenburg, 1767, *Bsb*, also with altered text as Das Andenken an die Erlösung des Gottmenschen (orat); Canon, 3vv, in Fragmente einiger Gedanken des musikalischen Zuschauers (Gotha, 1767); *c*6 songs in Göttinger Musenalmanach (Göttingen, 1770–74); Sammlung vermischter Clavier- und Gesangstücke (Gotha and Leipzig, 1780–87), incl. 25 songs in vols.iii–vi; Collezione di [12] arie italiane, i–ii (1782–3), incl. 4 arias from Xindo riconosciuto; 2 songs in 6 Rondo's und 6 kleine Lieder (1784)

INSTRUMENTAL

Orch: *c*30 syms., *D-Bsb, GOl, LEm, SWl*, 12 ed. in MAB, lviii, lxii, lxvi, lxviii (1962–6); 2 hpd concs. (1779), 1 ed. in MAB, xlv (1960); Concertino, hpd, str (1783–4); 7 hpd concs., *Bsb, Dl, GB-Ckc*, 3 ed. in MAB, x (1950) and xlv (1960), 1 ed. in NM, cxliv (1938/*R*), 1 lost; 11 vn concs., 4 in *B-Bc, D-Dl, GB-Ckc*, others cited in Breitkopf catalogue; Scherzi notturni, *D-Bsb**; 2 va concs., *Bsb*, 1 ed. in Concertino (Mainz, 1968); Hpd Conc., *B-Bc, D-LEm*, not by G. Benda

Chbr: 6 sonate, hpd (Berlin, 1757), ed. in MAB, xxiv (1956), some ed. C. Hogwood (Oxford, 1997); Hpd Sonata in J. Haffner: Oeuvres melées, vi/2 (1760), ed. C. Hogwood (Oxford, 1997); Sammlung vermischter Clavier- und Gesangstücke, i–vi (Gotha and Leipzig, 1780–87), incl. 2 kbd sonatas with str, vn sonata, 10 kbd sonatas, ed. in MAB, xxiv (1956), 35 sonatinas and smaller works, kbd, ed. in MAB, xxxvii (1958), many kbd works ed. C. Hogwood (Oxford, 1997) and T. Roberts (Oxford, 1997); 8 sonatas, 2 vn/fl, vn, bc, 3 in *B-Bc, D-Bsb*, 1 ed. in MAB, ii (1934), others cited in Breitkopf catalogue; Fl Sonata, *Bsb, Dl*, ed. in NM, cliv (1941/*R*) [earlier version of vn sonata]; Sonata, 2 hpd, *Rp*; Kbd Sonata, *B-Bc, D-DS, Dl*, later version incl. in Sammlung

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(5) **Joseph Benda** (*b* Staré Benátky, bap. 7 May 1724; *d* Berlin, 22 Feb 1804). Violinist and composer, son of (1) Jan Jiří Benda. In 1742 he was taken by Frederick the Great to Potsdam, where he continued his studies with his brother (2) Franz. He became a violinist in the Prussian court orchestra in the same year and on Franz's death in 1786 was appointed Konzertmeister, a duty he fulfilled until 1797. The only certain known works of his are a violin sonata (in *D-Bsb*) and 12 caprices for solo violin in *Etude de violon ou caprices … de Messieurs François et Joseph Benda*, ii (Leipzig, 1804). Of his four sons, the eldest, (10) Friedrich Ernst Benda, and the youngest, Carl Friedrich Franz Benda (1754–1816), became musicians.

(6) **Anna Franziska** [Anna Františka] **Benda** [Hatašová] (*b* Staré Benátky, bap. 26 May 1728; *d* Gotha, 15 Dec 1781). Soprano, daughter of (1) Jan Jiří Benda. *See* HATAŠ family, (2).

(7) **Maria Carolina Benda** [Wolf] (*b* Berlin, 27 Dec 1742; *d* 8 Feb 1820). Singer and composer, daughter of (2) Franz Benda and his first wife, Franziska Louise. She studied singing and the harpsichord with her father and took a position as a *Hofsängerin* in Weimar in 1761. She married the Weimar Kapellmeister Ernst Wilhelm Wolf in 1770, but continued her musical career and performed at the Weimar Liebhabertheater (1775–83), where Goethe was director. She composed the songs *Die Rose* and *An die Rose* (published in *Der teutsche Merkur*, 1779) and a setting of *Ich träumte wie um Mitternacht*, which appeared first in her husband's collection *Ein und fünfzig Lieder* (1784) and later in the *Mildheimisches Liederbuch* (1817).

(8) **Friedrich (Wilhelm Heinrich) Benda** (*b* Potsdam, 15 July 1745; *d* Potsdam, 19 June 1814). Composer and violinist, son of (2) Franz Benda. He studied the violin with his father and theory with J.P. Kirnberger. He seems to have spent his entire working life as a violinist at the Prussian court and was also active in the concert life of Berlin. Of his two through-composed operas, *Orpheus* and *Alceste, Orpheus* was especially popular in Berlin. However, he was noted chiefly for his instrumental music.

WORKS

STAGE

Orpheus (Spl, 3, G.F. von Lindemann), concert perf., Berlin, 16 Jan 1785, vs (Berlin, 1787)

Alceste (Spl, 3, C.M. Wieland), concert perf., 15 Jan 1786, Berlin, lost

Das Blumenmädchen (Spl, 1, F. Rochlitz), Berlin, 16 July 1806, *D-Bsb*

OTHER WORKS

*printed works published in Berlin unless otherwise stated*

Vocal: Pygmalion (cant.) (Leipzig and Dessau, 1784); Die Grazien (cant., F.W. von Gerstenberg) (1789); Die Jünger am Grabe des Auferstandenen (orat), Berlin, 1792, ?lost; Das Lob des Höchsten (orat), Berlin, 1806, ?lost

Orch: 2 vn concs., op.2 (1779); 3 fl concs., op.4 (*c*1782); ?7 syms., 2 in *D-SWl*, 3, *c*1790, *HR*, 2 dated 1795, ?lost; Conc., 2 vn, *Bsb*; Va Conc., *Bsb*, doubtful, ? by F.L. Benda;? hpd concs., 1 in *GB-Ckc*, attrib. F.L. Benda, probably by F.W.H. Benda

Chbr: 6 Trios, 2 vn, b, op.1 (1778); 3 Sonatas, hpd, fl/vn, op.3 (*c*1781); 3 Sonatas, pf/hpd, fl, op.5 (*c*1786); Sonate III, harp/pf, vn and fl ad lib (n.d.); ?2 str qts, 1 in *B-Bc*

Kbd: sonatas in Clavier-Magazin für Kenner und Liebhaber (1787); Sonata, pf/hpd 4 hands, op.6 (1799)

**(9) Carl Hermann Heinrich Benda** (*b* Potsdam, 2 May 1748; *d* Berlin, 15 March 1836). Violinist, son of (2) Franz Benda. He studied with his father, entered the service of the Prussian court about 1766 and became Konzertmeister as a successor to his uncle, (5) Joseph Benda, in 1802. He was also a pianist and worked as a répétiteur at the Royal Opera in Berlin; he retired in 1809. Of his compositions only a violin sonata is extant (in *D-Bsb*); his only known publication, the *Sechs Adagios für das Pianoforte nebst Bemerkungen über Spiel und Vortrag des Adagios von Carl Benda*, issued by Hummel, is an edition of other composers' music.

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**(10) (Johann) Friedrich Ernst Benda** (*b* Potsdam or Berlin, bap. 10 Oct 1749; *d* Berlin, 24 Feb 1785). Violinist and harpsichordist, son of (5) Joseph Benda. By 1766 he was a member of the Berlin court orchestra. In 1770 he founded with Carl Ludwig Bachmann a series of Liebhaberkonzerte in Berlin which he directed until his death. His only known composition is a *Minuetto per il cembalo con variazioni*(Leipzig, 1768); no copies of this edition are extant, but a manuscript similarly entitled (identified only by the surname 'Benda') survives in the library of Brussels Conservatory.

**(11) (Bernhardine) Juliane Benda** [Reichardt] (*b* Potsdam or Berlin, 14 May 1752; *d* Berlin, 9 May 1783). Singer and composer, daughter of (2) Franz Benda. She had a reputation as an unusually expressive singer and even before her marriage to J.F. Reichardt in 1777 was a published composer. Her *Lieder und Klaviersonaten* (Hamburg, 1782) contains 17 songs and two sonatas; some 13 other songs appeared during her lifetime in almanacs and in a collection of *Oden und Lieder* (1779–81) by her husband.

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**(12) Friedrich Ludwig Benda** (*b* Gotha, bap. 4 Sept 1752; *d* Königsberg [now Kaliningrad], 20 or 27 March 1792). Composer and violinist, son of (4) Georg Benda. In 1775 he joined the orchestra of the Seyler troupe, then resident in Gotha, and travelled with it as rehearsal violinist (répétiteur) to Dresden, Leipzig and Frankfurt. On the disbandment of the troupe in 1779, he went with his wife, the singer Felicitas Agnesia Rietz, first to Berlin and then to Hamburg, where he was engaged by the theatre. In 1782 he moved to Ludwigslust as first violinist and *Cammer-Compositeur* to the Duke of Mecklenburg-Schwerin. During the following years he and his wife travelled widely, giving concerts in many cities including Vienna and Prague. With the break-up of his marriage Benda was dismissed from his post at Ludwigslust in December 1788 and spent his few remaining years in Königsberg.

Benda's output as a composer was varied. While a member of the Seyler troupe, his most important work was a setting, containing italianate arias, of Grossmann's *Der Barbier von Seville*, which entered the repertory of several theatre companies. Apart from an aria for his wife to sing in a performance of Grétry's *Le jugement de Midas* at Hamburg in 1781, he wrote no more for the stage until he settled in Königsberg, where he composed three operettas; the tuneful melodies of *Louise* and *Mariechen* won them particular success there. He also wrote some instrumental music, mainly for the violin, but his duties at Ludwigslust seem mostly to have entailed the provision of church music.

WORKS

STAGE

Der Barbier von Seville (komische Oper, 4, G.F. W. Grossmann, after P.A. Beaumarchais), Leipzig, 7 May 1776, *D-Bsb*, vs (Leipzig, 1779)

Narrenballett, ?1779

Der Tempel der Wahrheit (prol, F. Meyer), 25 Sept 1780

Der Verlobung (Spl, F.E. Jester), Königsberg, 1789

Louise (komische Oper, 3, Jester), Königsberg, 16 Jan 1791, vs (Königsberg, 1791)

Mariechen (komische Operette, 3, Jester), Königsberg, 1792, vs (Königsberg, 1792)

OTHER WORKS

Sacred vocal: Trauercantate, 1785, ?lost; Ps lxlvii: Der Herr ist König, 1786, *D-SWl*; 3 cants. (H.J. Tode), *SWl*: Unser Vater, Der Tod, Die Religion (Königsberg, 1788); Das Andenken an die Erlösung des Gottmenschen (orat), wrongly attrib. F.L. Benda, see work-list for (4) G. Benda

Secular vocal: 2 songs in 6 Rondo's und 6 kleine Lieder (Leipzig, 1784); ?1 song in Göttinger Musenalmanach (Göttingen, 1774)

Inst: Vn Sonata, 1782, *D-SWl*; 3 Vn Concs. (Leipzig, 1783); Sinfonie, *SWl*; ov. to Freeman, oder Wie wird das ablaufen? (Jester); Sym., *LEm* (attrib. F.C. Benda in Breitkopf catalogue, 1782); Va Conc., *Bsb*, doubtful, ? by F.W.H. Benda; Hpd Conc., *GB-Ckc*, doubtful, probably by F.W.H. Benda

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JOHN D. DRAKE/ZDEŇKA PILKOVÁ(1, 3, 5, 8–10, 12), DOUGLAS A. LEE (2), JOHN D. DRAKE, THOMAS BAUMAN/ZDEŇKA PILKOVÁ (4), NANCY B. REICH (7, 11)

**Bendall, Wilfred (Ellington)** (*b* London, 22 April 1850; *d* London, 16 June 1920). English composer. He studied with Charles Lucas and Edouard Silas and at the Leipzig Conservatory. His chief dramatic compositions were one-act comic chamber operas performed in London. Some, including *Lovers' Knots* (C. Bridgman; St George's Hall, 5 May 1880), appeared among the German Reeds' entertainments; others, such as *Beef Tea* (H. Greenbank; Lyric, 22 Oct 1892), were companion pieces for longer musical works. His most popular work, *Quid Pro Quo* (R. Barrington and Bridgman; Opera Comique, 17 Oct 1881), appeared with Frederic Clay and W.S. Gilbert's

comic opera *Princess Toto*. Bendall composed several cantatas, including *Parizādeh* (1884) and *The Lady of Shallott* (for female voices). In 1894 Bendall was engaged as Sullivan's secretary, and in his last years Sullivan relied on him to copy and correct his works, and in some cases arrange them for publication.

FREDRIC WOODBRIDGE WILSON

**Bendazzi, Luigia** (*b* Ravenna, 1827/8; *d* Nice, 5 March 1901). Italian soprano. The child of illiterate parents, she studied in Milan with Antonio Piacenti and in 1850 was apprenticed to the Bolognese composer Federico Dallara; with him (and his wife) she lived for nine years in what seems to have been at first a relationship of total, possibly sexual, dependence. She made her début in 1850 at Venice as Elvira in *Ernani*; after scoring a notable success at the San Carlo, Naples, in 1851, she sang in all the major Italian houses. Verdi objected to her in 1853 as a possible Violetta because she was too much the powerful dramatic soprano, but he exploited her resources in 1857 when she created Amelia in *Simon Boccanegra*; she was also successful as Amelia (*Un ballo in maschera*), Lady Macbeth, and Valentine in *Les Huguenots*. After appearances at the Liceo in Barcelona in 1869–70 her career faded. She married the composer Benedetto Secchi; their daughter Ernestina Bendazzi (1864–1931), also a soprano, married the tenor Alfonso Garulli.

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JOHN ROSSELLI

**Bendeler, Johann Philipp** (*b* Riethnordhausen, nr Erfurt, bap. 20 Nov 1654; *d* Quedlinburg, 26 Dec 1709). German theorist. He became a teacher at the Gymnasium at Quedlinburg in 1681, and he was also appointed Kantor there in 1687. He held both positions until his sudden death from a heart attack while conducting a choir during a Christmas service. Like his brother Johann Jacob he was a godson of Andreas Werckmeister, whose *Hypomnemata musica* (1697) includes encomiums by both brothers. Johann Philipp had earlier published an encomium in the form of a canon notated in intervallic proportions in Werckmeister's *Musicae mathematicae Hodegus curiosus* (Frankfurt and Leipzig, 1687). He may have been a pupil of Werckmeister; in any case he was a close disciple. His most important treatise, *Organopoeia* (*c*1690), continues a tradition established by Werckmeister of writing about the physical and mechanical nature of organs. His treatise is in three parts: 'Vom Pfeiffwerck', which contains important and innovatory comments about pipe measurement, 'Von Abtheilung der Lade', which concerns the construction and divisions of the wind chest, and 'Von der Stimmung', which deals with tuning and temperament. Temperament is also the subject of his *Aerarium melopoeticum* (1688). In a particularly interesting work, *Directorium musicum* (1706), he investigated the nature and desirable resolutions of the numerous quarrels arising between school rectors and Kantors; understandably Bendeler's arguments are weighted on the Kantor's side. He printed favourable judgments on typical legal disputes derived from the universities at Halle and Helmstedt and from the court of assessors of the electorate of Saxony at Leipzig, where three decades later J.S. Bach became involved in the same kinds of difficulty with the rector J.A. Ernesti.

THEORETICAL WORKS

*Aerarium melopoeticum* (Nuremberg, 1688)
*Organopoeia, oder Unterweisung wie eine Orgel nach ihren Hauptstücken . . . aus wahren mathematischen Gründen zu erbauen* (Frankfurt and Leipzig, *c*1690/*R*, 2/1739 as *Orgel-Bau Kunst, oder Unterweisung*)
*Planimetria practica* (Quedlinburg, 1700)
*Redlich bezahlte Schuld oder gründlichst ausgeführte Quadratura circuli* (Frankfurt and Leipzig, 1700)
*Directorium musicum* (Quedlinburg, 1706)

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GEORGE J. BUELOW

**Bendeler, Salomon.** *See* BENDLER, SALOMON.

**Bender, Paul** (*b* Driedorf, nr Wetzlar, 28 July 1875; *d* Munich, 25 Nov 1947). German bass. A pupil of Louise Ress and Baptist Hoffmann, he made his official stage début as Sarastro in 1900 at Breslau. In 1903 he was engaged by the Munich Opera, and continued as their first bass for 30 years; his last performance, as Rossini's Don Basilio, took place there only seven days before his death. Bender made his Covent Garden début in 1914 as Amfortas in the British stage première of *Parsifal*; although the role was described as being rather high for his fine *basso cantante*, he made a profound impression. His other roles during this German winter season were Hunding, Sachs and Jacob in Méhul's *Joseph*. When German performances resumed at Covent Garden in 1924 and 1927, Bender showed his outstanding gifts as a comedian in the parts of Osmin and Baron Ochs, but was again much admired in his Wagner roles, especially as Hagen. He sang all the leading bass roles of the German repertory at the Metropolitan (1922–7), where some of his performances were described as 'ponderous'. This is the very opposite of the impression he made, during the same period, on visitors to the Munich and Salzburg festivals. Bender was a fine actor, and his great stature contributed to an imposing stage presence. He became famous also as a lieder singer, especially in the songs and ballads of Carl Loewe. Among his many recordings, the most valuable are those of Loewe ballads made in 1930 and 1933, which reveal a gripping dramatic power, a distinctness of enunciation and a quiet humour that are in sum delightful.

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DESMOND SHAWE-TAYLOR

**Bendidio, Lucrezia** (*b* Ferrara, 8 April 1547; *d* after 1584). Italian noblewoman and amateur singer. She came from an ancient and powerful Ferrarese noble family and entered the service of Leonora d'Este as a lady-in-waiting in 1561. In that same year she encountered the 18-year-old Torquato Tasso, who wrote numerous celebratory poems about her and incorporated her as Licori into his pastoral play *Aminta*. In 1562 she was married to Count Baldassare Macchiavelli of Ferrara, a widower with one daughter. It was an unhappy marriage with no children.

A gifted singer, Bendidio was unrivalled during the 1570s as a soprano in the private musical evenings of the Ferrarese court (for accounts of her singing see Solerti, Durante and Martellotti, and *NewcombMF*). Poems about her and her singing were written by Tasso, Ridolfo Arlotti, Annibale Pocaterra, and especially G.B. Pigna. Her sister Isabella (*b* 13 Sept 1546; *d* after 1610) also sang in the private Ferrarese court entertainments, at least before her marriage in 1573 to the powerful Ferrarese nobleman Cornelio Bentivoglio. Isabella was the mother of Guido and Enzo Bentivoglio, the earliest patrons of Frescobaldi in Rome. The Bendidio sisters were eclipsed as singers at Ferrara by the formation in 1580–81 of a new and more highly skilled group of singing ladies, made up of Laura Peverara, Livia d'Arco and Anna Guarini. Anna Guarini was the niece of Lucrezia and Isabella and the daughter of the Ferrarese poet Battista Guarini.

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ANTHONY NEWCOMB

**Bendinelli** [Bendinello], **Agostino** (i) (*b* Verona, *c*1550; *d* Verona, 23 Nov 1598). Italian composer and singer. He has in the past been confused with Agostino Bendinelli (ii). He lived in Verona, where he attended the Scuola degli Accoliti and completed his musical education under Gabriele Martinengo, *maestro di cappella* of the cathedral. He became a priest, and in 1580 was appointed a singer in the cathedral choir and one of the 12 resident chaplains who formed the teaching staff of the Scuola. In codicils to his will dated 8 September 1598 he settled a legacy of 50 ducats upon Ippolito Baccusi, then *maestro di cappella* of the cathedral, on condition that he should arrange for some of his unpublished works to be printed posthumously; it is not known if Baccusi carried out this request. Bendinelli's counterpoint is clear and tightly constructed, lively in rhythm and deployed within a harmonic language that is varied by some effective modulations. In his compositions for double choir the more contrapuntal passages throw the homophonic sections into relief with restrained dramatic effect. An example of technical mastery is provided by the canon at the unison in the tenor of the motet *Meditabor in mandatis* in the 1588 collection.

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1 work, 1626[4]

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Immolatus, 4vv, *Mbs*

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ENRICO PAGANUZZI

**Bendinelli, Agostino** (ii) (*b* Lucca, 26 April 1635; *d* Lucca, after 1702). Italian composer and teacher. He was a canon of S Giovanni in Laterano, Rome. About 1660 he was superintendent of the monastery of S Frediano, Lucca. He was prior of S Agostino, Piacenza, about 1671 and of S Leonardo, Lucca, in 1674. Records at S Frediano show him as 'abbate privilegiato' for 1691–3, 1697–8 and 1703. He taught A.M. Pacchioni and G.M. Bononcini, who paid tribute to him in his *Musico prattico* (Bologna, 1673, p.106) and included a canon by him in praise of Bononcini himself. Another canon, in honour of the dedicatee, prefaces Bendinelli's only known volume of music, *Psalmi vespertini ternis, quaternis, quinisque vocibus ad organum concinendi una cum litaniis BVM* op.1 (Bologna, 1671). Its contents, in the concertato style, with solo episodes and full sections alternating, indicate his technical competence.

GIUSEPPE VECCHI

**Bendinelli, Cesare** (*b* in or nr Verona; *d* ?Munich, 1617). Italian trumpeter and writer on the trumpet. He was active as a trombonist in Schwerin from 1562 to 1565. From 1567 he was in Vienna and then from 1580 until his death he was chief court trumpeter in Munich. In 1614 he presented the Accademia Filarmonica in Verona with a manuscript trumpet method, *Tutta l'arte della trombetta* (ed. in DM, 2nd ser., v, 1975; Eng. trans., 1976), the earliest one now known, the contents of which he had collected from the best players of his day or written himself. His method is of historical importance because it contains the first dated pieces, of 1584, 1587 and 1588, for the clarino register of the trumpet, and elucidates the late Renaissance practice of improvising over a second or 'sonata' part in a five-part trumpet ensemble. He claimed too to have been the first to apply tonguing syllables – an important aid to both articulation and register placement – to the trumpet. He also presented the academy with his trumpet, made by Anton Schnitzer in 1585 in pretzel shape. Bendinelli's portrait survives on a votive painting donated by him after a near-fatal boating accident on the Danube in 1582 to the pilgrimage church at Aufkirchen, near Starnberg, Bavaria.

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EDWARD H. TARR

**Bendīr** [bendair]. Large single-headed frame drum of North Africa. The head, which is usually goatskin, is stretched over a flat wooden hoop usually no more than 15 cm wide. The diameter of the rim varies but is rarely more than 60 cm across the head. The frame usually has a single bored thumb-hole, which facilitates one method of playing. Very often, three or four gut or nylon snares are attached to the inner side of the drum, and these resonate against the skin when the drum is played. Occasionally jingles are attached through slots made around the frame. At many ambient temperatures the skin is slack, and is tightened either by placing the drum in direct sunlight or by heating it over a brazier.

The *bendīr* is played in a variety of ways, but is most commonly held upright against the body, supported by



*Bendīr played by a musician from a female A'issawa ensemble, Morocco*

the left hand with the thumb through the thumb-hole and the fingers resting on the skin of the drum. By releasing or applying pressure to the skin with these fingers, 'open' and 'closed' tones can be struck. The head is beaten with a flat right hand, either in the centre, which produces a relatively deep note, or at the edge, producing a higher pitch. (These positions are reversed for left-handed players.) The *bendīr* can also be held between the legs or against the chest and beaten with both hands.

The *bendīr* is such a common instrument in the Maghrib that it is employed in many kinds of music, either singly or as an ensemble of *benader*. However, it is an instrument of low status, largely found in rural traditions and women's musics; instruments bearing snares and jingles are particularly associated with these musics, as the loud buzzing overtones are considered to be sensually stimulating and therefore unsuitable for urban art music or men's religious music.

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TONY LANGLOIS

**Bendix, Victor (Emanuel)** (*b* Copenhagen, 17 May 1851; *d* Copenhagen, 5 Jan 1926). Danish composer, pianist and conductor. He studied at the Copenhagen Conservatory and was trained as a composer by Gade and J.P.E. Hartmann and as a pianist by, among others, Liszt (from 1881). After leaving the conservatory he worked as a répétiteur at the Copenhagen Royal Theatre. Later he worked at the Royal Academy of Music, where he was much in demand as a piano teacher; he was extremely active as a concert pianist, sometimes with his second wife, Dagmar Bendix, also a fine pianist. He was an excellent conductor, and in this role made great contributions to the musical life of Copenhagen. From 1897 he established and conducted the Copenhagen Philharmonic Concerts, and his concert performances of *Siegfried* and *Tristan und Isolde* and his staged performances of Verdi's *Don Carlos* were welcome innovations, in contrast to the usual repertory (mainly Beethoven, Schumann, Mendelssohn and Gade) of the Copenhagen Musical Society. He was also a founder of the Copenhagen Korforening.

Bendix wrote many songs, but these are less important than his compositions for the piano, both solo and with other instruments: these include the Piano Trio op.12, the Piano Concerto op.17 and the Piano Sonata op.26. Still more valuable, however, is his symphonic music, especially the first two symphonies. The Second Symphony, *Sommerklange fra Sydrusland* ('Summer Sounds from Southern Russia') (1888), composed in a Slavonic folk style, is both graceful and coherent. The other symphonies, however, like much of his music, suffer from a badly integrated mixture of styles derived on the one hand from Gade and on the other from Liszt and Wagner. As Danish music began to follow a new course in the 1890s under the influence of Carl Nielsen, Bendix's music, which originally had been progressive, soon assumed the character of an echo from the past; he was almost silent as a composer during the last 20 years of his life.

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*MSS in DK-Kk; printed works published in Copenhagen unless otherwise stated*

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Chamber: Pf Trio, A, op.12 (1888)

Pf: 5 Klavierstücke, op.1 (Leipzig, n.d.); Album, 10 pieces, op.22 (1891); Sonata, g, op.26 (Leipzig, 1901); many short pieces

Vocal: Ps xxxiii, chorus, orch, op.7 (1874); other choral works; many solo songs, incl. Almas sonetter, op.6

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BO MARSCHNER

**Bendl, Karel** (*b* Prague, 16 April 1838; *d* Prague, 20 Sept 1897). Czech composer and conductor. He was born into a middle-class family and in accordance with his parents' wishes first studied glove-making, but at 16 entered the Prague Organ School. He studied with Karel Pietsch and (after Pietsch's death) with Josef Leopold Zvonař, and graduated with honours in 1858. One of his close friends at the organ school was Dvořák, at whose disposal Bendl placed his piano and collection of scores. After completing his studies, Bendl taught at Celestin Müller's music institute. There his colleague was Jindřich Pech, the brother of Eliška Krásnohorská, who later wrote the

librettos for five of Bendl's operas. Bendl wrote several early pieces under the pseudonym Karel Podskalský, and won his first success as a composer when the periodical *Dalibor* awarded him a prize for his song *Poletuje holubice* ('The Dove is Fluttering', 1861). From autumn 1864 he spent ten months abroad, at first as assistant conductor at the Brussels Opera, then as chorus director of the German opera in Amsterdam; he also stayed in Paris for a while.

In 1868 his first opera, *Lejla* (1867), was performed at the Provisional Theatre in Prague. This work, based on a Spanish theme about the siege of Granada at the end of the 15th century, represents Bendl's response to grand opera. Encouraged by its success, he went on to compose other operas. *Břetislav* (1869), on a subject from Czech history, also takes as its starting point the principles of grand opera, while the comic opera *Starý ženich* ('The Elderly Suitor', 1871–4) follows the model of Smetana's *The Bartered Bride*. Bendl also attempted romantic fairy tale opera (*Die Wunderblume*, 1876, to a German libretto) and operetta (*Indická princezna*, 'The Indian Princess', 1877), but no other work matched the success of *Lejla*.

In 1861 Bendl was a co-founder of the Prague Hlahol, the first and most important of Prague's choral societies, whose performances became a focal point of the Czech cultural and social scene. He was its conductor from 1865 to 1877, and the bulk of his choral works – whose popularity made him one of the most frequently performed composers of the day – were written for this society. Bendl's performance of Dvořák's *Hymnus* in 1873 marked his friend's first public success as a composer. In addition to the Czech repertory, he also performed choral works by German and French composers (Liszt, Wagner, Bazin and Thomas). From 1868 to 1878 he edited the Hlahol collection of male choruses for the publisher Emanuel Starý.

During this period, he was also assistant conductor at the Provisional Theatre (July 1874 – May 1875) and choirmaster at the Orthodox church of St Mikuláš in Prague (1877–8). In October 1878 he accepted the post of choirmaster of the mixed chorus attached to the 50-piece private orchestra of the Russian Baron Paul von Dervies, whose establishment alternated between Lugano and Nice. The ensemble made an important contribution to the artistic life of both cities, and included some ambitious operatic productions among its performances, most notably, Glinka's *A Life for the Tsar*. Reviews paid glowing tribute to Bendl's role as choirmaster. Probably at the baron's instigation, he composed his opera *Gina*, on an Italian libretto by Giorgio Tommaso Cimino (it was completed by 1884, but was not performed). In August 1880 Bendl asked to be released from the baron's service, and on his way home may have spent some time in Milan, although there is no documentary evidence of this.

From 1881 until the end of his life he lived in Prague. From 1883 to 1886 he edited the music section of the paper *Humoristické listy* – his sense of humour is attested by several jokey compositions, for example the melodrama *Uzený slaneček* ('The Kipper'), the duo *Reformátoři divadla* ('The Theatre Reformers'), *Kočičí dueto* ('Cat's Duet') and others – and from 1886 to 1890 he again worked at St Mikuláš.

At that time opera was uppermost in his mind. 1881 saw the first performance of *Černohorci* ('The Montenegrins', composed in 1877, before Bendl's departure from Prague), which takes French grand opera as its starting point. *Karel Škréta* (1883) and *Dítě Tábora* ('The Child of Tábor', 1886–8), both to librettos by Krásnohorská, are on subjects from Czech history and musically lean towards the work of Smetana. The one-act *Máti Míla* (1895) – the original German version *Mutter Mila* (1893) was still unperformed at the end of the 20th century – represents Bendl's response to Italian *verismo*.

The orchestral *Jihoslovanská rhapsodie* ('South Slavonic Rhapsody', 1881) is (like *The Montenegrins*) an expression of the composer's interest in all things Slavonic, an interest further stimulated by the international success of Dvořák's *Slavonic Dances*. The *Slavnostní pochod* ('Festive March', 1881), composed to mark the opening of the Czech National Theatre, is in the spirit of romantic stage marches. The most noteworthy work in Bendl's small output of chamber music is the String Quartet in F major (1896–7).

Bendl's compositional style, light and easily accessible, fully met the requirements of middle-class society. In his time he was highly regarded and was considered to be almost equal to Dvořák and Smetana. His musical language was predominantly a lyrical one; his early pieces betray a close affinity with the music of Mendelssohn, and earned their composer the nickname 'Bendelssohn' within Krásnohorská's circle. The whole of his output reveals a dependence on contemporary models and musical fashions, which he was always happy to follow.

From November 1894 Bendl stood in for Dvořák at the Prague Conservatory, teaching orchestration during Dvořák's absence in the USA; after Dvořák's return Bendl continued to teach at the conservatory for a further two years. From 1890 onwards he was a member of the Czech Academy of Sciences, Arts and Letters, and for an eight-month period (1890–91) was president of the Union of Czech Choral Societies. He died as the result of a stroke.

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*printed works published in Prague unless otherwise stated*

*MSS in CS-Pnd, Pnm, Pr, National Museum (Theatre Division) and the Hlahol archives*

STAGE

*first performed in Prague unless otherwise stated*

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Žena Vršovcova [The Vršovec Woman] (op, Krásnohorská), 1871–4, lost

Břetislav (historical op, 5, Krásnohorská), 1869, New Town, 18 Sept 1870, march, arr., pf, in *Dalibor* i (1873), suppl., aria in Burghauser

Starý ženich [The Elderly Suitor] (folklike op, 3, K. Sabina, rev. G. Eim and V.J. Novotný), 1871–4, Chrudim, 4 Feb 1882, vs (1883)

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Indická princezna [The Indian Princess] (operetta, 3, A. Pulda), 1876–7, New Town, 26 Aug 1877; with new libretto (K. Mašek), National, 31 Aug 1906

Černohorci [The Montenegrins] (op, 3, J.O. Veselý), 1877, New Czech, 11 Sept 1881, excerpts arr. pf (n.d.)

Karel Škréta (comic op, 3, Krásnohorská), 1883, National, 11 Dec 1883

Gina (dramma lirico, prol, 3, G.T. Cimino), 1880–84, unperf.

Dítě Tábora [The Child of Tábor] (tragic op, 3, Krásnohorská), 1886–8, National, 13 March 1892

Mutter Mila (op, 1, A. Delmar), 1893, as Máti Míla (trans. Novotný), National, 25 June 1895

Švanda dudák [Švanda the Bagpiper] (folk fairy tale opera-ballet, 3, J. Vrchlický), 1895–6, National, 29 April 1907 [rev. version of cant., perf. 16 May 1880]
Česká svatba [Czech Wedding] (ballet, 10 scenes, Novotný), op.118, 1894, National, 13 Feb 1895

VOCAL

Choral: *c*300 works, incl. Smrt Prokopa Velikého [The Death of Prokop the Great], Bar, chorus, 1871; Tichému geniovi [To a Quiet Genius] (cant., E. Krásnohorská), mixed vv, 1873 (1874) [for 100th anniversary of the birth of J. Jungmann]; Slavín I–IV [Pantheon I–IV] (V.J. Novotný), mixed vv, pf, ?1875; Pochod Táborů [March of the Taborites] (A.V. Šmilovský), male vv, 1880; Cigánské melodie [Gypsy Melodies] (fantasy, A. Heyduk), 14 songs, solo vv, chorus, orch, 1881; Švanda dudák [Švanda the Bagpiper] (national fairy tale, J. Vrchlický), solo vv, chorus, orch, 1880 (1883); Zlatá hodinka [The Golden Hour] (R. Pokorný), mixed vv (1881); Štědrý den [Christmas Eve] (cant., K.J. Erben), solo vv, mixed chorus, orch, 1885 (1887); Z českého lidu [From the Czech People], mixed vv, pf, 1888; Slavnostní sbor (Národ sobě) [Festive Chorus] (The Nation unto itself) (Heyduk), male vv (?1900) [for the opening of the National Theatre]; Zpěv víl nad vodami [Song of the Nymphs under the Waters] (Šmilovský), S, chorus, orch
Songs: *c*140, incl. Album písní [Album of Songs], 1v, pf, 10 vols. (n.d.); Písně v národním tónu [Songs in National Style], low v, pf, 1882; Skřivánčí písně [Lark's Songs] (J.V. Sládek), lv, pf, 1883 (?1885)
Other vocal: Uzený slaneček [The Kipper], melodramatic joke, 1v, pf (Prague, n.d., 2/1923); Reformátoři divadla [The Theatre Reformers] (E. Züngel), 2 high vv, n.d.; Kočičí dueto (Srarý kocour) [Cats' Duet (The Old Tomcat)], S/T, Bar, pf, *Humoristické listy*, no.36 (n.d.)

INSTRUMENTAL

Orch: Jihoslovanská rhapsodie [South Slavonic Rhapsody], op.60, 1881 (Berlin, 1896); Slavnostní pochod [Festive March], 1881 [for the opening of the National Theatre]; Tarantella, 1881; Polonéza [Polonaise], 1882; Capriccio, 1887; Dithyramb, 1887 (1888); 6 sousedských [6 Neighbours' Dances], 1889
Chbr: Cavatina, vn, pf, op.50a (n.d.); Romance, vc, pf, 1887; Str Qt, F, op.119 (Berlin, 1895); Suite, vn, pf (n.d.)
Pf: Nad hrobem Fr. Palackého [Over the Grave of František Palacký] (*c*1880); Z dětského světa [From the World of Childhood], 12 instructive little pieces, 4 hands, 1888; Slavnostní předehra [Festive Overture] (1896); Klavírní skladby [Piano Pieces], 1897

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MONIKA BÁRTOVÁ-HOLÁ

**Bendler** [Bendeler], **Salomon** (*b* Quedlinburg, 1683; *d* Brunswick, 1724). German bass, son of the theorist J.P. Bendeler, who taught him. He is said to have enjoyed great success in north Italy and throughout Germany; he sang at Weissenfels and Brunswick (1708), Hamburg, Leipzig and Danzig. In 1712 he appeared in Handel's *Rinaldo* (as Argante) and Gasparini's *Ambleto* at the Queen's Theatre in London. In 1717 he was appointed chamber singer to the Duke of Brunswick, accepting the job (according to one account) on condition that he could hunt in the duke's forests. He sang in Schürmann's *Telemachus und Calypso* that summer. Munchausen-like tales are told of the depth, power and resonance of his voice: that in London his *E*♭ below the bass staff drowned an orchestra of 50 playing *fortissimo* and on another occasion the full organ at St Paul's.

WINTON DEAN

**Bendusi, Francesco** (*b* Siena, *fl* ?Verona, *c*1553). Italian composer. His only known compositions, a collection of ensemble dance pieces, occupy an important place in the history of instrumental music of the 16th century; this work is not only the first but also one of the rare Italian publications of its kind. It comprises 24 dances, 21 of the galliard or saltarello type, titled either by genre, such as *Pass'e mezo ditto il Romano* and *Pass'e mezo ditto il Compasso*, or with fanciful titles, for example *Moschetta*, *La mala vecchia* and *Gioia*, which often refer to popular songs and villottas. The dances are thought to have been composed for the Accademia Filarmonica in Verona, and may represent a repertory typical to that region.

The music is in mensural notation with consistent use of the sign ₵ except in the 'Cortesa Padoana'. The dances entitled *Incognita* and *Bandera* alternate bars of two and three beats, suggesting that they were intended for a special choreography. The harmonic bases employed by Bendusi include an early form of the folia, and some bear a striking resemblance to those used by Ortiz in the eight *recercadas* in book 2 of his *Tratado* of 1553. Two years after Gardane's publication of Bendusi's pieces, 23 were incorporated into *Viel feiner lieblicher Stucklein*, a collection of 322 compositions for instrumental ensemble printed in Breslau (RISM 1555[35]).

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JEANETTE B. HOLLAND/ARTHUR J. NESS

**Benecken, Friedrich Burchard.** *See* BENEKEN, FRIEDRICH BURCHARD.

**Benedette di Giov. dito Benoit.** *See* BENOIT.

**Benedetti, Francesco Maria** (*b* Assisi, bap. 12 Dec 1683; *d* Assisi, bur. 2 July 1749). Italian composer and priest. Baptized Giovanni Domenico Antonio, he took the name Francesco Maria when he entered the Franciscan order as a novice on 25 November 1699. He served for two and a half months in the chapel of the basilica of S Francesco, Assisi, before moving to Città di Castello on 1 July 1704, perhaps having already taken his final vows. He presumably had musical duties there, for a respond for the feast of St Anthony of Padua by him is dated 20 September 1704. Between 10 April 1706 and 10 February 1707 he was in Assisi as first organist of the basilica. A Bull of Pope Clement XI of 6 November 1706 allowed him to take holy orders 13 months earlier than the minimum prescribed age of 25, and he was ordained priest at the end of 1706. In March 1707 he was moved to Turin, and while he remained there until September 1711, there are three autograph motets dated 1710 by him in Assisi. On 3 October 1711 he returned to Assisi as *maestro di cappella*, replacing F.A. Urio. In 1715 he was invited to compose two 'academic' cantatas (*Dialogo della Virtù e della Fama* and *Virtù e Honore*) to celebrate the resumption of meetings of the Accademia degli Eccitati after 15 years. During this period his monastical commitments increased: he became a member of the Council of Fathers and was granted a licence to hear the confessions of the laity. On 30 April 1716 he left Assisi for S Francesco, Turin, where he stayed, probably with the same duties of *maestro di cappella*, until 1721 or 1722. Compositions dating from 1722 to 1727 suggest that he went to Aosta Cathedral, again as *maestro di cappella*. His signature in the Register of Masses on 19 July 1727 shows that he had returned to Assisi by this date, replacing F.M. Zuccari. On 22 December 1734 Benedetti was appointed *maestro di cappella* of Urbino Cathedral, but he was unable to accept the post as a decree of 1703 prohibited friars from taking up such positions outside the order.

At Assisi Benedetti successfully combined religious duties and musical tasks. He was a prolific composer, an energetic organizer of music for the most important feasts of the year, and as a teacher he was highly esteemed by Padre Martini. In 1741 Benedetti obtained permission to build at his own expense an apartment in the monastery, which eventually passed to his successors. In 1744 at Città di Castello the title of 'Discreto perpetuo' was conferred on him, because 'for 24 years in succession he has acted as master of music in the holy chapel of Assisi and in various cathedrals in Piedmont, during which time he composed many musical works to great acclaim from those who heard them'. On the title-page of a *Magnificat* composed in Aosta in 1725 an unknown hand described him as 'accomplished and strong'. Interest in his music continued after his death: Padre Martini requested scores of two of his *Compiete* and of 'mute di psalmi pieni a 8'; and one of his requiem masses was sung until the mid-19th century.

Benedetti's musical output, almost entirely sacred, provides an interesting example of Italian late-Baroque contrapuntal style. He wrote with clarity and rhythmic insistence, making rich use of progressions, dynamic effects and contrasts of timbre. His choice and use of ensembles shows technical ability and a preference for concertato forms. His works, over 270, include motets, sacred and 'academic' cantatas, masses, offices for matins and compline, collections of psalms for a whole year, single psalms and antiphons, oratorios, passions, lamentations, *sonate da organo capricciose*, organ responses and sonatas for strings and continuo. Most exist, in autograph or contemporary copies, at Assisi (*I-Ac*, *Af*) and Aosta (*I-AOc*), but others are in Bologna (*I-Bsf*), Loreto (*I-LT*) and Münster (*D-Müs*). His theoretical work *Le regole per sonare sulla parte del basso* (1737) survives in Bologna (*I-Bc*, autograph and copy).

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CATERINA PAMPALONI

**Benedetti, Gianfrancesco** (*b* Lucca, *c*1700; *d* Lucca, after 1760). Italian composer. He was *maestro di cappella* of the royal and archducal chapel in Mantua (as a collection of his psalm settings from 1742 testifies). According to Nerici he published while at Mantua a concerted four-part mass and vespers in honour of Filippo Neri; his only extant mass and vespers (manuscript at Lucca) is probably the same work. Although a large instrumental force (violin concertante, oboe, first and second violins, viola, cello, double bass and organ) accompanies a double four-part choir, the results are not exciting; contrapuntal effects are achieved only as a result of the homophonic choirs and homophonic instruments not moving rhythmically together. His six *Salmi a 4 voci brevemente concertati con violini* (with a *Magnificat*) show the same characteristics. It may seem curious that the work is dedicated to Benedetti's 'Guardian Angel'; but it should be noted that Lucca had a religious society in honour of guardian angels (Congregazione degli Angeli Custodi) and he may have been a member.

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[6] Salmi [incl. Mag], 4vv, str, bc, 1742, *I-Ls*
Messa e vespro, SATB, SATB, vn and ob obbl, str, org, *Ls*
In exitu Israel, 4vv, *Pc* [alternating verses with insts]

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CAROLYN GIANTURCO

**Benedetti, Jacopo dei.** *See* JACOPONE DA TODI.

**Benedetti, Luigi** (*b* Bergamo, 2 Nov 1933). Italian organist. He studied at the Milan Conservatory from 1950 to 1960, under Carlo Lonati (piano), Alceo Galliera (organ) and Bruno Bettinelli (composition). Following his début recital in Milan in 1958, he began to build a solo and ensemble career of distinction. In 1986 he played the inaugural concert on the restored organ in Milan Cathedral, having been appointed organist there in 1983. Benedetti's international career includes solo recordings on a number of labels, performances in many organ festivals and recordings for radio and television. He plays in the Frescobaldi Ensemble, gives concerts for organ and trumpet, and conducts the Gruppo di Canto Ambrosiano, Milan, which specializes in Gregorian and Ambrosian chant.

PAUL HALE

**Benedetti, Piero** [Pietro] (*b* Florence, *c*1585; *d* Florence, after 14 July 1649). Italian composer. He seems to have spent his life in Florence. Autograph letters from him reveal that he was at Mantua in 1608 to provide musical assistance at the time of Francesco Gonzaga's wedding festivities, though he later complained bitterly that he had received no remuneration for his services. In 1610 Cardinal Ferdinando Gonzaga invited him to Rome to serve him at least temporarily, but he declined, saying that he had to remain in Florence because his family would suffer too much by his absence. On the title-pages of his publications of 1611 and 1613 he indicated that he was a member of the Accademia degli Elevati (founded by Marco da Gagliano in 1607), with the academic name 'L'Invaghito'. Parigi referred to him as a chaplain at the Florentine court in 1618, and he is in fact recorded as such in the court salary rolls for 1620. He became Gagliano's associate in a narrower sense on 27 May 1630, when he was made a canon of S Lorenzo, Florence, with the title 'S Amato Abate'. He made his will on 14 July 1649 (according to a document in *I-Fas*).

Benedetti seems to have been a musical dilettante: his name has not been found in salary lists of musicians, and he restricted himself almost entirely to the composition of solo songs, a genre favoured by amateurs at this period. His three surviving books of *Musiche* are notable for their extremes of musical style: harsh dissonance, often unprepared and either irregularly resolved or not resolved at all, appears unexpectedly in some pieces, for example in the setting of Tasso's *Ho visto, al pianto mio* in the *Musiche* of 1617 (in *FortuneISS*); unusual harmonic progressions and the juxtaposition of long harmonically static passages with sections of rapid and seemingly directionless harmonic movement are not uncommon, as in the setting of Petrarch's *In qual parte del ciel* also in the 1617 volume; and the frequent use of short and dotted values alongside very long ones often gives the melodic phrases a discontinuous character. Many of Benedetti's monodies display a striking use of declamatory style, particularly in the madrigals (which are more prevalent in the earlier books), though he was also fond of setting penultimate syllables to long ornamental melismas that contrast sharply with the surrounding syllabic treatment of the text. Nearly all the texts that he set are secular, though there are a few spiritual ariettas and sonnets, mostly in the last book. In this same book nine songs are headed 'Parole dell'autore', but several of these are adaptations of texts by well-known poets. In his books of 1611 and 1613 Benedetti included two pieces by Gagliano and one by Peri. Their presence makes all the more apparent the radical and amateurish style of his own songs, which are a fascinating extreme in the history of the monodic genre and indispensable examples of musical mannerism in early 17th-century Italy.

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EDMOND STRAINCHAMPS

**Benedicamus Domino.** A versicle sung at the end of all canonical hours except Matins, at the close of Mass in place of the *Ite missa est* in penitential seasons, and following the commemorations after Vespers and Lauds. It was performed by a soloist (or group of soloists), and its choral response, 'Deo gratias', was set to the same music.

The *Benedicamus* seems to have emerged as a distinct portion of the liturgy in Carolingian Francia. A late 8th-century customary, *Memoriale qualiter*, shows that the versicle served as the closing sentence for meal times (Hallinger, 1963), and liturgical commentator Amalarius of Metz in his early 9th-century discussion of the Offices (see Hanssens) treats it as commonplace.

The earliest melodies for the monophonic *Benedicamus* are scattered among patristic manuscripts from the late 10th century; later the tunes appear in more organized fashion in tropers, prosers and graduals. By the 13th century the number of collections devoted to the *Benedicamus* seems to have decreased, and those that exist occur mostly in missals and graduals, primarily in the kyriale, or, more rarely, in the Canon of the Mass. There is no comprehensive modern catalogue of *Benedicamus* melodies, but partial listings of monophonic and polyphonic settings are available in a number of different studies (see Reaney; Bryden and Hughes; Huglo; Barclay; Gallo; Robertson, 1988; and van der Werf).

The most elaborate *Benedicamus* melodies were reserved for the great Offices of Vespers and Lauds. Simpler ones were employed in lesser services and when the chant was substituted for the *Ite missa est* at Mass. The ornate chants served as showpieces, and the soloists – usually two or three singers, though maybe as many as five or six in the late Middle Ages – would normally stand conspicuously in one of three places in a church: on a step, in the middle of the Choir, or in front of the main altar. Often the soloist(s) for the *Benedicamus* would also sing the solo portions in the Great Responsory at Vespers and in the alleluia at Mass.

The paucity of collections of *Benedicamus* melodies from the late Middle Ages suggests that the chant's transmission was largely oral. A 12th-century customary of Abbot Peter the Venerable of Cluny lends support to this view; it notes that on high feasts the *Benedicamus* could be drawn from melismas of responsories: 'The *Benedicamus* should be sung according to the melody ... *Virgo Dei genetrix est, flos filius ejus* [responsory *Styrps jesse*]. The melody is not taken from the whole verse, however, but from the end of the verse, that is *Flos filius ejus*' (Hallinger, 1975, p.103). In the 13th century the Sarum Rite likewise sanctioned the practice of adapting the *Benedicamus* from a melismatic section of a responsory: 'On duplex feasts and on feasts when the invitatory is sung by three, some appropriate *Benedicamus* is sung from the *historia* [i.e. the Matins responsories] of the feast with which it deals or some other which is appropriate to the feast' (Frere, i, 254).

Three highly unusual collections of monophonic *Benedicamus* melodies clearly illustrate the practice of borrowing tunes from melismas of other chants. These collections survive in the following late 13th-century manuscripts: a Sarum missal, *GB-Mr* lat.24, ff.14–14*v* (see Harrison, 1965); a missal from ST DENIS in Paris, *F-Pn* lat.1107, ff.395*v*–96*v* (see Robertson, 1991, pl.18); and a gradual from St Corneille in Compiègne, *Pn*lat.17329, ff.246*v*–49 (see *MGG2*, pl.1; and Robertson, 1987, fig.1). The *Benedicamus* melodies are preceded by verbal and sometimes melodic cues alluding to the parent sources, which consist of antiphons, Kyries and sequences in addition to responsories; the text is carefully underlaid to the parent melisma through use of assonance. A singer could thus compose a *Benedicamus* melody orally by emulating the vowel sounds of the original chant and by changing from one syllable of 'Benedicamus Domino' to the next at the same moment when a shift would have been made in the model chant from one syllable to another. The melisma comes sometimes from the solo section, sometimes from the choral section, of a responsorial chant; this frequent use of choral music for the *Benedicamus* undoubtedly facilitated the choir's performance of the florid *Deo gratias* responses.

Further evidence for the oral transmission of *Benedicamus* melodies is preserved in ordinaries and customaries, which state that the *Benedicamus* should be sung 'as', 'like' or 'on' ('ut, 'sicut', 'super') a melody from another chant (e.g. the statutes of Lincoln Cathedral; see Bradshaw and Wordsworth, i, 369). Rubrics such as these indicate that melodies for the *Benedicamus* were routinely created from chants already notated elsewhere, often in the same book. This economy of notation likewise helps account for the lack of large numbers of written-out *Benedicamus* collections in the late Middle Ages. Favourite *Benedicamus* chants circulated throughout Europe, with such melodies as *Flos filius*, *Clementiam* (from *Qui cum audissent*, the responsory for St Nicholas), *O Christi pietas* (from the antiphon of the same name for St Nicholas) and *Clemens* (from the Kyrie *Clemens rector*) dominating the repertory.

Tropes for the monophonic and polyphonic *Benedicamus Domino* survive from the beginning of the manuscript *Benedicamus* tradition in sources from southern France and in the Codex Calixtinus. In some monophonic settings the trope text is set to the melisma of the host *Benedicamus* melody through the imitation of the vowels of the original, often of the syllable 'Do-' of 'Domino', as, for example, in *F-Pn* lat.887, f.46*v*: 'Benedicamus regi magno ore pioatque puro Deo nostro Domino' (ed. in Arlt, 1970, i, 165). Polyphonic tropes in the Aquitanian repertory run the gamut of styles from melismatic organum to note-against-note style, including settings in which organum and discant are mixed. The trope poem often precedes the text 'Benedicamus Domino' or some variant on these words, altered for grammatical reasons, as in *Noster cetus psallat letus*, in which the text ends 'benedicat Domino'. In *F-Pn* lat.1139, f.61*v*, *Noster cetus* is written in successive notation, an Aquitanian practice in which voices were copied one after the other instead of in parallel fashion, so that they seem to form a monophonic composition (Fuller, 1971). Quite often in these pieces the *Benedicamus* melody is not identifiable, and the poem obscures the structure of the composition to a point where the term 'Benedicamus *versus*' or 'Benedicamus verse-trope' would be more appropriate; these compositions resemble the genres of *versus* and conductus. Many *Benedicamus versus* texts were intended for the Virgin Mary.

An early example of Parisian polyphony from the late 11th century, in an antiphoner from the abbey of St-Maur-des-Fossés (*F-Pn* lat.12584, f.306), includes two polyphonic *Benedicamus* settings in note-against-note style . The Notre Dame school of the 12th and 13th centuries likewise produced two- and three-voice *Benedicamus* settings cast in most of the major genres of this repertory: organa dupla and tripla, clausula, rondellus and Latin and French motet. In 1198 Bishop Odo of Sully sanctioned the use of the polyphonic *Benedicamus* in the Parisian liturgy: 'and I add that the reponsory and the Benedicamus will be sung in triplum or quadruplum or organum' (Guérard, i, 74). Only three melismas (*Flos filius*, *Clementiam* and *Quem queritis*) and a few simple tones served as tenors in the Parisian repertory.

After the 13th century the quality of polyphonic setting of the *Benedicamus* declined somewhat, and composers' flagging interest in the versicle probably reflects the trend towards cultivation of sections of the Mass Ordinary in place of the Office in the late Middle Ages. Many *Benedicamus* settings from the 14th century to the 16th appear in southern German and northern Italian sources. These pieces, composed in simple note-against-note style with frequent voice crossing, are written-out examples of the oral practice *cantus planus binatim* (e.g. *D-Bsb* 40592, ff.179*v*–180; see Gallo; and Treitler). The few mensural *Benedicamus* compositions from the late Middle Ages tend to use the *Flos filius* and *Clementiam* melodies in their tenors, and a handful of settings of the versicle in imitative polyphony are found in the Trent codices.

Certain *Benedicamus* melodies have remained in use to the present day. A Venetian print from 1555 (*I sacri e santi salmi ... et Benedicamus*) contains a troped setting of *Flos filius* in imitative polyphony around a long-note cantus firmus by Adrian Willaert, and this same tune serves at Vespers on feasts of the First Class in modern publications (see *LU*, 124–7).

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ANNE W. ROBERTSON

**Benedicite** [Canticle of the Three Children, Song of the Three Young Men]. One of the biblical canticles ('Bless the Lord, all you works of the Lord') sung in Eastern and Western liturgies. The canticle was known in the medieval West as 'benedictiones' because of the constant repetition of the exhortation 'benedicite' ('bless'). The text is a Greek interpolation in the third chapter of the book of *Daniel* (Apocrypha), which narrates the story of the miraculous survival of Shadrach, Meshach and Abednego in the fiery furnace prepared as a punishment for their refusal to worship the golden image of King Nebuchadnezzar. (The Vulgate equivalents of their Hebrew names are Ananias, Mishael and Azarias; see *Daniel* i.6–7.) The interpolation includes the prayer of Azarias (iii.26–45), beginning (in its Latin version) 'Benedictus es Domine Deus patrum nostrorum … qui iustus es' and the song of the Young Men, divided into two sections (iii.52–6 and 57–90), beginning 'Benedictus es Domine Deus patrum nostrorum … et benedictum nomen' and 'Benedicite omnia opera' respectively. The latter calls upon all creation to bless the Lord, an exhortation answered by the refrain 'laudate et superexaltate eum in saecula' ('praise and exalt him forever'). For Western liturgical use 'laudate' was replaced by 'hymnum dicite'.

By the last quarter of the 4th century the *Benedicite* had entered liturgical use in the Christian East. It eventually became a standard feature of the solemn and festal Byzantine morning office (Orthros), the last five verses interrupted by *stichoi* (brief poetic stanzas). When the biblical texts were replaced by poetic versions, the *Benedicite* provided the basis for the 8th of the nine odes of the *kanōn* at Orthros. (The 7th ode paraphrased the prayer of Azarias and the first song of the Three Young Men, vv.26–45 and 52–6.) The reading of *Daniel* iii that concluded the Hesperinos (Vespers) readings of Holy Saturday in the Byzantine rite ended with the chanting of verses 57–88 by the *psaltēs* (cantor), to which the congregation responded with the refrain 'hymneite kai hyperypsoute auton eis tous aiōnas' ('praise and exalt him forever').

The *Benedicite* (vv.57–88 without the refrain but concluded by a doxology and v.56) served as the variable Old Testament canticle of Sunday and festal Lauds in the medieval Western monastic and secular Office. Several 6th-century monastic rules, including that of Benedict of Nursia, referred to the singing of 'benedictiones' in their descriptions of the morning Office. (In secular use a shorter version of the canticle, consisting of vv.52–7 only, was sung during Lent; see *AR*, 12.) As part of the regular psalmody of Lauds the *Benedicite*, like the other psalms, was sung to a simple psalm tone.

In the medieval Western liturgy an elaborate 3rd-mode setting of the canticle formed part of the Office of readings at Mass on Ember Saturdays. In this context it exemplified the *lectio cum cantico*: a liturgical reading terminating in a lyrical song, for which the lector might be instructed by a rubric to change the 'tone' of his delivery. This version of the *Benedicite* (analysed in Ferretti) is found in the earliest Gregorian chant manuscripts (listed in Bernard). Introduced by a moderately florid prelude ('Benedictus es in firmamento caeli'), the individual strophes are constructed from three biblical verses, each beginning with the word 'benedicite', set to an embellished recitation tone (musical form: *AA′B*). Each strophe is completed by a single statement of the refrain 'Hymnum dicite et superexaltate eum in saecula' ('Sing a hymn and exalt him highly forever'). Four of the strophes (2, 6, 9, 10) begin melismatically, and it has been suggested that these divide the 'blessings' according to the following themes: cosmic creation and the elements; the earth and its creatures; rational creation; and the redeemed. The final verse concludes with a melodically heightened version of the refrain.

This setting was eventually supplanted in the Ember Saturday liturgy by a completely different one, centonized from *Daniel* iii.52–6 and other biblical sources, with the refrain 'et laudabilis et gloriosus in saecula' after every verse (*LU*, 348; see also *GS*, pl.9). A single formula, related to mode-7 psalmody, is repeated for all the verses and the concluding doxology. The Old Roman gradual of S Cecilia in Trastevere (dated 1071, *CH-CObodmer* C.74, ff.7*r*–8*v*) has an adaptation of the original Gregorian version in its main corpus, supplemented by the later Gregorian version added in the margins. The Old Beneventan liturgy divided the complete text of the *Benedicite* into four segments distributed over the four embertide Saturdays (a practice also indicated by a rubric in the S Cecilia gradual and known from other central Italian sources). A paraphrase of the canticle, *Omnipotentem semper adorant*, by Walahfrid Strabo (*d* 849), was substituted for the biblical text in some medieval manuscripts.

The Gallican liturgies inserted the *benedictiones* between the New Testament reading and the Gospel of the Mass, and they occupied a similar position in the Mozarabic Mass on Sundays and feasts of the principal martyrs (i.e. sung before the *psallendum* that preceded the Gospel). While neither text nor music for the Gallican *benedictiones* has survived, the 10th-century Mozarabic antiphoner of León (*E-L* 8) contains 26 versions, ten assigned to specific feasts and a separate collection of 15 settings for use throughout the year. Each has a different selection of verses and apparently a slightly different melody (notated in unheighted neumes and hence untranscribable). In the Ambrosian (Milanese) rite selected verses of the canticle were sung to an elaborate melody on Good Friday and after the third lesson of the Easter vigil. The Ambrosian melody (Suñol, 183; see also PalMus, 1st ser., v, 1896/*R*, 249, and vi, 1900/*R*, 296) has two refrains ('et laudabilis ... ' and 'hymnum dicite ... '), each with an 'amen' response.

At the Beneventan Easter vigil the entire third chapter of *Daniel* received an impressively dramatic presentation. (An assignment to Good Friday in some manuscripts cannot be original.) The lector began in the ordinary lesson tone, then changed to a slightly more elaborate recitative for the prayer of Azarias; the lesson tone was then resumed for verses 46–50. At that point, one of the cantors sang the verse 'tunc hii tres', and the whole culminated with the choir chanting together a florid setting of four verses of the canticle concluded by a doxology. The same practice is also found in non-Beneventan manuscripts from central Italy.

The Benedicite was rarely set polyphonically in the Renaissance: Josquin's motet *Benedicite omnia opera* begins with verse 57. The *Benedicite* (in English) was included in the Anglican service of Matins as an alternative to the *Te Deum* (*see* SERVICE), and numerous settings have been composed since the 16th century for use in that context.

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JOHN CALDWELL, JOSEPH DYER

**Benedict,** Sir **Julius** (*b* Stuttgart, 27 Nov or 24 Dec 1804; *d* London, 5 June 1885). British composer and conductor of German birth. His date of birth is usually given as 27 November 1804, but Squire (*DNB*) stated that it was generally believed to have been 24 December. Benedict's father, a local banker, placed him under Ludwig Abeille for musical instruction; at the age of 15 he went to Weimar as a pupil of Hummel, who introduced him to Beethoven. His father, anxious for him to study with Weber, took him to Dresden in February 1821, and Hummel persuaded Weber to take Benedict as his first pupil. Weber soon treated him as a member of his family, and gave him 12 lessons a month. Benedict accompanied Weber to Vienna in September 1823 for the first performance of *Euryanthe* (25 October), and was present at Weber's famous meeting with Beethoven at Baden on 5 October. When Weber left Vienna on 5 November Benedict stayed behind to keep an eye on the subsequent performances.

In the summer of 1824 Weber passed him on to Barbaia, who had already secured him the post of conductor at the Kärntnertortheater. In 1825 Barbaia took him to Naples, where he became conductor at the S Carlo and Fondo theatres; he remained there for nine years as a successful conductor, pianist and teacher. He wrote three operas for Naples: despite his training they seem to have been principally in the style of Rossini. In 1834 he went to Paris, and in 1835 to London, which became his home for the rest of his long career.

In 1836 Benedict was appointed conductor of the Opera Buffa at the Lyceum Theatre, where on 31 January 1837 he brought out his one-act opera *Un anno ed un giorno*, performed at Naples earlier in the season. He was engaged as musical director at Drury Lane (1838–48) during the period of Alfred Bunn's management, which was also the most promising time for English Romantic opera. In addition to *The Bohemian Girl*, *Maritana* and other highly successful operas by Balfe and Wallace, Benedict brought out three English operas of his own, with more modest success. In 1848 he conducted Mendelssohn's *Elijah* at Exeter Hall, when Jenny Lind made her first appearance in oratorio. He accompanied Lind on an American tour in 1850, directing most of her concerts. On returning to London in 1852 he became conductor at Her Majesty's. His two remaining operas were produced by the Pyne-Harrison company at Covent Garden; one of them was *The Lily of Killarney* (based on Boucicault's *The Colleen Bawn*), by far his most popular work.

Meanwhile Benedict had become established in that thoroughly English institution, the provincial festival. He conducted every Norwich Festival from 1845 to 1878, the meeting due in 1851 being postponed until the following year to allow his return from the USA. He began to compose secular cantatas for the Norwich Festival in 1860, and wrote an English oratorio in 1870.

He had also in 1855 founded a Vocal Association modelled on the German Gesangverein, and conducted its concerts at the Crystal Palace for ten years. He accompanied for many years at the Monday Popular Concerts, and conducted the Liverpool Philharmonic Society from 1876 to 1880. J.F. Barnett described Benedict in these later years:

> He was one of the busiest musicians of the time ... It was said by some he composed during the night and taught during the day; notwithstanding he continued to be present at nearly every important concert or fashionable reception given by patrons of musical art ... Benedict was a man of engaging manners, and, of course, quite a society man; yet ... he was at all times most accessible.

In 1871 Benedict, who had previously been naturalized, was knighted, together with Elvey and Sterndale Bennett. German and Austrian honours followed on his 70th birthday. In spite of his industry and reputation, he was in need of financial assistance at the end of his life: in 1884 a 'Sir Julius Benedict Testimonial Fund' was set up with royal patronage to raise money for him, with a Jubilee Concert at the Royal Albert Hall. He continued to teach almost until his death, which occurred suddenly from heart failure. He was twice married.

The geographical progress of Benedict's career closely paralleled that of Handel; and, as with Handel, it was the Italian influence, rather than the German or English, that formed the basis of his operatic and vocal style, despite his close association with Weber. In his earlier English operas he transferred the Rossinian idiom directly to the English situation. Perhaps for this reason he could not at first match the success of technically inferior composers such as Balfe and Wallace. He gradually learnt how to write an English ballad, and in *The Lily of Killarney* he at last produced a work which could equal the popularity of *The Bohemian Girl* and *Maritana*. It can be called the first Irish national opera, though without political overtones: it deliberately evokes nostalgia for old Ireland, using musical conventions established by Thomas Moore's *Irish Melodies*. Several themes are pentatonic, including a sinister 'murder' motif (anticipated in the overture). As well as several well-written ballads there are extended scenes of dramatic tension, such as the Trio and the Act 2 finale. The scene for Danny Mann, wrestling with conflicting emotions of tenderness for Eily (the Lily of the title) and fanatical devotion to his friend's cause, is especially powerful.

In later life his music became superficially more English: he wrote choral cantatas, an oratorio, even an anthem; but to the end he was apt to plunge into a cabaletta whenever he had the chance. On the other hand, his thorough contrapuntal training, of little use in his operas, showed up well in the choral works. *The Legend of St Cecilia*, thought by some critics to be his finest work, has some strong choral polyphony as well as some trivial solo songs.

Benedict was one of the most accomplished pianists of his day, and devoted more of his time to composing, editing and teaching piano music than to any other branch of the art. His piano style could be called pre-Lisztian, maintaining to the end the light-textured virtuosity of Field, Hummel and Weber. His concertos are worthy examples of this idiom, with by no means perfunctory orchestral parts. Most of his published piano pieces, however, are hack-work, including fantasias on operas by Balfe, Barnett, Bellini, Donizetti, Flotow, Gounod, Halévy, Meyerbeer, Verdi and Wallace; fantasias on Irish, Scottish and Welsh melodies; 'Souvenirs' and 'Remembrances' of this and that – including even *Recollections of the Monday Popular Concert* (1867); variations, dances, marches, and pieces with programmatic titles. His most pleasing style is a simple lyrical one, as in *Evening Thoughts* op.49 (1853). He published an important edition of Beethoven's piano works; edited sonatas and other major works by J.L. Dussek, Mendelssohn, Weber and others; and prepared valuable collections of teaching pieces that throw light on his methods as a teacher. Like Balfe, he tried his hand at chamber music in later years, with modestly successful results. In purely orchestral music, he seems ill at ease in the absence of his two habitual companions, the piano and the voice. His biography of Weber, published in 1881, has proved to be one of the most important sources for that composer's life.

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NICHOLAS TEMPERLEY

**Benedictine monks.** The 'Black Monks', known since the 14th century as the Order of St Benedict (OSB). The order consists of a large number of monastic communities and federations which follow the Rule of St Benedict (*see* BENEDICT OF NURSIA), but it is to be distinguished from monastic bodies such as the Cistercians which, while retaining the Rule, broke away from the mainstream of Benedictinism to form autonomous orders.

1. Benedictine monasticism. 2. Music and liturgy.

1. BENEDICTINE MONASTICISM. When Benedict composed his Rule (*c*530) for the monastery of Monte Cassino, he could hardly have foreseen that it would become the universal norm for Western monasticism; or indeed that Benedictine monasticism was to play so central a role in the development of European civilization that historians today refer to the period between the 8th and the 12th centuries as the 'Benedictine centuries'.

The first of these historical triumphs was substantially complete by the time of Charlemagne (*d* 814), who recognized no other monastic rule within his realm. The process by which it took place is not traceable in every detail. For example, there is no evidence supporting the tradition that the Rule came to the Roman monasteries after the destruction of Monte Cassino by the Lombards in 577, and that it was brought from Rome to England when Pope Gregory sent Augustine of Canterbury (supposedly a Benedictine) there in 596 (see Brechter; Knowles, 2/1963, p.17). There is more substantial evidence for the parts played by later figures such as Benedict Biscop (*d* 690) and Boniface (*d* 754); in any event it is now generally assumed that the Rule, by virtue of its sheer quality, was gradually accepted as equal to the more venerable rules that it eventually superseded.

However, from the viewpoint of the Carolingian desire for uniformity the Rule had one defect: it was designed for Monte Cassino alone and had no provisions for assuring uniform observance among many monasteries. Charlemagne's son, Louis the Pious (*d* 840), who shared his father's desire for unity, found an energetic ally in the monk Benedict of Aniane (*d* 821). In 817 Louis appointed him president of a council of abbots at Aachen which drew up legislation designed to supplement the Rule with numerous specific regulations and to provide for their observance.

Benedict's grand scheme was not to be realized, owing to the chaotic conditions of his time which deteriorated further with the Scandinavian incursions of the later 9th century. However, reforms similar to his achieved spectacular success in the following centuries. Cluny, founded in 910, was ruled by a series of brilliant abbots and by the 11th century came to preside over a quasi-feudal network of nearly 1000 monastic houses. Similar 'orders' were organized under other abbeys, including Bec in Normandy and Gorze in the Rhineland.

Nearly all monasteries, whether federated or autonomous, adopted the Cluniac way of life. This was far removed from the simple monasticism of Benedict of Nursia, in which a community of lay monks devoted their time to manual labour, the recitation of the Office, and very basic spiritual reading. The later monks were priests rather than lay brothers; they had abandoned the practice of manual labour and devoted themselves almost exclusively to the performance of an immensely elaborate Office. Their churches were no longer the simple oratories of Benedict's time but towering stone structures that inspired the early 12th-century Cluniac Raol Grabar to speak of 'the white mantle of churches which the world put on'. Romanesque ecclesiastical architecture was in fact a Benedictine architecture, as can be witnessed today in countless churches ranging from the exquisite Ste Foy of Conques, France, to the mighty English cathedral of Durham. The portals, capitals and cloisters of churches such as those at Autun, Moissac and Vézelay were adorned with sculpture of surpassing imagination, while the monks engaged in copying manuscripts developed their craft into a major art form.

The order counted among its ranks many of the most learned men of the time, for example, Lanfranc, Anselm and Abelard, who fulfilled the promise of Carolingian Benedictines such as Alcuin and Hrabanus Maurus. It provided the Church with its most brilliant bishops and at the same time exercised great influence in secular affairs, both by furnishing advisers for rulers, and acting as a feudal authority by virtue of its extensive territorial holdings. In fact Europe in about 1100 could, without exaggeration, be regarded as a Benedictine civilization.

Among the first signs that this hegemony was at an end was the breaking away of reform groups in the 11th and

12th centuries. Some, like the Camaldolese and the Carthusians, sought a return to the pre-Benedictine eremitical life, while others like the Vallombrosans and Cistercians wished only to revert to a primitive observance of the Rule. During the 12th and 13th centuries the leadership of the Black Monks was successfully challenged in many areas: for example, intellectual leadership with the rise of the universities, and artistic leadership with the undertaking of book illumination by urban workshops of lay artists.

In the 14th and 15th centuries the process of decline continued in spite of reform efforts like the establishment of the Italian Cassinese Congregation (1424) and of the Bursfeld Union in Westphalia (1434). Perhaps the most serious aspect of the decline was an increase in the practice of *commendam*, whereby a secular prelate or even a layman might hold the office and benefices of abbot without participating in the regular life of his monastery. Thus deprived of internal leadership, monasticism offered little resistance to the Protestant Reformation; by 1560 it had entirely disappeared in England, Switzerland, Holland and western Germany, and was severely weakened in France and central Europe. Yet in the 17th century the institution's remarkable resilience was manifested in a revival best exemplified by the French congregations of St Vanne (1604) and St Maur (1621). The latter produced a century of scholars including Jean Mabillon, Luc d'Achéry and Bernard de Montfaucon, whose vast output in patristic philology and medieval history and whose critical method still command respect.

The climate of 18th-century rationalism was unhealthy for monasticism, and the French Revolution, together with the movement towards secularization in other Catholic countries, dealt it what appeared to be a death blow. By 1830 there were but a handful of monasteries, barely maintaining themselves, mostly in southern German-speaking areas. Then came the most remarkable of all monastic revivals. Within a few decades vigorous foundations sprang up, including Solesmes in France (1837) and Beuron in Germany (1868); the first American monastery was founded at Beatty, Pennsylvania, in 1846, and monasticism in Britain, after its tentative beginning at Downside in 1814, was flourishing by mid-century. The 19th-century renaissance maintained its momentum until after World War II, and by about 1960 Benedictinism was at its most flourishing since the 12th century, both with respect to numbers and to the quality of observance. Then came a blow from an unexpected quarter. The modern reform movement in Roman Catholicism, given impetus by the Second Vatican Council (1962), has called, in effect, for a purge of the medieval elements in the Church. Benedictine monasticism, even taking into account its adaptability, is essentially a medieval institution; in the decades since Vatican II it has been forced to engage in an exercise of self-questioning about the relevance of its mode of life for the present and the future.

2. Music and liturgy. The fortunes of Benedictine music have consistently followed the fortunes of general Benedictine history. During the 'Benedictine centuries' the order was in the forefront of musical development; during the later medieval period of decline it receded into the background, and in the 19th-century revival it achieved a dramatic restoration of Gregorian chant.

Benedictine musical history begins with the Rule; chapters 8–19 are devoted to the earliest concise and comprehensive description of the Office, including its daily horarium, the weekly ordering of the 150 psalms, and the occasions at which the various antiphons, responsories, hymns (*ambrosiana*), lessons and versicles were to be sung. The horarium was based on the Roman system which divided the day and the night into 12 hours each; at the latitude of Monte Cassino a day hour varied in length from about 45 minutes on 21 December to 75 minutes on 21 June. The first service, *vigiliae* (the later Matins), began shortly after the eighth hour (between 1.50 and 2.30 a.m.) during the winter cycle (from 1 November to Easter); during the summer cycle it began about an hour before dawn. The second service, *matutini* (the later Lauds), began at dawn. The first of the shorter services, Prime, began at sunrise, Terce at the beginning of the third hour, Sext at midday and None in the early afternoon. Vespers was recited about half an hour before sunset, and Compline at dusk, after a break for supper in the summer or a simple collation in winter. A point that has long troubled historians is the omission from the Rule of daily Mass, but recent commentators have found a satisfactory explanation for this in the fact that Benedict and his fellow monks were not priests.

The Benedictine Office must have taken from three to four hours to perform, considerably less time than that of the later Carolingian and Cluniac liturgies. The relatively primitive nature of 6th-century Monte Cassino has caused some to question whether the Office was actually sung there or whether it was merely recited. Watkin, after examining both the language of the Rule and the contemporary state of the chant, has argued convincingly that it was sung. He conceded nevertheless that liturgical music was far from being as important for Benedict as it was for later monasticism. It is clear that Benedict's famous phrase 'nihil operi Dei praeponatur' ('nothing is to be put before the work of God'; chap.43) means simply that a monk must stop whatever he is doing at the appointed time for the Office, and not, as was later suggested, that the Office is the single essential function of the monastic life.

Music did, however, come to occupy a place of enormous importance within Benedictinism. Two historical developments help to explain this. First, since Benedictinism came to be virtually synonymous with Western ecclesiastical culture, new musical achievements were necessarily Benedictine. Thus Benedictine monks were crucial to the development of the so-called Gregorian chant, which took place in Frankish lands of the 9th century, and they were responsible for copying many of the earliest notated chant manuscripts.

The second was an internal development: the change from the lay monk to the clerical choir monk. By Carolingian times Benedictine monasticism had abandoned manual labour, had accepted that monks were normally priests, and had come to regard the singing of the liturgy as its central task. This process, which can be observed in the *Capitularies* of Benedict of Aniane, reached its climax two centuries later in monastic centres like Cluny. By that time the singing of the liturgy must have required about eight hours on a normal day and considerably longer on Sundays and feast days. There were massive accretions to the original Benedictine liturgy. The daily conventual Mass, sung at Terce, was to be expected within a clerical monasticism, but a second Mass, usually for the dead, was added after Prime, and

eventually yet another in honour of the Blessed Virgin. Before Matins were sung the 15 'gradual psalms'; after Prime the seven penitential psalms and the litany; and after all the Hours *psalmi familiares* on behalf of monastic patrons. By the 9th century an Office of the Dead was added, consisting of Matins, Lauds and Vespers; by the late 10th century an Office of All Saints, comprising Lauds and Vespers; and this itself was then replaced by a full Office of the Blessed Virgin. Most of these accretions were confined to ferial days, while the liturgy of Sundays and feast days was expanded by the addition of tropes, verses, proses etc. rivalling in length the original chants.

The secular cathedrals and churches, which in general conformed to monastic usage, likewise accepted these liturgical additions. The popularity of the latter is indicated by their forming the basis of late medieval lay Offices such as are contained in the English Prymer, the French Book of Hours and the German *Hortulus animae*. Musically, many of them were comparatively insignificant, but certain of them, such as the Office and Mass of the Blessed Virgin, were of great importance for late medieval polyphony.

Apart from liturgical chant (in the restricted sense), there are several Benedictine musical achievements of central importance, most notably, the establishment of music theory, the development of ecclesiastical vocal polyphony, the introduction of the pipe organ into the church and the creation of liturgical drama. The music theory of late antiquity, even when expounded by Christian theorists such as Boethius and Cassiodorus, was a mathematical discipline, basically unconcerned with contemporary music. However, Benedictine theorists of the period from the 9th to the 11th centuries, like Aurelian, Hucbald of St Amand, Pseudo-Odo and Hermannus Contractus, while retaining a mathematical bias, took the crucial step of applying classical modes of thought to an analysis of their everyday musical experience – the chant – and worked out fundamental theoretical concerns such as the system of consonances and the eight ecclesiastical modes. The earliest efforts at notated polyphony also took place within Benedictinism and first flowered in the polyphony of the Winchester Troper and that of the Cluniac monasteries associated with St Martial of Limoges. The pipe organ, which after its reappearance in the West in 757 came to be employed by monastic teachers as a vivid illustration of the mathematical laws underlying pitch relationships, made its way into abbey churches with increasing frequency during the 10th century. The most noteworthy example of this was the introduction of the organ into English churches during the monastic revival of Dunstan, Oswald and Ethelwald (*d* 983), the last of whom oversaw the installation of the legendary organ in the Old Minster at Winchester. It was also under Ethelwald's aegis that the *Regularis concordia* ('Monastic Agreement of Monks and Nuns of the English Nation') was produced; this document contains the earliest preserved example of a fully rubricated liturgical drama, the QUEM QUERITIS dialogue.

In the second half of the 12th century, however, as general cultural leadership passed into the hands of groups other than the Black Monks, so too did liturgical leadership. Benedictine liturgy, with its accretions, became an obvious target for reform. The Cistercians, for example, eliminated tropes and excised long melismas from the chant. More important was the rite of the papal curia (see Van Dijk and Walker): in order to bring the liturgy into conformity with its active and mobile way of life, the curia shortened it by eliminating tropes and other accretions and by assigning the votive Offices to specific dates rather than having them sung daily. The Franciscans adopted the curial liturgy and promulgated it, creating a serious rival to the Benedictine observances and eventually exercising a crucial influence upon Pius V's Breviary (1568) and Missal (1570). The Benedictines themselves in large measure adopted the principles underlying the curial liturgy: the 15th-century Bursfeld and Cassinese reforms, followed by the 1612 monastic breviary of Paul V, left the Benedictines with a Mass almost identical to the 'Roman' (i.e. curial) Mass and an Office differing only from the 'Roman' in certain peculiarities, such as Benedict's original ordering of the psalms, and in vestiges of the votive Offices.

Closely tied to the surrendering of liturgical leadership is the loss of musical leadership; this is most decisively demonstrated in the development of modal and mensural polyphony within the sphere of the secular cathedral of Notre Dame in Paris, and its exposition by scholastic theorists like Johannes de Garlandia and Franco of Cologne. From the remaining centuries of the Middle Ages and to modern times, Benedictinism remained largely outside the mainstream of musical progress, preserving the chant and occasionally incorporating contemporary trends. To cite an example of the latter, in late medieval England, where many of the great cathedrals like Canterbury, Durham and Winchester were also Benedictine abbeys, endowed chapels were constructed and secular musicians engaged to train choristers to perform polyphonic votive Masses and Offices. A more extraordinary adaptation took place in the splendid 17th- and 18th-century monastic churches of Bavaria and Austria: the choir screens were removed and orchestras were installed in the sanctuary to accompany the concerted music at Mass and Vespers. At the same time operas and oratorios were performed in the halls of the grander Benedictine establishments; Kremsmünster and Melk, to name but two, figured among the principle musical centres of the time, as is attested by their great collections of symphonies. Mozart himself played the organ on one occasion at Melk.

In the monastic renaissance of the 19th century, Benedictine musical conservatism was channelled into creative revival. The Liturgical Movement, which swept the church in the 19th and 20th centuries, and whose influence is still felt throughout the Western Church, was in its early stages primarily the product of new Benedictine foundations such as Solesmes and Maria Laach. In the USA the movement had its unofficial centre at St John's Abbey, Collegeville, Minnesota, the largest Benedictine community in the world. Central to the movement was the meticulous performance of Gregorian chant. The monk scholars of SOLESMES did much to restore the chant, and while their rhythmic system was controversial, it enabled the chant to function both as practical church music and as an aesthetic experience for the musically cultivated. Pius X in his *Motu proprio* (1903) and Pius XII in *Mediator Dei* (1947) proclaimed it as the primary official music of the Church.

It is no small irony that in recent decades the very Liturgical Movement that was largely the creation of

Benedictines has portrayed the singing of chant as a practice of dubious liturgical value.

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**Benedictio cerei** (Lat.: 'blessing of the candle'). *See* EXULTET.

**Benediction** [Benediction of the Blessed Sacrament] (from Lat. *benedictio*: 'blessing'). In the Roman rite, a ceremony comprising the exposition and veneration of the Sacred Host, the singing of hymns and a blessing of the faithful with the Host. It is not part of the Mass in the strict sense. Benediction probably developed from the new devotion to the Sacrament that appeared in the Latin West from the 12th century, reflected in innovations such as the Elevation within Mass and the processions carrying the Sacrament on the feast of Corpus Christi (instituted 1264). Hildebrand, Benedictine abbot at Hildesheim, issued instructions in 1301 that the faithful were to be blessed with the Host at a station during the Corpus Christi procession while the choir sang the antiphon *O admirabile commercium* (Browe, 74, n.9, cited also in Righetti, 613); there is further evidence of Benediction in northern Europe in the 14th century, but not in Italy until much later.

Benediction developed as an evening devotion, not necessarily allied to Corpus Christi, and it was further emphasized as a counterblast to the Reformers' denial of the doctrine of transubstantiation; nevertheless, the service was not recognized by the Roman Church as a true liturgical action until 1958. The chant prescribed for Benediction is *Tantum ergo*, but the detail of the service is variable and many other eucharistic chants are customary; there are 250 chants in the *Cantus selecti ad benedictionem* (Paris, 1963), and vernacular hymns have been used for it too. Polyphonic settings and organ music have, since the Counter-Reformation, also played an established role within the service; the repertory of settings of the *Tantum ergo*, *Ave verum corpus* and other texts is vast, and most Catholic church composers since the 16th century probably contributed to it.

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**Benedictional** (Lat. *benedictionale, liber benedictionum*). A book containing the blessings pronounced by the bishop at Mass before Communion in the Western Church. Some manuscripts, such as the Benedictional of Ethelwold (10th century, *GB-Lbl* Add.49598), are richly illuminated. *See* LITURGY AND LITURGICAL BOOKS, §II, 4(v).

**Benedictiones.** Office antiphons and Mass chants in the Mozarabic rite. *See* MOZARABIC CHANT, §§3(v) and 4(iv).

**Benedictis** [Benedetti] **da Pascarola, Giovanni Tommaso** (*b* ?Pascarola, ?1550–60; *d* before 1601). Italian composer. He was named after his probable birthplace, a village 13 km north of Naples. His *Primo libro de madrigali* for five voices was published in Venice; its dedication (to 'Giovan Thomaso Saracino') is dated the last day of February 1589. On the title-page he is called 'Don'. On 12 June of that year (not 1587 as stated in *MGG1*) the governors of SS Annunziata in Naples, dissatisfied with their ailing *maestro di cappella* Giovanni Domenico da Nola, decided to replace him with 'R[everen]do Giov. Tommaso' at the monthly wage of 70 ducats. Nola successfully blocked this move by appealing to an ecclesiastical council. Pannain stated, perhaps erroneously, that Pascarola was *maestro di canto* of the Annunziata chapel from 1576. Cerreto in *Della prattica musica* (1601) mentioned Pascarola among the excellent composers no longer living.

Although the inclusion of a madrigal by Pascarola in Califano's book (1584) might suggest that Califano taught

Pascarola, the two composers' styles are markedly different. Pascarola's works are more intricate, relying less on chordal texture and more on lengthy points of imitation which use double subjects, inversion, diminution and (double) augmentation. The poems are by Sannazaro (20), Petrarch (four) and Tansillo (one).

Pascarola was probably not related to Donato de Benedictis, a Celestine monk from Taranto who in 1614 published at Venice a book of motets for from two to four voices with basso continuo.

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**Benedict of Nursia** (*b* Nursia [now Norcia], Umbria, *c*480; *d* Monte Cassino, after 546). Italian saint and monk. His Rule became the norm for Western Christian monasticism. The only source of information concerning Benedict's life is book 2 of Pope Gregory's *Dialogues* (*c*594). Gregory was primarily interested in Benedict's miracles, and although he outlined the main events of Benedict's life he did not assign dates to them. The sole date of any certainty is that of the visit of the Ostrogothic King Totila to him near Monte Cassino, probably in 546; all others rest on speculation.

Benedict was born into a 'good family' (Gregory's 'liberiori genere'). As a youth he was sent to Rome to pursue his studies ('liberalibus litterarum studiis'), but after a time, distressed by the worldliness of that city, he left it and settled near Sublacum (now Subiaco) for three years, living the austere life of a hermit in a cave on the craggy cliffs of the Anio valley. As his fame spread, he was asked by a group of lax monks to undertake a reform of their monastery at Vicovaro. This venture was unsuccessful, and he then began to organize his growing band of disciples into a cluster of small monastic communities according to the Eastern model.

His activity excited the jealousy of a local priest, Florentius; this prompted Benedict to leave his monasteries in the charge of others and to set out towards the south with a small group of companions. He stopped at Casinum, a ruined town on the Via Latina between Rome and Naples; there, on the summit of the mountain overlooking the town, he founded Monte Cassino, the monastery that was to be the mother house of Benedictinism. It was probably this new, carefully organized and self-sufficient monastery for which he wrote his celebrated Rule.

In its 73 short chapters the Rule represents a remarkable blend of practical and spiritual teaching. The administrative needs of the monastery are dealt with concisely and comprehensively, and spiritual directives are given in a manner that tempers austerity with humanity; in this latter respect, the Rule is unlike much earlier monastic legislation. Musically, the Rule is significant in that it stresses the importance of the Office and clearly sets forth its horarium (chaps.8–19), specifying how the 150 psalms are to be distributed throughout the week.

Benedict's Rule was unquestioningly assumed to have played a central part in the development of Western civilization; but the author's personal achievement was called into question when in 1938 it was claimed that the Rule was in great part derived from the *Regula magistri*, an anonymous monastic rule previously assumed to have been dependent on that of Benedict. An intense controversy ensued, but most scholars now acknowledge the anteriority of the *Regula magistri* and Benedict's dependence upon it. Nevertheless, the significance of Benedict's own accomplishment has been reaffirmed, for the value of his Rule resides largely in its character as a concise, well-integrated combination of the best material in earlier sources. The long, rambling, and occasionally eccentric *Regula magistri* cannot seriously compete with Benedict's Rule in historical importance.

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**Benedict of Peterborough** (*d c*1193). Benedictine abbot and composer. He was a monk, and later chancellor (1174) and prior (1175), of the cathedral priory of Christ Church, Canterbury, and was appointed abbot of Peterborough in 1177. A friend of Archbishop Thomas Becket, whose murder he may have witnessed, he composed the rhymed monastic office of St Thomas of Canterbury (*d* 1170) as well as many other writings about Thomas, presumably shortly after the saint's martyrdom. The plainchant Office, which begins with the *Magnificat* antiphon *Pastor cesus* (first responsory *Studens livor*), includes 22 antiphons and 12 responsories and is one of the most advanced compositions of its time, with texts in accentual rhyming verse and music of great melodic richness, fully exploiting tonal resources within a modal framework. The Peterborough chronicler Robert of Swapham expressly attributed both text and music to Benedict: 'totam dico, quia dictamen cantu excellenter insignivit'.

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**Benedictus (i)** (Lat.: 'blessed'). Part of the SANCTUS after the first Hosanna, consisting of the sentence 'Benedictus qui venit in nomine Domini' followed by a repeat of the Hosanna. It is an adaptation of a quotation from *Matthew* xxi.9: 'Hosanna to the Son of David! Blessed is he who comes in the name of the Lord! Hosanna in the highest!' which is itself an adaptation of Psalm cxviii.26. It is found in the Roman liturgy from the 7th century, and may have

been added to the Roman Sanctus, together with the two Hosannas, through Gallican influence. It was also sung in various oriental rites and is attested in the Jewish Pesaḥ (Passover) ritual.

In the Roman Mass, the Benedictus was until recently separated from the Sanctus by the consecration (a procedure outlined in the *Caeremoniale episcoporum* of 1600). According to Jungmann (*Missarum sollemnia*, ii, 137) this was 'obviously an attempt to accommodate to the canon a polyphonic style of song wherein the richer melody of the Sanctus ... stretches out to the consecration, while the Benedictus, along with the second Hosanna, fills out the rest of the canon'. Wagner and others also attributed the practice to the influence of polyphony, and certainly the Benedictus has usually appeared as a separate section in polyphonic masses since the Middle Ages. (*See also* ORDO CANTUS MISSAE.)

In Renaissance polyphonic settings, the Benedictus was usually set for fewer voices than the rest of the Mass; later it was at times set as a solo aria (Bach's B minor Mass), for soloists and chorus (Mozart and Haydn), or was emphasized by a change in tempo (Schubert, Beethoven, Stravinsky).

Although the Benedictus was included in the Communion Service in the Anglican Prayer Book of 1549, and set by Marbeck (1550), it was omitted from the 1552 and subsequent editions. This may explain why there is music for it in the Wanley Partbooks (1546–7, containing ten masses in English), whereas it was rarely set by Elizabethan and later composers. By the 19th century, however, the Benedictus was once again included in music for the Anglican rite.

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RICHARD SHERR

**Benedictus (ii)** (Lat.: 'blessed'). The first word of the canticle of Zechariaḥ (Zachary), 'Benedictus Dominus Deus Israel' (*Luke* i.68–79), sung towards the end of the Office of Lauds in most Latin rites, after the 9th *ōdē* of the *kanōn* in the Byzantine morning Office of Orthros (it replaces this *ōdē* during Eastertide), and before the Nicene Creed at Anglican Matins. It is also the first word of the canticle of David, 'Benedictus es, Domine Deus Israel patris nostri' (*1 Chronicles* xxix.10*b*–13), the festal canticle sung to the ordinary Office psalmody at Monday Lauds in the Roman monastic and secular Office.

The original assignment of the canticle of Zechariah to Lauds was presumably prompted by the words: 'the day-spring from on high hath visited us to give light to them that sit in darkness'. Benedict of Nursia referred to the canticle as the 'canticum de evangelia', and a near contemporary, known only as the 'Master', called it simply 'evangelia' in his rule for monks. In the Gregorian (though not the Old Roman) repertory, a special psalmody in each of the modes and with ornate intonations and cadences is reserved for the singing of the *Benedictus*; the 'Gospel antiphon' sung with it is also generally more ornate than the normal Office antiphons. At solemn celebrations of Lauds the incensation of the altar takes place during the singing of this canticle. In the Gallican rite the *Benedictus* was sung at Mass immediately before the collect, but no evidence regarding the nature of its chant has survived.

Polyphonic music for the Roman Catholic Holy Week Office of TENEBRAE, which concludes with Lauds, sometimes included a simple *falsobordone* or predominantly chordal setting of the *Benedictus*. Palestrina wrote several settings (some of which may not be authentic) as did Lassus, Victoria, Gesualdo, Corteccia, Antoine de Févin, J.G. Pérez, Tallis and Orazio Vecchi. Polyphonic settings of the text in English have continued to be composed by musicians writing for the Anglican morning SERVICE.

For liturgical texts from the book of *Daniel* beginning with the word 'Benedictus' *see* BENEDICITE.

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JOHN CALDWELL, JOSEPH DYER

**Benedictus a Sancto Josepho** [family name Buns] (*b* Geldern, *c*1642; *d* Boxmeer, North Brabant, 6 Dec 1716). Dutch composer. He entered the Carmelite monastery at Geldern in 1659, took his vows in 1660 and was ordained in 1666. Before 1671 he was transferred to the monastery at Boxmeer, where he served as sub-prior at least during the years 1671–4, 1677–83 and 1692–1701; he was also organist from 1679 until his death.

Benedictus composed mainly sacred vocal works, which include seven masses, two requiem settings, six litanies, ten partly allegorical dialogues and numerous motets on Latin liturgical and non-liturgical texts. All have instrumental accompaniments; the majority have an instrumental introduction, some even a symphony or sonata in the middle. These works, which are predominantly in a concertato style, are sound technically, but there is little imaginative modulation and only sporadic chromaticism. The sonatas op.8 are arranged in a cycle of fifths, with a sonata which modulates from F♯ minor to E♭ major at the centre of the cycle.

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*for detailed list of contents, see van der Meer (1958)*

op.

1 Missae, litaniae, et motetta, 4–6vv, 2 vn, bn, bc (Antwerp, 1666); 1 piece ed. in Noske

2 Corona stellarum duodecim serta, 1–4vv, 2 vn, 2 va, 2 trbn, bn, bc (Antwerp, 2/1673)

3 Flosculi musici, 1–4vv, 2 vn, bn, bc (Antwerp, 1672)

4 Musica montana in monte Carmelo composita, 1–4vv, str, bn, bc (Antwerp, 1677)

5 Completoriale melos musicum, 2–4vv, str, bn, bc (Antwerp, 1678); also includes 1 sonata for 2 inst ensembles; 1 piece ed. in Noske

6 Encomia sacra musice decantanda, 1–3vv, str, bn, bc (Utrecht, 1683); 4 pieces ed. in EMN, xv (1982); 1 piece ed. in Noske
7 Orpheus gaudens ac lugens sive Cantica gaudii ac luctus, 1–5vv, str, bn, bc (Antwerp, 1693), lost; MS copy of Missa pro defunctis in *B-Bc*
8 Orpheus Elianus è Carmelo in orbem editus (Amsterdam, [1699]), 13 church sonatas, 2 vn, vc, org; edn of no.3 ed. by H. Schouwman
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RANDALL H. TOLLEFSEN/RUDOLF A. RASCH

**Benedictus Ducis.** *See* DUCIS, BENEDICTUS.

**Benedictus Sirede.** *See* BENOIT.

**Bene Israel, music of the.** *See* JEWISH MUSIC, §III, 8(v).

**Beneken** [Benecken], **Friedrich Burchard** (*b* Kloster Wennigsen, nr Hanover, 13 Aug 1760; *d* Wülfinghausen, nr Hanover, 22 Sept 1818). German composer. He studied theology at Göttingen, then lived for a time in Kloster Wennigsen before being offered a pastorate in the town of Ronneberg in 1790. In 1802 or 1803 he became pastor of the church in Wülfinghausen, where he remained until his death. Although he published several philosophical works, he is primarily remembered as a lied composer, especially of the well-known *Wie sie so sanft ruhen* (often wrongly attributed to C.G. Neefe or to C.H. Graun). This work, an elegy, first appeared in *Lieder und Gesänge für fühlende Seelen* (1787); it was shortly thereafter published separately, and later became known under numerous other titles, including *Der Gottesacker*, *Grabgesang*, *Der Friedhof* and *Der Entschlafenen*. It has been frequently set for choir as *Am Grabe*. His numerous other lieder and several keyboard pieces (mostly simple minuets) similarly show a simple, direct style.

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RAYMOND A. BARR

**Benelli, Antonio (Pellegrino)** (*b* Forlì, 5 Sept 1771; *d* Börnichau, Saxony, 16 Aug 1830). Italian tenor, composer and singing teacher. He made his début as a singer in 1790 at Naples, where his own opera *Partenope* was produced eight years later. After appearing at the King's Theatre in London (1798–1800), as Paolino (*Il matrimonio segreto*), Paisiello's Almaviva, and Admetus (Gluck's *Alceste*), he settled in Dresden in 1801 and sang there for over 20 years until his voice failed. He then taught singing in Berlin until 1829, when he was dismissed for publishing an attack on Spontini. Though not gifted with a large or brilliant voice, Benelli was a good teacher, and composed many vocal pieces.

ELIZABETH FORBES

**Benenoit.** *See* BENOIT.

**Beneš, Juraj** (*b* Trnava, 2 March 1940). Slovak composer. After studying the piano at the Conservatory in Bratislava (1954–60), he continued his musical education at the Academy of Music and Dramatic Art, where he studied composition with Cikker until 1964. Appointments followed as répétiteur with the Slovak National Opera (1964–74) and as lecturer in music theory at the Education faculty of Comenius University (1974–83) and then at the Bratislava Academy; he became a full lecturer at the latter in 1989. Between 1988 and 1991 he was also dramaturge at the Slovak National Opera. His works have received several awards, including first prize (for *Lunovis canzone corale*) at the Arezzo competition in 1978, twice the Ján Levoslav Bella Prize (for *Tri monódie* and the Second String Quartet), in 1983 and 1989 respectively, and the prize from the Slovak Ministry of Culture (for *Hostina*, 'The Feast') in 1984. In 1994 he was elected president of the Slovak section of the ISCM, and in 1997 he became a professor of composition in the Czech Republic.

Beneš's early works, such as *Préférence* (1974), *Waltz for Colonel Brumble* (1975) and *Musique pour Grock* (1975) are allusions, pastiches on modernist compositional techniques. As with later works, they contain linear musical thinking whereby harmonic organization is of secondary importance. The individual horizontal lines, designed to create dense layered textures, develop separate melodic ideas supported by tonal or atonal harmony. Beneš occasionally uses counterpoint, imitation, quotation, motor rhythms and polyrhythms, his aim being to express motion that is freely progressing but free also of large contrasts, gradations and high drama; in this sense he was one of the first Slovak postmodernists of his generation. *Šest' tancov* ('Six Dances', 1975), the concert aria *O virtú mia* (1983) and Canzona no.2 (1985) are indicative of his predilection towards historical forms. In the latter half of the 1970s modality appeared in his music for the first time.

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YVETTA LÁBSKA-KAJANOVÁ

**Benestad, Finn** (*b* Kristiansand, 30 Oct 1929). Norwegian musicologist. He studied the violin privately with Ernst Glaser (1947–50) and music at the University of Oslo (1950–53, MA 1953), and worked as a teacher (1950–59) and music critic (1953–61) in Oslo. In 1961 he took the doctorate in musicology at the University of Oslo with a study of Johannes Haarklou; he was professor of musicology at the University of Trondheim (1961–4) and at the University of Oslo (1965–98). He was a Fulbright scholar at the University of California, Los Angeles, 1968–9.

Benestad has exercised an important influence on the development of higher music education in Norway, both in the universities of Trondheim and Oslo and as chairman of the national Benestad Committee (1970), which reported on the training of music teachers in Norway. He is also the author of widely used teaching manuals. His most important publications have been his valuable studies of 19th-century Norwegian composers (Thrane, Haarklou, Grieg and Svendsen) but his interests also include musical aesthetics. He was a member (from 1962), and later chairman (from 1980), of the editorial committee for *Edvard Grieg's Complete Works* (Frankfurt, 1977–95), for which he was the sole editor of a number of volumes (vols. viii, ix, xviii and xix). He was awarded the Edvard Grieg Prize in 1981, a prize by the University of Oslo in 1996 in recognition of the effective way in which he has communicated the results of his research, and he later received honorary doctorates from St Olaf College, Minnesota (1993) and Westphälische Wilhelms-Universität Münster (1996). He was elected a member of the Norwegian Academy of Science and Letters in 1979, the Royal Danish Academy of Sciences and Letters in 1991 and the Academia Europaea in 1993.

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JOHN BERGSAGEL

**Benet** [Benett, Bennet, Benmet, Bonet, Bonnet, Jo. Benet Anglicus], **John** (*d* ?1458). English composer. In his early or middle years he may have had some contact with John Dunstaple. Benet's motet *Lux fulget ex Anglia*, dedicated to St Thomas of Hereford, was probably written for Hereford Cathedral (where Dunstaple was a canon), possibly for the celebrations of the centenary of St Thomas's canonization in 1420; like Dunstaple, Benet composed a motet for St Alban's Abbey. He was perhaps a pupil or protégé of the more famous composer.

He may have been the John Benet who was a vicar-choral of Lincoln Minster from 1437 to 1441; a John Benet of London, clerk, was appointed master of the six choristers of St Anthony's Hospital in the City of London in 1443. The terms of the indenture suggest that he may have been approaching the end of his career; he was still there in 1449, but a London citizen's will dated in July of that year may imply that the mastership was by then vacant. A John Benet, presumably the same man, was listed in 1448–9 as a member of the London Gild of Parish Clerks (see H. Baillie, *PRMA*, lxxxiii, 1956–7, pp.15–28). By the time of his death he was living in the parish of St Olave, Southwark, where he was buried; earlier he had lived in St Benet Fink, the parish of St Anthony's Hospital. The probate for his will is dated 4 December 1458.

Benet's earliest works appear to be an incomplete mass (nos.1–3) and a Sanctus (no.16). The mass, a very early cyclic setting, is one of the first known English works to use the terms 'unus' and 'chorus'; it is unified only by a striking homogeneity of style and by the motto opening. Both mass and Sanctus contain a good deal of rather uneven movement in minims – even in passages employing minor prolation – in a manner foreign to the elegance of the later English idiom.

Benet's transitional style is shown in the second mass (nos.4–8), a work of disputed authorship but probably from his pen. Again there is no cantus firmus; each movement is built on a tenor that constantly varies the same handful of phrases; the discantus makes use of a few recurring figures, but not in the consistent fashion of a true motto.

In his final period Benet attained to the harmonic clarity and smooth rhythmic flow of Dunstaple's mature works. An incomplete mass on *Jacet granum* (nos.9–10), if it is indeed his, demonstrates that he played an important part in developing the isomelic tenor mass; the two surviving movements are also linked by a common opening. A second Sanctus *Jacet granum* (no.18), probably an earlier work, begins differently and transposes the plainchant a 4th lower.

None of Benet's other single movements of the Ordinary appears to be based on chant. The Kyrie *Deus creator* (no.11) is a splendidly sonorous canon; duets and trios prevent the unusually thick texture (four voices) from cloying. The Gloria no.13 is paired in *GB-Ob* Add.C.87* with Credo no.15: the two works are not linked thematically, although they employ the same low clefs and dark colouring and the same melodious yet economical methods of declamation. The true pair with the Gloria may perhaps be an anonymous Credo, no.14, that stands next to Credo no.15 in *I-TRmp* 90; it has however been transposed a 5th higher. The Sanctus (no.17) follows an uncommon plan: a pair of duets (voices 1 and 2; 2 and 3) followed by a full section for three voices, the whole scheme three times repeated.

Benet's three fine motets, isorhythmic in all voices, employ Dunstaple's normal technique of two taleae twice repeated in the proportion 3 : 2 : 1.

He is not to be identified with BENOIT.

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MASSES AND MASS MOVEMENTS

[1–3] Gloria, Sanctus, Agnus, 3vv; Gl ed. in DTÖ, lxi, Jg.xxxi (1924/*R*), 85; San and Ag ed. H.E. Wooldridge and H.V. Hughes, *Early English Harmony*, ii (London, 1913/*R*), 120 (although there is no common source, these movements may be grouped because of their similar openings and style)
[4–8] Kyrie 'Omnipotens Pater', Gloria, Credo, Sanctus, Agnus, 3vv; ed. in MB, viii (2/1970), 176, 138 (also attrib. Power and Dunstable; probably by Benet)
[9–10] Mass 'Jacet granum' (Gl, San), 3vv, *I-AO*, *TRmp* 87, 90, 92, *I-TRcap* (Trent 93); ed. in Trowell (1960), iii, 5 (chant, respond for St Thomas of Canterbury, in voice 3; San anon., unique attrib. 'Bonnet', or possibly 'Bonnum', in *AO* index)
[11] Kyrie 'Deus creator omnium', 4vv; ed. in CMM, xxxviii (1967), 69 (voices 1 and 2 in canon)
[12] Gloria, 3vv; ed. in CMM, 1/2 (1969), no.25 (also attrib. Power; probably by Power; attrib. 'Bonet', or possibly 'Bonum', in *I-AO*)
[13] Gloria, 3vv, *D-Mbs* 3232a, *GB-Ob* Add.C.87*, *I-TRmp* 90, *TRcap* (Trent 93) (scribal pairing with no.15; probably forms a pair with no.14)
[14] Credo, 3vv, *TRmp* 90, *TRcap* (Trent 93) (anon., but opening bars similar to those of no.13 transposed a 5th higher; probably forms a pair with no.13)
[15] Credo, 3vv, *D-Mbs* 3232a, *GB-Ob* Add.C.87*, *I-TRmp* 90, *TRcap* (Trent 93) (scribal pairing with no.13)
[16] Sanctus, 3vv, *TRmp* 92
[17] Sanctus, 3vv, *TRmp* 92
[18] Sanctus, 3vv, *TRmp* 90, *TRcap* (Trent 93) (chant, respond 'Jacet granum' for St Thomas of Canterbury, in voice 3 transposed a 4th lower; not a pair with no.9)

MOTETS

[19] Gaude pia Magdalena/O certe precipuus, 3vv; ed. in EECM, viii (1968), 40 (chant, respond for first Vespers, St Mary Magdalen, in voice 3)
[20] Lux fulget ex Anglia/O pater pietatis, 3vv, *I-MOe* α.X.1.11 (to St Thomas de Cantelupe, Bishop of Hereford; lacks voice 3 and end of 2; ed. (reconstructed) in Trowell and Wathey
[21] Tellus purpurium/Splendida flamigero, 3vv, *MOe* α.X.1.11 (to St Alban), ed. W.T. Marrocco and N. Sandon, *Medieval Music* (London, 1977), no.88

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BRIAN TROWELL

**Beneventan chant.** A Latin liturgical chant repertory from southern Italy, in use from the 7th century until the 11th,

when it was suppressed. Independent in many respects of parallel developments in the Roman Church, the Beneventan chant is characterized by a formulaic and rather ornate musical style, by a tonality not dependent on a system of eight modes, and by the use of non-standard and non-biblical texts. The term 'Beneventan' is used in the literature to refer to the city of Benevento, to the area of southern Italy in which the characteristic Beneventan script was practised, or to things generally associated with this area. Thus the versions of Franco-Roman chant and the tropes and sequences composed and used there have also often been called 'Beneventan'; this article is concerned only with the early Beneventan liturgy and its music.

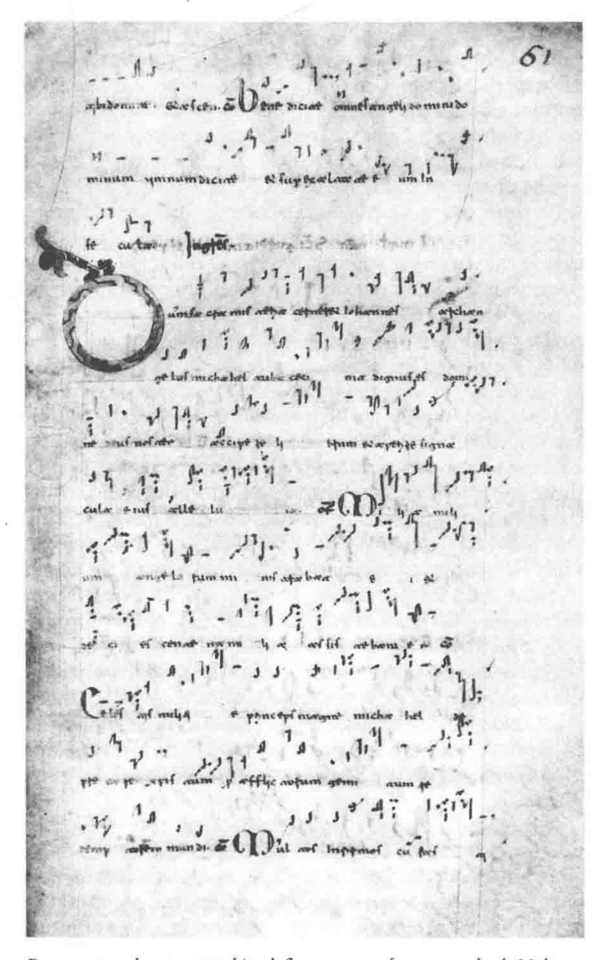
1. Chronology. 2. Sources. 3. Liturgy. 4. Musical characteristics.

1. CHRONOLOGY. A Latin liturgy had certainly existed in southern Italy before the Lombard invasions of the 6th century, and some of the liturgical anomalies of books such as *I-BV* 33, a 10th-century missal of the Roman rite, may be remnants of what some have called an earlier 'Campanian' liturgy. Centred on the city of Benevento, the Beneventan rite and its chant developed during the 7th and 8th centuries when Lombard power was at its height. It includes music for St Barbatus (bishop); for the apparition of St Michael on Monte Gargano, a feast and a shrine particularly dear to the Lombards and Beneventans; and for the Holy Twelve Brothers of Benevento, whose remains were interred by Duke Arichis II in his palace church of Santa Sofia in 760.

The Beneventan chant bears many relationships to the northern, Ambrosian (Milanese) chant; both were liturgical repertories of regions dominated by the Lombards, and Ambrose has been claimed as the ancestor of the two rites. The Beneventan chant was, in fact, called 'cantus ambrosianus' by its scribes, thereby acknowledging a Lombard link. Musical similarities, too, suggest that the Lombards once shared a liturgy, but as a result of geographical and political separation, particularly after the fall of the Lombard kingdom of Pavia to Charlemagne in 774, each region gradually developed its own tradition.

By the 8th century, however, the Gregorian chant must already have been in place in southern Italy, to judge from archaic features in Gregorian books from this region. Beneventan and Roman chants may have co-existed in the Beneventan zone for a time: a rubric in *I-Rvat* Ottob.145 states, 'Quando non canimus ipse ant. secundum romano. quo modo supra scripte sunt canimus secundum Ambro[sianum] hoc modo' ('when we do not sing these antiphons according to the Roman [rite, liturgy] as they are written above, we sing them according to the Ambrosian [i.e. Beneventan], as follows'; perhaps the Beneventan chant persisted among those who felt a long loyalty to Lombard heritage. The growing pre-eminence of the Roman chant can be traced through the saints of Benevento: the Twelve Brothers, celebrated from 760, have a Beneventan Mass; St Mercurius, whose relics were brought to Benevento in 768, has none. In 838 the relics of the apostle St Bartholomew were brought to Benevento, but the Mass for St Bartholomew, unique to manuscripts of the Beneventan zone, is in Gregorian style. The chronicle of Monte Cassino reports that in 1058 Pope Stephen IX strictly forbade the singing of 'Ambrosian' chant there: 'Tunc etiam et Ambrosianum cantum in ecclesia ista penitus interdixit'.

2. SOURCES. As a result of the deliberate suppression of the Beneventan chant, what remains of the repertory survives in some 90 manuscript sources from the late 10th century onwards – palimpsests and fragments from complete books containing mostly doublets, appendixes, and supernumerary additions in manuscripts of the Gregorian chant, the repertory that ultimately replaced the Beneventan. Two south-Italian missals of the late 10th century, *I-Rvat* 10673 and *BV* 33 (PalMus, xiv and xx respectively), include among their Franco-Roman liturgy a substantial portion of the Beneventan Holy Week liturgy. Three manuscript graduals from Benevento Cathedral contain almost all the surviving Beneventan chants for the Mass: *BV* 38 and 40 (11th century) include an annual cycle of masses in Gregorian chant together with a repertory of tropes and sequences, but they also contain 19 doublet masses in Beneventan chant along with special Beneventan music for Holy Week; the final fly-leaf of *BV* 35 (12th century) from an 11th-century Beneventan Mass book contains the end of the Christmas Mass and the beginning of that for St Stephen. These 11th-century sources are notated in clefless neumes with only approximate diastematy (see illustration); however, careful analysis of comparable melodies and formulae results in mostly reliable transcriptions.



*Beneventan chant notated in clefless neumes from a gradual, 11th century (I-BV 40); the Gregorian communion 'Benedicite' is followed by the Beneventan Mass for the feast of the Invention of St Michael (8 May), beginning with the ingressa 'Dum sacra misteria'*

Ex.1 *I-BV* 40, f.61–61*v*







Also among the sources are the 25 magnificent EXULTET rolls of southern Italy, which were used in important monasteries and cathedrals for the blessing of the Paschal candle during the Easter Vigil service. Such rolls, when they contain the special Beneventan text of the *Exultet*, or the Beneventan melody that persisited long after most churches had converted to the imported Franco-Roman text, testify to the extent and influence of the Beneventan ritual.

3. LITURGY. Sources of the Beneventan liturgy are incomplete, since no sacramentary, missal, lectionary or antiphoner has survived. Although music exists for most of the principal feasts, there is little evidence that the Beneventan rite included a specific set of chants for every Sunday of the year as in the fully developed Roman calendar. Non-biblical texts and texts that rearrange biblical phrases and ideas occur frequently; such a variety of texts recalls the Milanese rite with its similar range of textual sources and suggests parallels with the poetry of the Byzantine Church. Some Beneventan texts have parallels at Milan or in the Greek rite, but most do not.

The chants of the Beneventan Mass always number at least four: *ingressa*, alleluia, offertory and communion; sometimes a gradual is also present. Ordinary chants are rare in the surviving sources, but the Creed was frequently present in the Mass (a Lombard symptom, perhaps, from a time when orthodoxy was not taken for granted); a single threefold Kyrie was sung after the Gloria (as in the Milanese rite). The *ingressae*, sung without psalmody as at Milan, are among the most elaborate chants. Graduals are included in only six Beneventan masses, each consisting of a single verse with a partial repetition of the opening portion sometimes indicated. All surviving masses except those for Holy Week have alleluias, most of them sung to the same melody; another melody was used for St Stephen and maybe for other saints; a third melody was sung on Holy Saturday and was adapted, perhaps at a later stage, to other texts for Christmas, St Peter, the Transfiguration and (in the Old Roman gradual *CH-CObodmer* 74 only) the Epiphany. Offertories and communions are present for each Mass and are usually relatively simple antiphons (although the Easter communion is exceptionally elaborate). Many masses have two communions, recalling the Milanese *confractorium* and *transitorium*. Some communions are found elsewhere as offertories or as antiphons.

It is possible that the Beneventan Mass never had, and was never intended to have, the fixity that has come to be associated with the Roman Mass. A number of Beneventan chants serve multiple functions: pieces may appear as antiphons, as offertories or as communions. In addition, there are many places where sources do not agree about the piece to be assigned to a certain function in the Mass, particularly in the case of offertories and communions. This may indicate that the preservation of Beneventan chant in a Gregorian format, which requires a fixed chant for every liturgical function, has misrepresented the less fixed, more flexible nature of the Beneventan repertory.

The unique Beneventan Holy Week rites are especially well documented; they are given with full rubrics, beginning with sources from the late 10th century. Elements of these Holy Week practices, which have survived for far longer than anything else in the Beneventan rite, are found in many sources in which no other Beneventan music has been retained. Music for three Vespers services (Good Friday, St John the Baptist and Epiphany) has also survived, and a few groups of antiphons in Beneventan style have been assimilated into Gregorian books for the Offices of regional saints. There are a small number of antiphons among the pieces for rogations, and a pair of pieces for the Purification, whose style seems decidedly Beneventan even though there is nothing in their transmission to suggest that the scribe knew of their Beneventan origin.

4. MUSICAL CHARACTERISTICS. Beneventan chant is uniform in style, proceeding at a regular, rather ornate pace using mostly stepwise intervals. Throughout the chant are small melodic formulae which are repeated far more often than are their counterparts in other chant dialects. Few stylistic distinctions can be made in the repertory on the basis of liturgical function or modal category, or between music for the choir and music for the cantor. The tonal range is limited. There is no evidence that the Beneventan chant was ever subject to the effects of the eight-mode system of organization that affects much medieval music. Almost every piece ends on one of two notes (A or G), no special characteristics being specific to either group. Some larger pieces, notably the *ingressae*, are made up from many repetitions of a single long phrase.

The Beneventan communion for the feast of the apparition of St Michael (ex.1), a piece of very modest proportions, shows some typical features of the chant: recitations on a repeating *podatus* ('Multos infirmos') or on a rising three-note figure ('orando'); formulae repeated throughout the repertory (e.g. the music on 'curasti'). This piece shares its melodic shape with three other antiphons in the repertory.

The simple and unified stylistic attributes of the Benevantan chant provide a view on a specific localized musical practice of the 8th century, a valuable repertory in itself and a paradigm for the early stages of chants found in more evolved forms in other repertories.

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**Beneventi, Giuseppe.** *See* BONIVENTI, GIUSEPPE.

**Benevento di San Rafaele.** *See* SAN RAFAELE, BENVENUTO ROBBIO.

**Benevic, Antonín.** *See* BENNEWITZ, ANTONÍN.

**Benevoli, Orazio** (*b* Rome, 19 April 1605; *d* Rome, 17 June 1672). Italian composer. He was the son of a confectioner from Lorraine, Robert Venouot (italianized as Benevolo). From 16 February 1617 to 15 March 1623 he was a choirboy at S Luigi dei Francesi, Rome, where he was taught music by Ugolini and also studied grammar and Latin. When the administration of the church passed to the Oratorio di S Filippo Neri, Benevoli, who was still only 18, obtained his first position as *maestro di cappella* of S Maria in Trastevere, Rome, in February 1624. He remained there until 1630, when he moved to a similar post at Santo Spirito in Sassia, succeeding Gregorio Allegri and also filling the posts of organist and music master. At the same time he took part in the solemn festivals celebrated at S Luigi dei Francesi and S Pietro. From 5 June 1638 to 24 September 1644 he was *maestro di cappella* of S Luigi dei Francesi, succeeding his teacher Ugolini. He then went to Vienna, where he became Kapellmeister to Archduke Leopold Wilhelm, brother of the Emperor Ferdinand III. At the beginning of 1646 he returned to Rome and according to Baini resumed his old post at S Luigi for a few weeks. From 23 February 1646 he was *maestro di cappella* of S Maria Maggiore. A decree of 7 October 1646 named him as successor to Virgilio Mazzocchi as *maestro di cappella* of the Cappella Giulia at S Pietro, and he held this important post until his death. On 14 August 1650 his 48-voice mass for 12 choirs, composed for Salzburg in 1628 and now lost, was performed. Benevoli was Guardiano della Congregazione di S Cecilia in 1654, 1665 and 1667. His personal pupils included Ercole Bernabei, Antimo Liberati and Paolo Lorenzani. Liberati blamed Benevoli's lifelong poverty for the lack of contemporary published editions of his works. Only from 1642 did his music appear in print, and then only single pieces in various anthologies.

Appraisals of Benevoli's music have hitherto been confined almost entirely to the 53-voice *Missa salisburgensis*, which was assumed to have been performed at the dedication of Salzburg Cathedral in 1628. It was regarded as at once a stroke of genius from the pen of a 23-year-old and as an anticipation of the climactic products of the monumental Roman Baroque style. In fact Hintermaier has proved that this was not the mass performed in 1628 and that Benevoli definitely did not compose it. It was probably performed at Salzburg in 1682 together with the hymn *Plaudite tympani*, and Biber has been suggested as the likeliest composer of it.

Various influences can be found in Benevoli's output, which consists entirely of sacred music and comprises, at one extreme, monodic pieces with continuo and, at the other, masses of various kinds, many for large forces. Several works are known to have been lost. Those masses that continue the Palestrina tradition, in *stile pieno* with a tendency towards homophony, stand in apparent contrast to his otherwise forward-looking technique (using *stile concertato* with opposition between soloists and ripieno), but it should be remembered that alongside innovations the perpetuation of Palestrina's style was specially required of 17th-century Roman composers of sacred music. The progressive Benevoli can be seen in a marked tendency towards modern major-minor harmonies and tonality, in his approach to form and in his treatment and disposition of textures. A characteristic feature is the principle, inherited from Palestrina and the Venetian school, of interlocking blocks of choral sound, sometimes polyphonic, sometimes homophonic. The various choirs, usually in four parts, are to be placed far apart, alternate during imitative sections, whether short or long, and then reunite. Each choir is a self-contained musical entity, and a work for four choirs, for example, is thus in 16 real parts. Counterpoint is less prominent than in the works of other representatives of the Roman school. Instrumental accompaniment is confined to basso continuos, which carry particular weight in the polyphonic structure. The solo vocal parts are freely ornamented with *fioritura*. A peculiarity of Benevoli's work is composition for equal voices, for example in his *Regna terrae* for 12 sopranos in 6 choirs with organ, and in his *Et ecce terremotus* for four basses and continuo.

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WALTER GÜRTELSCHMIED/SIEGFRIED GMEINWIESER

**Benga.** Term used in Kenya to refer to a variety of popular music forms. It is used in particular to refer to a style of music that emerged in the 1960s among the Luo people in the area surrounding Lake Victoria in western Kenya. Kikuyu and Kamba musicians also developed regional variations of *benga*. The *benga* guitar-based style became nationally recognized during the 1970s. The roots of the guitar-playing style may be found in *nyatiti* (lyre) playing; the interaction of bass and lead guitars in *benga* resembles the interdependence of the bass and the treble in *nyatiti* playing. *Benga* is characterized by a tight blend of vocals and lead and bass guitars, with the bass guitar providing a strong rhythmic pulsation throughout. D.O. Misiani was a highly important figure in the development of Luo *benga*, and he and his group Shirati Jazz became widely known for their *benga* recordings and performances; other noted performers include the Victoria Kings and George Ramogi. Joseph Kamaru was active in the development of Kikuyu *benga* and helped to transfer elements of *benga* performing style to gospel choral music. *Benga* was preserved as an older guitar-band tradition in western Kenya, but also influenced the development of emergent musical traditions during the last two decades of the 20th century.

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GREGORY F. BARZ

**Bengali music.** This article covers the musics of both Bangladesh and the Indian state of West Bengal. These comprise the region of Bengal, unified culturally, linguistically and historically. Its initial partition into East and West Bengal by the British in 1905 led to a great outpouring of nationalist sentiment and was a key moment in the struggle for Independence. Although the partition was reversed in 1911, at Independence in 1947, when the sub-continent was divided into India and Pakistan, Bengal was partitioned into West Bengal and East Bengal (East Pakistan). West Bengal, with a predominantly Hindu population, remained a province in India; East Bengal, with a predominantly Muslim population, became the eastern province of Pakistan with its seat of government in West Pakistan. East Pakistan fought a war of liberation against Islamabad in 1971 and became the sovereign country of Bangladesh.



### *I. Music before 1947*



#### 1. Traditional genres.

*(i) Devotional song.* The first mention of Bengali music is found in the Buddhist yogic *charyāgīti* ('*charyā* song') of the 8th to 12th centuries CE. These poems, the earliest written sources in Bengali, use the term *rāga* and contain specific rāga names, for example *Bhairavī*, *Gunjari* and *Baṅgāla* (on *rāga see* INDIA, §III, 2). Buddhism declined rapidly in Bengal with the introduction of devotional Hinduism, particularly that of the 12th-century Vaisnava poet-composer Jayadeva. His *Gītagovinda*, written in Sanskrit and depicting the sensuous love of Rādhā and Kṛṣṇa, also mentions rāga names and is claimed by some scholars to be based on *dhruvapada* form.

The *Gītagovinda* and the *Śri Kṛṣṇa kīrtana*, a song-drama written between 1450 and 1500 by Baṛu Chandīdāsa and including hundreds of songs based both on rāgas and traditional Bengali forms, served as the musical basis for the flowering of Bengali Vaisnava culture in the early 16th century. This was inspired greatly by Śrī Caitanya (1486–1533), whose spiritual teachings were taken up by poet-composers who composed many *padāvalī kīrtana* (also known as *vaiṣṇaiva gīti*) on Rādhā-Kṛṣṇa love. Narottam Ṭhākur (1531–1587) is regarded as the founder of the Vaisnava music movement, which continued until the end of the 18th century. Initially the songs were based on traditional Bengali melodies, but they later incorporated some elements from Hindustani music, including *ālāp*.

In the mid-18th century a different tradition of devotional song began to emerge. These were *śāktapada saṅgīt*, songs in praise of the goddess as represented by Dūrgā and Kālī, the texts of which were largely derived from the narrative *maṅgala gāna* of the preceding centuries. If *padāvalī kīrtana* represented the eternal feminine, Rādhā, and masculine, Kṛṣṇa, *śāktapada saṅgīt* exemplified the eternal mother, both compassionate and with terrifying physical features. Rāmprasād Sen (1720–81) set the trend, which was followed by contemporary

and later poet-composers, including Kāzi Nazrul Islām (see §2(v) below). Rāmprasād Sen also developed an individual musical style that became known as the 'melody of Rāmprasād'.

*(ii) Ṭappā.* Secular love songs, *ṭappā* (*see* INDIA §IV, 1), were introduced to Bengal at the beginning of the 19th century by Rāmnidhi Gupta (1741–1839). The form was developed by Golām Nabi (1742–92) in Lucknow, and Rāmnidhi Gupta began to sing self-composed Bengali versions of *ṭappā* in sessions in Calcutta, achieving rapid and great popularity. This neo-urban music proved to be a turning point in Bengali music. Until this point urban music had been largely devotional, but with the introduction of *ṭappā*, urban audiences could hear songs not about divine but about human relationships. Rāmnidhi Gupta's success, and that of the *ṭappā* poet Kālidās Chatterjī, inspired many other Bengali poet-composers to follow his model. These included Dāśarathi Ray (1806–57), Śrīdhar Kathak (*b* 1816), Govinda Adhikārī (1800–72), Āśutoś Deva (1803–56), Kaśiprasād Ghosh (1809–73) and Manomohan Basu (1831–1912).

Rāmnidhi's efforts to connect Bengali with Hindustani genres was also supported by other composers working in various places in Bengal. Devān Raghunāth Ray (1750–1836) from Burdwan and Devān Kārtikeyachandra Ray (1820–85) from Krishnanagar began to compose Bengali songs modelled on *khayāl* (*see* INDIA, §III, 5(iii)(6), and Rāmśaṅkar Bhaṭṭāchārya (1761–1853) from Vishnupur took *dhrupad* as a model. The Bengali nobility also contributed to the propagation of Hindustani music, emulating the Mughal courts by employing *baiji* (female singer-dancers), who enjoyed enormous prestige through their skill in performing classical genres. The music most favoured by the aristocracy was commonly known as *rāgasaṅgīt* ('song based on rāga'), a style of Bengali song that drew heavily on rāga traditions. This set the scene for the manifold developments in Bengali music of the 19th century.

*(iii) Brahmasaṅgīt.* One of the first genres to emerge as a result of a reinvigorated musical scene in Bengal was the congregational *brahma* song. These were the prayer-songs associated with Brāhma Dharma, a new religious movement founded by Rāmmohan Ray (1774–1833). The songs were in praise of one indivisible god, in contrast to the worship of many gods, goddesses and *avatār*s ('incarnations') in previous devotional song genres. Rāmmohan Ray was instrumental in composing *brahma* songs and inspired others to do the same. In 1828 he founded the Brāhma Samāj, which took on responsibility for the propagation of Brāhma Dharma, including the prayer-songs. The idea of congregational singing may have come from Anglican traditions, which the movement's leaders would have observed on their trips to England. Although written in rāga, in performance the songs were often accompanied by piano or harmonium.

Initially the songs were based stylistically on *ṭappā*, but when the *dhrupad* specialist Viṣṇu Chakravartī was invited to join the Brāhma Samāj as a music teacher, the songs soon became associated with *dhrupad*. When Rāmmohan Ray died in England, the leadership of the sect passed to Devendranāth Tagore (1817–1905), an admirer of *dhrupad* who wanted all *brahma* songs to be performed in this style. The division of the sect by two breakaway factions, the Indian Brahma Society, founded in 1866 by Keśav Chandra Sen (1838–84), and the General Brahma Society, founded in 1878 by Śivnāth Śāstrī (1847–1919) and Ānandamohan Basu (1847–1906), reflected a musical split. The two new factions adopted popular forms, including *padāvalī kīrtan*, as a basis for their prayer-songs, while *dhrupad* remained the principal basis for the prayer-songs of the old Brāhma Samāj, one of the greatest composers of which was Rabindranath Tagore (see §2(i) below).

*(iv) Svadeśī gān.* Bengali patriotic songs, *svadeśī gān*, are a product of the struggle for self-government in South Asia. The genre began to grow from the second half of the 19th century, and the sentiments it expresses were first heard in the poems and songs of Iśwar Chandra Gupta (1812–59), who had many followers, including poets and social reformers. The history of Bengali patriotic song may be said to date from 1867, with the organizing of the annual Hindu Melā exhibition. This was undertaken by the prominent nationalist Navagopāl Mitra and patronized by the Joṛāsānko Tagore household. It was an occasion to display rural goods, watch traditional physical feats and, most importantly, to sing patriotic songs. The organizers saw this as a means of reaching many people at one event with their political message.

It is not known which songs were performed at the first *melā*, but the second session was inaugurated by a heroic song with a text by Satyendranāth Tagore and music by Viṣṇu Chakravartī. This song became very popular and prompted others to compose patriotic songs for subsequent sessions, which continued until 1880. Dwijendranāth Tagore, the younger brother of Satyendranāth, wrote a song describing the miseries of British rule, and these songs from the two brothers set the two dominant styles for subsequent songs, either heroic or mournful. Other composers of patriotic songs include Jyotirindranāth Tagore, Manomohan Basu, Ganendranāth Tagore, Hemchandra Bandyopādhyāy, Govinda Chandra Ray, Viṣṇuram Chattopādhyāy and Rangalāl Bandyopādhyāy. Rabindranath Tagore contributed songs to some of the later Hindu Melā. The founding of professional theatre in Calcutta in 1872 provided another platform for patriotic song, as did the setting up of the Indian National Congress (1885), whose sessions invariably included the singing of *svadeśī gān*.

If the first phase of Bengali patriotic song was triggered by the Hindu Melā of 1867, the second was due to the opposition to the partitioning of Bengal (1905–11) by Lord Curzon. The first patriotic songs were written mostly in Calcutta and drew on the traditions of Hindustani music and occasionally Western music. In contrast, the songs in opposition to the partition were greatly influenced by traditional Bengali music, particularly *bāul gān* (see §III, 1 below). Rabindranath Tagore was very active in this movement, along with other composers including Dwijendralāl Ray, Rajani Kānta Sen, Mukunda Dās, Atulprasād Sen, Kāliprasanna Kavyaviśarad, Amritalāl Basu, Pramathnāth Ray Chaudhuī, Vijay Chandra Majumdar, Aświni Kumar Datta, Sarala Devi Chaudhurani, Kāmini Kumar Bhaṭṭāchārya and Manomohan Chakravartī. When the plan for partition of Bengal was rescinded in 1911 the enthusiasm for Bengali patriotic songs waned, and by this time many of the chief musical exponents of the movement had either died or retired. However, with the massacre of peaceful protestors by the British at Jalianwallahbag, Amritsar (1919), and the start of the non-cooperation movement (1920–21) led by Mahatma

Gandhi, patriotic song began to flourish again in Bengal, harnessed to the independence struggle. The chief composer of patriotic song at this time was Kāzi Nazrul Islām (see §2(v) below).

2. KEY FIGURES IN BENGALI MUSIC. Educated in the Indian and Western music systems, Jyotirindranāth Tagore (1849–1925), son of Devendranāth Tagore, systematized the urban music of Bengal and tried to put it into a framework based on Western music. He founded a music school, published music journals and developed a notation system to preserve and teach music. He propagated the concept of written music as opposed to the Indian improvisatory oral tradition and fought a hard battle to establish the absolute right of the composer over a composition. His work prefaces the achievements of the five great poet-composers of Bengal, namely, RABINDRANATH TAGORE, Dwijendralāl Ray, Rajanikānta Sen, Atulprasād Sen and Kāzi Nazrul Islām. The songs of these poet-composers are usually identified by proper names: *Rabīndrasaṅgīt* ('songs of Rabindranath [Tagore]'), *Dwijendragīti* ('songs of Dwijendralāl [Ray]'), *Rajanikānter gān* ('songs of Rajanikānta [Sen]'), *Atulprasāder gān* ('songs of Atulprasād [Sen]') and *Nazrulgīti* ('songs of [Kāzi] Nazrul [Islām]'). A further figure who may be mentioned here is Dilip Kumar Ray (1897–1980), who was known for his vocal ability and knowledge of Indian and Western musicology. His compositional style was based on 'light' classical music and *padāvalī kīrtan*. However, his retirement to Auroville in 1928 cut short his musical career.

*(i) Rabindranath Tagore (1861–1941).* Considered by many to be the greatest Bengali poet, songwriter and composer, Rabindranath Tagore was the first non-European to receive the Nobel Prize for literature (1913) and was the composer of some 2500 songs. He classified his songs into four major categories: *pūjā* ('worship'), *svadeś* ('homeland'), *prem* ('love') and *prakriti* ('nature'), and two minor ones, *vichitra* ('variety') and *ānushthānik* ('ceremonial').

Tagore composed about 650 *pūjā* songs for the Brāhma Samāj (see §1(iii) above). These were written in a style influenced by *dhrupad*, and even though as a religious movement Brāhma Dharma has declined, Tagore's *brahmasaṅgīt* are still popular. He also wrote some 70 *svadeśī* or patriotic songs, mostly composed during the Swadeshi movement, including *My Golden Bengal, I Love You*, which is now the national anthem of Bangladesh. In these he drew on traditional *bāul gān*, a move that proved very influential for subsequent Bengali urban music. He wrote nearly 300 nature songs, stylistically close to *khayāl* and *ṭappā*, and more than 400 love-songs. His 'ceremonial' songs were written to cover a wide range of occasions, such as a farewell reception or the sinking of a tubewell.

Tagore was also responsible for the genre *nṛtya-nāṭya* ('dance-drama'), which he developed in the 1930s out of his *gītināṭya* ('song-drama') composed in the late-19th century. He was apparently inspired by diverse musical theatre forms in India (particularly *kathakali*), the West, China, Indonesia and Japan. The texts are based on Hindu and Buddhist legends. The *nṛtya-nāṭya* are performed by dancers (who present the story in mime), singers (who sing dialogues and choruses) and accompanying instrumentalists. There is no scenery, only a backdrop of floral designs. The musicians sit on the floor behind a decorated screen, about 30 cm high, at the rear of the stage. His best known *nṛtya-nāṭya* are *Chitrāngada* and *Chandālika* (both 1936).

Brought up in the Joṛāsānko Tagore household, known as the centre of the Old Brahma Society, he was exposed to many *dhrupad* performances, and on many occasions he said that his compositional style was greatly shaped by the *dhrupad* tradition, particularly his adoption of its four-part textual structure (*see* INDIA, §III, 5(iii)(a)). He also pursued the concept of composed music and pioneered the rights of a composer over a composition. He was very careful in teaching his music and preparing its notation, grooming a generation of performers to pass on his compositions unchanged.

*(ii) Dwijendralāl Ray (1863–1913).* Dwijendralāl Ray is mostly known for his patriotic and humorous songs and for the style he created out of a combination of rāga and the melodic patterns of Western music. He also combined *khayāl* and *ṭappā* to create a third style known as *ṭapkhayāl*. Brought up in a rich musical environment and educated in India and England, Dwijendralāl Ray possessed a wide knowledge of both Indian and Western music. His love-songs and devotional songs are also remarkable in respect to popularity and quality. He made use of *kīrtana* and *bāul* genres in devotional and love-songs, and he was also a dramatist. Most of his songs were performed on stage, contributing to the rising popularity of Bengali stage music.

*(iii) Rajanikānta Sen (1865–1910).* Predominantly known for his devotional songs, which draw on *khayāl* and *ṭappā*, Rajanikānta Sen created a large body of Bengali devotional music that is easily distinguished from that of his contemporaries by his highly individual approach to composition. He took part in the movement opposed to the partition of Bengal and composed a number of songs inspired by the movement's idealism. The best known Bengali song on the boycotting of foreign goods was composed by him.

*(iv) Atulprasād Sen (1871–1934).* A barrister who lived in Lucknow, Atulprasād Sen's prime contribution to Bengali music was to make *ṭhumrī* an integral part of Bengali urban music. He himself composed many songs in a *ṭhumrī* style (*see* INDIA, §III, 5(iii)(c)) and also pioneered the idea of composing Bengali *ghazal*, writing 210 songs in all. Like Rabindranath Tagore, he classified his songs into four broad groups: *devatā* ('god'), *prakriti* ('nature'), *mānava* ('man') and *svadeś* ('homeland'). In addition to composing using the 'lighter' Hindustani styles, he also adopted elements of *kīrtan* and *bāul* genres.

*(v) Kāzi Nazrul Islām (1899–1976).* Kāzi Nazrul Islām, whose career ran from around 1920 to 1942, wrote nearly 3000 song texts, composing the music for hundreds of them. He joined HMV in the first half of 1928 and subsequently worked for all the other recording companies in Calcutta as a songwriter, composer and trainer. He worked with sound film in Calcutta from its inception in 1931 and with the Bengali theatre, contributing significantly to the development of stage music. His contribution to Calcutta radio's music programme is also substantial.

Known as the rebel-poet of Bengal for his staunch anti-British attitudes, Kāzi Nazrul Islām created a new genre of Bengali patriotic songs reflecting a fiery heroic sentiment. He also wrote songs raising Muslim consciousness and songs promoting Hindu–Muslim harmony, composing

devotional pieces for both communities. He pioneered the concept of Islamic songs in Bengali urban music, and his compositions on the goddess Kāli and Rādhā–Kṛṣṇa love are still widely sung. By composing a number of songs with socialist themes, he laid the foundations in Bengal of what later became known as 'people's music'. Building on the compositions of Atulprasād Sen, Nazrul Islām experimented with the Bengali *ghazal* and established an academic basis for the genre.

He is credited with reviving rāgas that were being forgotten, as well as creating new ones. He is also regarded as the founder of a style of *khayāl*-based Bengali song known as *rāg pradhān gān*. Nazrul Islām also contributed to the new urban musics being created around the commercial recording industry and to the development of the film song. These marked a move away from traditional practices in that a lyric writer, composer and singer cooperated to produce a finished product. The compositional style aimed at entertaining filmgoers and record-buyers and grew out of a combination of many genres, such as khayāl, tappā, *ṭhumrī*, *ghazal*, *dhun* and *kīrtan*. Nazrul Islām embraced these developments, and his use of traditional music models, particularly of *jhumar*, a Santāl dance and song genre, was an important addition to these new musics.

Contemporaries who worked alongside Kāzi Nazrul Islām in the 1930s and 40s include the songwriters Hiren Basu, Hemendra Kumār Ray, Tulsi Lāhiri, Anil Bhaṭṭachārya, Ajay Bhaṭṭachārya, Pranab Ray, Subodh Purakāyastha, Shailen Ray, Vani Kumār, Sourindramohan Mukhopādhyāy, Premendra Mitra and Dhirendranāth Mukhopādhyāy; the composers and music directors Hiren Basu, Hemendra Kumār Ray, Tulsi Lāhiri, Vinay Goswāmī, Himāngsu Datta, Nitāi Matilāl, Kamal Dās Gupta, Suval Dās Gupta, Krishna Chandra De, Shailesh Datta Gupta, Chitta Ray, Rāichand Varāl, Vishenchānd Barāl and Pankaj Kumār Mallik; and the singers K. Mallik, Āngur Bālā, Indu Bālā, Harimati, Kamalā Jhariā, Rādhārāni, Shaila Devi, K.C. De, Kānan Devi, Juthikā Ray, Shachin Dev Barman, Abbasuddin Ahmed, Satya Chaudhury, Mrināl Kānti Ghosh, Jaganmay Mitra, Suprabhā Sarkar and Kundanlāl Sāigal.

3. FILM AND 'PEOPLE'S MUSIC'. Bengali film music grew out of the music of Bengali professional theatre and has come to dominate the modern musical scene since the inception of sound film in Calcutta in 1931 and the subsequent use of play-back singing. Initially Bengali film music was shaped by the writers and directors Hiren Basu, Pankaj Kumār Mallik, Rāichand Varal, K.C. De and Kamal Dās Gupta. Although at first the songs were based on 'light' Hindustani genres, songwriters and composers have subsequently turned to other more popular and often international genres for inspiration. This has caused some commentators to make unfavourable comparisons with earlier film scores, which they claim have an identifiably Bengali character.

The Indian People's Theatre Association (IPTA) was founded in 1943 in opposition to international imperialism and fascism. It had a great effect across the country and initiated, in Bengal in particular, a music movement known as 'people's music'. The principal inspiration for this music movement came from the cultural programme of the Communist Party of India and the IPTA, whose activists wanted to reach the working-class people in Bengal with the message of their struggle to restructure society on a socialist model. Vinay Ray, Jyotirindra Maitra, Hemānga Biswās and Salil Chaudhurī who initiated the movement as songwriters, composers and organizers, were quickly joined by many other activists, and the movement that began in Calcutta soon spread to Bengali villages.

### *II. Music after 1947*

Urban music in West Bengal has largely been confined to film and record production. All India Radio Calcutta also played a role, while television ownership has only recently become at all widespread. A group of talented songwriters, composers and performers joined those who had been working from the 1930s: Mohinī Chaudhurī, Śyamal Gupta, Gauripasanna Majumdār, Pulak Bandyopādhyāy and Shivadās Bandyopadhyay as lyric writers; Anupam Ghaṭak, Rabin Chattopādhyāy, Hemanta Mukhopādhyāy, Nachiketa Ghosh, Salil Chaudhurī, Dilip Sarkār, Sudhin Dāsgupta, Pravir Majumdār, Abhijit Bandyopādhyāy and Anal Chattopādhyāy as composers; and a generation of singers, including Hemanta Mukhopādhyāy, Dhananjay Bhaṭṭācharya, Pānnalal Bhaṭṭāchārya, Śyamal Mitra, Satināth Mukhopādhyāy and Manavendra Mukhopādhyāy. The songs of Rabindranath Tagore are becoming increasingly popular again with an educated urban élite, and *Nazrulgīti* have retained their popularity. The 'people's music' movement, after its extremely popular initial impact, suffered a setback due to ideological divisions within the Communist Party and its subsequent split into the Communist Party of India and the Communist Party of India (Marxist).

Urban music in Bangladesh took two different directions, patriotic and modern song. Patriotic songs, like those leading up to Independence in 1947, grew out of popular protest. The people of East Pakistan were seen by the government in West Pakistan as a population to be dominated and exploited. Organized protest in East Pakistan against West Pakistan started as early as 1948, on the status of Bengali as a state language. The Language Movement reached its culmination on 21 February 1952, when demonstrating students and other activists were fired upon and killed by the police. This marked the beginning of a popular struggle that culminated, under the leadership of Sheikh Mujibur Rahman, in the War of Liberation in 1971, which lead to the founding of the independent nation of Bangladesh. The songs that accompanied the movement were often those of Rabindranath Tagore, Dwijendralāl Ray, Rajanikānta Sen, Atulprasād Sen and Kāzi Nazrul Islām, and they became powerful symbols of Bengali nationalism. In addition, songs of IPTA were sung. Poets and composers from East Pakistan also worked together to produce a repertory of patriotic song, including the great song of the Language Movement of 1952, *Can I Forget 21 February, Tinged with my Brother's Blood?*, with a text by Ābdul Gaffār Chaudhury and music by Āltāf Māhmud.

During the nine months of the War of Liberation a group of songs, now known as the songs of the Liberation War, were regularly broadcast from the Independent Bangladesh Radio Station. They included songs of the earlier movements and the principal song of the freedom struggle, *My Golden Bengal, I Love You* by Rabindranath Tagore, which subsequently became the national anthem of Bangladesh. Songs that were newly composed include the extremely popular *Victory to Bangladesh and Victory to Bangladesh, Bangladesh will Win.*

Before partition all institutional support for popular urban song had been located in Calcutta. Dhaka did not possess the infrastructure to produce records and films; radio was the only medium that was established. Film production started up in the early 1960s and television later in the decade. There was little development from record companies. Despite these initial limitations, composers and lyric writers worked in close cooperation during the 1950s and 60s and built up a body of popular song that provided the foundations for contemporary musical activity in Bangladesh. Composers, lyric writers and performers who have contributed to the development of music in Bangladesh include the composers Ābdul Āhad, Yusuf Khān Quoreshi, Ābdul Hālim Chaudhuri, Samar Dās, Kāder Zāmeri, Khādem Hussain Khān, Sheikh Lutfur Rahmān, Sheikh Mohitul Huq, Dhir Āli, Mansur Āli, Āltaf Māhmud, Rabin Ghosh, Khān Ātāur Rahmān, Subal Dās, Satya Sāhā, Khandakār Nurul Ālam, Āzad Rahmān and Sujeya Śyām; the writers Sikandār Ābu Jāfar, Sayed Sidiqui, Māsud Karim, Āzizur Rahmān, Ābdul Latif, Khān Ātāur Rahmān, Mohammed Maniruzzāmān, Abu Hena Mostafā Kāmāl and Gāzi Mazhārul Ānwar; and the performers Feroza Begum, Āfsari Khānam, Husnā Bānu, Sanjidā Khātun, Fāhmida Khātun, Ajit Ray, Āltaf Māhmud, Jāhedur Rahim, Sukhendu Chakrabartī, Ātiqul Islām, Ānjuman Āra Begum, Ferdousi Rahmān, Ābdul Jabbār and Nilufar Yāsmin.

### *III. Local traditions*

Although Bengal has strong and diverse rural musical traditions that have influenced many of the urban musics described above, the flow of urban media into rural districts is now displacing traditional musics, with the result that many are now no longer performed. Bengal is also home to a considerable Ādivāsī population, one group of which are the Santāls, who live in the Burdwan and Birbhum Districts of West Bengal and the northern parts of Bangladesh (*see also* INDIA, §VII, 3). They perform the dance and song genre *jhumar*, usually accompanied by a bamboo flute and a MADAR drum, which like *bāul gān*, has been influential on urban Bengali composers, including Kazi Nazrul Islām.

1. *Bāul gān*. 2. Occupational songs. 3. Narrative and dramatic genres.

1. 'BĀUL GĀN'. Baul is a Bengali heterodox religious sect, characterized by its male and female followers' rejection of caste and scripture-based ideals and their assertion that the mind and body are the paths to enlightenment, in part derived from the *bhakti* ('devotional') Vaisnava traditions of Śrī Caitanya. Song (known as *bāul gān*) and dance are important elements of devotion and a means of earning a living for Baul mendicants, and their songs are widely known and popular throughout Bengal, perhaps due to the interest shown by composers such as Rabindranath Tagore. There is, in theory, no one situation that is considered most appropriate for the performance of *bāul gān*, and a Baul may be reluctant to perform texts that deal with secret beliefs in public. However, there are collective situations, *melā* ('fairs') and *utsab*, where it would be considered odd if a Baul did not perform.

The Jayadeva Melā held at Kenduli is one of the most popular religious fairs in Bengal. The large crowds attracted to the event, which lasts for a couple of days, provide good audiences for the Bauls who provide entertainment, often performing for long stretches of time. A slightly different environment is provided by the Pous Melā, held at Rabindranath Tagore's school, Santiniketan. The performances at this event tend to be folklorized, with scheduled times, a performance platform and a largely educated and middle-class audience. An *utsab* is a smaller gathering, often organized by an individual family or religious group, where the music-making is more collective and the festivities domestic. These may also take place on the anniversary of a famous Baul, at their place of burial or worship. The annual Baul Festival in Kustia in Bangladesh (in memory of Lālan Śāh, the greatest Baul poet of Bengal), has now acquired national status.

The songs themselves, while not explicitly stated to be in particular rāgas, do bear some relation to classical rāgas in scale forms and characteristic melodic phrases. Baul musics are to a certain extent identified by the instruments they play to accompany their own singing. The most characteristic of these are: the VARIABLE TENSION CHORDOPHONE instruments *gōpīyantrā* and *khamak*; the *dōtārā*, a four-stringed plucked chordophone; *ghuṅur* and *nūpur*, ankle bells; and the *duggi*, a small kettledrum with a clay body, frequently paired with the *gōpīyantrā*.

2. OCCUPATIONAL SONGS. *Bhātiāli* are boatmen's songs, sung by people in the low-lying river regions of West Bengal and Bangladesh. They are characterized by long melodic phrases that move from a middle register, via clusters of pitches, to a high concluding pitch. There are references in medieval texts to a rāga Bhātiāli or Bhātiāri, which some musicologists assert has a connection with the present-day genre. Other songs that have a connection with boats are *sārigān*. This is a collective term for 'work song', and their quick tempos and regular rhythms may be seen as an inducement to physical labour. One of the best known types of *sārigān* is that sung for boat racing by the crew, accompanied by a thin brass gong or a drum. With the mechanization of physical work *sārigān* are fast disappearing.

*Bhaowāiyā* denotes diverse genres originating in the high and dry land of Rangpur in Bangladesh and Coochbihar in West Bengal. One of these is a vocal genre associated with bullock-cart drivers. *Bhaowāiyā* have a characteristic 'voice break', when the singer momentarily interrupts the melody with a plosive sound. A further genre associated with occupation is *jhāpān*, the snake charmers' song. Previously, nomadic groups of snake-charmers, often travelling by boat, would catch snakes, treat snake bites and display snakes for entertainment. They would accompany these activities with songs in praise of Manasā, the snake goddess.

3. NARRATIVE AND DRAMATIC GENRES. *Chau* is a dance-drama found in Purulia district, West Bengal, and in adjoining areas in Bihar and Orissa (*see* INDIA, §IX, 2(i)(a)). The narrative songs, which are believed to be derived from *jhumar*, have mythological texts. A song genre widely performed in the Rajshahi district of Bangladesh and the Maldaha district of West Bengal is *gambhīrā*. The genre name refers to Śiva, and previously these were songs addressed to the deity. This is no longer the case; they are now narrative compositions, combining singing, dancing and acting that deal with everyday affairs, often expressing problems that rural people confront. Ballad recitation traditionally known as *puthi-pāṭh* ('reading') is a form of singing. The *bayāti*, which

here means 'reader', sings the narrative by chanting a melody made of three or four notes.

*Jārigān*, a narrative genre of the Muslim community, began as a commemoration of the Karbala massacre (680 CE), in which one of the grandsons of Hazrat Muhammad was killed. Present-day *jārigān* also comprises secular stories (mythological and historical) as well as religious and political themes. The music unfolds through solo narrative and strophic singing by the *bayāti* ('leader'), and at the end of each section the chorus (*dohār*) sings a refrain in a faster tempo. The *jāri* ensemble is led by a double-headed drum and includes a harmonium, small brass cymbals and bells, all played by members of the chorus. The *dohār* stand around the leader, who sways, crouches and swings both hands to signal their entry.

The general Bengali term for sung drama is *pālāgān*, of which the most popular rural form is *yātra*. This developed towards the end of the 18th century and, although mostly spoken, is heavily dependent on songs, music and dance. The plots are based on religious and historical subjects, and the performance requires colourful costumes and make-up. A raised, square platform serves as an open-air stage, and the audience sits on all sides. The stage and the audience are sheltered by a large canopy about nine metres above the ground. The instrumental ensemble sits on the floor close to the stage. This consists of Western instruments such as saxophone, trumpet, clarinet, violin and harmonium, and local ones such as *jhāñj* (cymbals), *khanjani* (small cymbals), *mandirā* (paired brass idiophones) and *ḍhol*. The performance begins with a long, slow instrumental prelude, which also acts as an interlude between sections and concludes the performance. *Yātra* usually begin at 9 or 10 p.m. and continue almost until dawn. Participants in a *yātra* usually belong to a guild; a single performance may require more than 30 performers, including actors, dancers and musicians.

Although not strictly a narrative genre, *kavigān* revolves around a question from mythological literature. It takes the form of a poetic contest between two singing parties, each led by a *kaviyāl*, the leading poet, who is supported by a singing group called the *dohār*. One poet–singer performs his extemporized 'questions' and challenges his opponent to refute them with 'answers'. The performance is divided into several sections interspersed with breaks. The audience judges the contest and chooses the winner on the strength of the performers' use of alliteration, puns, imagery and wit. This complex tradition developed during the late 18th and mid-19th centuries and is equally popular in urban and rural areas. *Letogān* is a similar genre found in Burdwan District in West Bengal. It includes acting and dance, and the leading poet is called the *godākavi*.

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KARUṆĀMAYA GOSWAMĪ

**Bengoecha de Cármena, Soledad** (*b* Madrid, 21 March 1849; *d* Madrid, 1893). Spanish composer. She studied the piano, harmony and instrumentation with Arriola, Jesús Monasterio and Ledesma. During her childhood she took part in the concerts organized by her father at home. The first performance of her Mass (1867) was received with enormous enthusiasm, and the Madrid critics wrote that the beauty of its texture was reminiscent of Renaissance Spanish polyphony. In 1874 her zarzuelas *Flor de los cielos* and *El gran día* were produced in the Teatro Jovellanos, Madrid. The zarzuela *A la fuerza ahorcan* (1876) was performed only twice, despite critical praise. Her finest works were the overture *Sybille*, composed in Paris in 1873 (première 1875), and the *Marcha triunfal*, both performed at the Sociedad de Conciertos, Madrid. Her musical style combines elements of German music and Italian opera. She was a founder-member of the Sociedad Artístico-Musical de Socorros Mutuos.

WORKS
*(selective list)*

Stage (all zarzs, first perf. in Madrid): Flor de los cielos (1, N. Serra), 5 April 1874; El gran día (1, Serra), 5 April 1874; A la fuerza ahorcan (3, P. Vizcaino), 6 March 1876
Orch: Sybille, ov., 1873; Capricho, orchd F. Espino; Geneviève, melody; Marcha triunfal
Sacred: Misa [Mass], 1867; Ave verum, T/S, C, chorus, 1881; O salutaris hostia, S, C (Madrid, 1881); Salve, S, chorus, pf/hp, 1883; Benedictus; 2 salutaciones a la Virgen, S, chorus, hp; Salve coreada
Other vocal: Les larmes, S, pf, 1873; Balada (Serra), 1v, pf; Serenata (R. Zapzter de Otal), 1v, harmonie-flûte, pf
Pf: Scherzo (Madrid, 1868); Gran vals de concierto (Madrid, 1869); Capricho, scherzo (Madrid, 1872); Marcha triunfal (Madrid, 1883); Mazurca, 1893

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RAMON SOBRINO SANCHEZ

**Bengraf, (Johann) Joseph** (*b* Neustadt an der Saale, nr Würzburg, 20 June 1745; *d* Pest, 4 June 1791). German composer. His father Michael Bengraf was a town

musician in Neustadt. He settled in Pest about 1776 and in 1784 became *regens chori* at Pest parish church, for which he wrote much sacred music: as late as 1831 the music catalogue of the church listed about 130 works by him. His inventories of the church's instruments and music (1786–90, 1791) reveal a lively, up-to-date music programme. He also composed secular music, of which his *Ballet hongrois* (1784) is regarded as the earliest known example in print of the then newly developed Hungarian dance form, the *verbunkos*.

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Ens: 24 deutsche, 24 menuets, 2 vn, 2 ob/2 fl, 2 hn/2 tpt, bn, timp, b; Divertimento, 2 vn, 2 va, vc, ob, hn; Sextet, 2 vn, 2 va, vc, hn; 6 str qts, ed. in Musicalia danubiana, vi (Budapest, 1986); Variazioni di diversi soggetti, vn, vc

Kbd: 3 divertissements ... avec un ballet hongrois, hpd (Pest, 1784), ballet ed. in Szabolcsi; 12 magyar tántzok [12 Hungarian Dances] (Vienna, 1790), ed. in Musicalia danubiana, vii (Budapest, 1986); 20 deutsche Tänze; 12 Deutsche; other pieces pubd in anthologies

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ÁGNES SAS

**Bengtsson, Erling Blöndal** (*b* Copenhagen, 8 March 1932). Danish cellist. He studied with Fritz Dietzmann in Copenhagen, 1937–45, and with Piatigorsky at the Curtis Institute of Music, Philadelphia, 1948–50. He made his recital début in Copenhagen in 1936, and his concerto début with the Tivoli SO in 1942, after which he followed an international solo career, playing with leading orchestras and conductors. He performed the Walton concerto with the BBC SO conducted by the composer in 1958, and has given the first performances of many works by Scandinavian composers. From 1949 to 1953 he taught at the Curtis Institute, for some time as Piatigorsky's assistant. He was professor at the Copenhagen Conservatory, 1953–90, and also taught at the Swedish Radio Music School in Stockholm, 1958–78, and at the Hochschule für Musik in Cologne, 1978–82. In 1990 he was appointed professor at the University of Michigan School of Music at Ann Arbor. Bengtsson has made numerous recordings including all the Beethoven sonatas and the Bach suites. His playing has warmth, security and elegance and a deep musical understanding. He plays a cello by Nicolas Lupot dated 1823. He was made a First Knight of the Danish Order of Dannebrog in 1965.

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MARGARET CAMPBELL

**Bengtsson, (Lars) Ingmar (Olof)** (*b* Stockholm, 2 March 1920; *d* Stockholm, 3 Dec 1989). Swedish musicologist. He studied the piano with Olof Wibergh at the Stockholm Royal Conservatory (1937–40) and then privately with Gottfrid Boon, making his début in 1942; concurrently he studied at the universities of Stockholm and Uppsala (from 1941), specializing in musicology under Moberg, and with Handschin at the University of Basle (1947), where he gained practical experience with the Schola Cantorum Basiliensis. He was active as a music critic for the Stockholm daily *Svenska dagbladet* (1943–59), as a pianist and harpsichordist (until 1955) and from 1947 as lecturer at the musicology institute of Uppsala University; in 1955 he took the doctorate there with a study of J.H. Roman's instrumental music and was appointed reader. He succeeded Moberg as professor (1961–85), and was also elected president of the Swedish Society for Musicology (1961–86) and editor of its journal; in 1962 he became editor of *Studia musicologica upsaliensia: nova series*. He was also a moving force in the publication of Swedish music, especially through the editorship of the series Monumenta Musicae Svecicae (1958–) and the Berwald edition. In 1965 he founded the Swedish Archive of the History of Music.

Bengtsson's studies of 18th-century Swedish music are particularly important and his practical experience of earlier music informs his musical editions as well as his valuable revised and much enlarged edition of Dart's *The Interpretation of Music*, issued in Swedish as *Musikalisk praxis*. His wide range of interests and the ability to systematize knowledge are manifest in his important survey of the discipline of musicology, *Musikvetenskap*. In his own writing, as well as in his leadership of musicology in Sweden, he showed an increasing interest in descriptive and analytical theories of music.

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JOHN BERGSAGEL/HENRIK KARLSSON

**Benguerel (y Godó), Xavier** (*b* Barcelona, 9 Feb 1931). Catalan composer. Between 1940 and 1954 he lived in Chile, where his parents were in exile because of the Spanish Civil War. In 1954 he returned to Barcelona, where he studied with Taltabull. He finished his musical education on a mainly self-taught basis; at the same time, by joining the Generación del 51, he quickly became part of the Catalan musical movement. He has received commissions from The Hague, the Berlin Schütz Festival, the Baden-Baden SWF, the Zagreb Biennial, the National and Radio and Television Orchestras of Spain and the festivals of Alicante, Barcelona, Perpignan and other towns.

Aesthetically, Benguerel's music has its foundations in the great masters of the century, Bartók, Schoenberg and Stravinsky, whose postulates he adopts and personalizes, at the same time incorporating the resources of the new Polish school. Prominent in his copious output, which embraces practically the full range of muscial genres, is his continual interest in timbre and his handling of tension. Among his most important works are *Paraules de cada día*, *Arbor*, the Cello Concerto, the *Llibre vermell*, *Set Faules de La Fontaine* and the *Missa spirensis*. Some of his vocal music is based on texts by his father, Xavier Benguerel Llobet.

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FRANCESC TAVERNA-BECH

**Ben-Haim** [Frankenburger], **Paul** (*b* Munich, 1 Oct 1897; *d* Tel-Aviv, 14 Jan 1984). Israeli composer of German birth. After serving in World War I, he graduated from the Munich Academy of Music (1920) where his teachers included Friedrich Klose (composition). He went on to hold the posts of choral director and vocal coach at the Bayerisches Staatstheater under Bruno Walter and, in 1924, became Kapellmeister of the Augsburg Opera. He was also active as a pianist. His early compositions, written during these years, include the String Trio (1927), which demonstrates his fondness for stylistic pluralism in its juxtaposition of extreme chromaticism and jazzy rhythms, and works that display the influence of Orientalism (*Pan*, 1931) and neo-classicism (Concerto grosso, 1931). His friendship with the Jewish composer and organist Heinrich Schalit (1886–1976) led to the composition of a number of *a cappella* motets on biblical texts, culminating in a setting of Psalm cxxvi 'Wenn der Herr'

(1929) that was well received at the Nürnberger Sängerwoche (1931).

With the rise of Nazism and Hitler's ascendance to power, Frankenburger emigrated to Palestine (October 1933) where he changed his surname to Ben-Haim, after his father's Hebrew name. One of many refugee composers from central Europe, he worked towards an appropriate mode of expression for his new life within a heterogeneous emigrant Jewish society. Although he fulfilled a few conducting engagements with the Palestine Orchestra (founded 1936), he concentrated primarily on composition and teaching, holding appointments at the Shulamit Music School, the Jerusalem Academy of Music and the Music Teachers' Training College. He learnt Hebrew and became interested in modern Hebrew poetry, writing a series of intimate Hebrew lieder to poems by Hayyim Nahman Bialik (*Hakhnisini*), Rahel (*Akara*, 'The Barren', 1939) and others, as well as the biblical verse *Shimu iyim elai* ('Listen O Isles unto Me', 1945).

In 1939 Ben-Haim began a long period of collaboration with Bracha Zephira (1910–90), a folksinger of Yemeni descent. As well as serving as her accompanist, he transcribed and arranged around 35 of her songs for various instrumental ensembles. Through their partnership he became familiar with the tunes, vocal production and intonations of traditional Middle Eastern music, features he borrowed for use in his own works. Zephira's melodies can be heard in the First Symphony (1940), integrated into the primary thematic material of the slow movement, the Clarinet Quintet (1941) and the Piano Concerto (1949).

Brought to prominence through commissions and frequent performances of his works by artists such as Menuhin, Pressler, Bernstein, Heifetz, Wiesel and others, Ben-Haim became internationally known soon after 1945. His flowing melodies, idiomatic instrumental writing and rich orchestration made his music appealing to audiences all over the world. Although he held the music of Bach in highest esteem, he was also strongly influenced by the harmonic and melodic styles of Debussy, Ravel and Falla and the dramatic and symbolic expression of Mahler. While most of his music is tonal with modal embellishment, he used dodecaphony to depict strong images, such as the dry bones in the *Vision of a Prophet* (1959).

Ben-haim's honours included the 1957 Israel Prize for the orchestral work *The Sweet Psalmist of Israel* (1953). In 1972, after attending an honorary concert organized by the City of Munich, he was severely injured in a car accident that left him partially paralysed; this condition substantially limited his activities during the last 12 years of his life.

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*(selective list)*

Vocal: Ps cxxvi 'Wenn der Herr', male vv, 1929; Entrückung (S. George), Bar, pf, 1931; Pan (H. Lautensack), S, orch, 1931; Joran (R. Borchardt), S, T, Bar, B, chorus, orch, 1933; Akara [The Barren] (Rahel), 1v, pf/str qt, 1939; Variations on a Hebrew Melody, 1v, vc, pf, 1939; Hakhnisini [Take Me under your Wings] (H.N. Bialik), 1v, pf, 1940; Ps xxi, 1v, orch, 1940; Shimu iyim elai [Listen O Isles unto Me], A/Bar, pf, 1945; Liturgical Cant. (Pss), Bar, chorus, orch/org, 1946–50; Ronni, akara [Sing, O Barren] (Bible: *Isaiah*), SATB, 1947; Songs without Words, 1v, orch/pf, 1951 [arr. various ens]; Hazono shel navi [The Vision of a Prophet] (Bible: *Ezekiel*), T, SATB, orch, 1959; Bein hadassim [Myrtle Blossoms from Eden], S, Mez/Bar, pf/orch, 1966; Kabalat shabat (Friday evening service, Union Prayer Book), 1966; 80 German lieder, 1912–31; arrs. of traditional Middle Eastern songs, 1939–56; other Hebrew lieder

Orch: Concerto grosso, 1931; Sym. no.1, 1940; Yizkor [In memoriam], vn, orch, 1942; Sym. no.2, 1945; Conc., str, 1947; Conc., pf, orch, 1949; Fanfare to Israel, 1950; Zeim zmirot Yisrael [The Sweet Psalmist of Israel], hpd, hp, orch, 1953; Music for Str, 1956; Lamenatseah mizmor [To the Chief Musician], 1958; Capriccio, pf, orch, 1960; Dance and Invocation, 1960; Vn Conc., 1960; Vc Conc., 1962; The Eternal Theme, 1965; Sym. Metamorphosis on a Bach Chorale, 1968; Rhapsody, pf, str, 1972

Chbr and solo inst: Str Trio, 1927; Str Qt, 1937; Cl Qnt, 1941; Sonata, G, vn, 1951; Serenade, fl, str trio, 1952; Poème, hp, 1959; Str Qt, 1973; Music for Vc, 1977; Chbr Music, fl, va, hp, 1977

Kbd (pf, unless otherwise stated): Nocturne, 1936; 5 Pieces, 1943; Sonatina, 1946; Melody and Variations, 1950; Sonata, 1954; Music for Pf, 1957; Music for Org, 1966; Music for Pf, 1967

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Principal publisher: Israeli Music Publications

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JEHOASH HIRSHBERG

**Benigni.** The published inventories of the Trent codices (DTÖ, xiv–xv, Jg.vii, 1900, and DTÖ, lxi, Jg.xxxi, 1924) list Benigni as the composer of a textless three-voice piece in *I-TRmn* 90 and *TRmd* 93, dating from the mid-15th century. In both cases the ascription has been read incorrectly: it is most probably Benigun. Since the same song is intabulated in the Buxheim keyboard manuscript (*D-Mbs* Cim.352*b*) with the title *Se belle anglicum*, it is likely that the composer was English, and was presumably JOHANNES BEDYNGHAM.

DAVID FALLOWS

**Benigun, Johannes.** *See* BEDYNGHAM, JOHANNES.

**Benin** (Fr. République du Benin) [formerly Dahomey]. Country in West Africa. Its frontiers, which cover an area of 112,622 km² and which result from the colonial partition of Africa at the end of the 19th century, do not correspond to any natural boundaries. With a population of 6·22 million (2000 estimate), the country groups together a number of peoples among whom there was no sort of unity before their conquest.

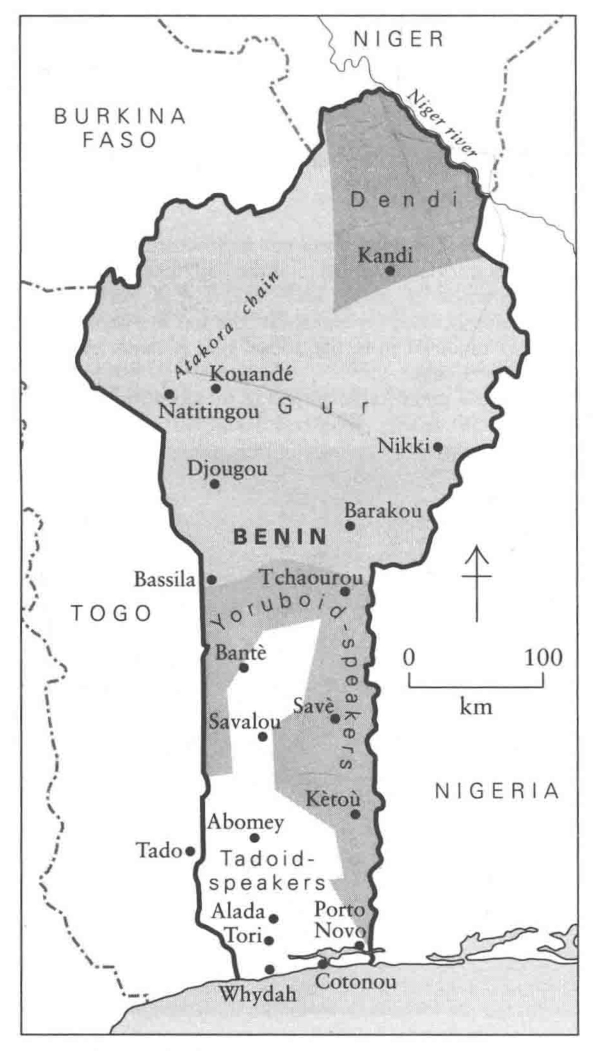
Lying north to south, Benin extends from the Niger to the Atlantic and forms a perpendicular cut through both the climatic zones and the West African societies that run from east to west, parallel to the coast of the Gulf of Guinea. From north to south, one moves progressively from dry, sparsely populated tropical regions to humid, densely populated equatorial regions. In the north-west a mountain massif that straddles Togo and Benin constitutes a region of its own.

1. Languages and ethnic groups. 2. Musical traditions of the main linguistic groups: (i) Tadoid-speaking peoples (ii) Yoruboid-speaking peoples (iii) Gur-speaking peoples. 3. Modern developments.

1. LANGUAGES AND ETHNIC GROUPS. Linguistically, Benin may be divided into three broad regions: the north, where most of some 25 different languages, spoken by peoples sometimes ethnically quite distinct from one another, belong to a linguistic group called Gur, and the south, where an equivalent number of languages forms two quite separate groups, presently labelled Tadoid (or Gbe) and Yoruboid. Tadoid languages are part of a greater linguistic group called Kwa, extending westward

through Ghana to Côte d'Ivoire and Liberia. Yoruboid languages are part of another group called Benue-Congo, extending eastward through Nigeria and Cameroon. Responding to this great diversity of languages, lands and climates, Benin is equally ethnically diverse. These linguistically divided regions interpenetrate at certain points and to varying degrees and often form enclaves. Each region is composed of several subgroups with their own characteristics (fig.1).

Throughout the country, with the exception of the north-western mountainous region of Atakora, more or less centralized and stable organizations of the kingship type have imposed themselves on regional populations since colonial times, thus giving birth to strata in the society, each with, at least partly, its own musical repertory. Another division is that separating initiated and non-initiated people, with, again, important consequences concerning music. All this, together with the cultural differences between men's and women's musical practices, as well as those between young people and adults, results in a highly diverse number of musical styles.




1. *Map of Benin showing the major linguistic groups*

2. Musical traditions of the main linguistic groups.

*(i) Tadoid-speaking peoples.* ('Tadoid': from Tado, capital of the ancient Aja kingdom, located in Togo). Their languages are closely related to Ewe, spoken in Togo and eastern Ghana, and they occupy the whole of the coastal region and the greater part of the south of Benin. Although this region may be subdivided historically, culturally and musically into provinces corresponding to ancient kingdoms, it will be treated here as a whole.

A type of xylophone, the largest known, is found between Tori and Porto Novo (fig.2). It is in fact two log xylophones juxtaposed but forming an inseparable unit. The larger instrument is placed across an earth pit. It comprises seven to ten keys, of which the largest is a beam about 150 cm long, the smallest about 90 cm long. The musician sits on the edge of the pit with the four keys of lowest pitch on his left and the rest on his right. He strikes the instrument with two beaters of different shape, material and weight, the heavier being held in the left hand.

The smaller xylophone is placed opposite. This smaller instrument comprises eight keys and is played by two musicians. The two xylophones are tuned differently: the keys of the small one are tuned to regularly ascending pitches, while the keys of the large one are tuned to pitches arranged in a saw-tooth fashion. The two xylophones form a sacred instrument that is brought out only on certain occasions and for certain *vodun* (gods).

Between Savalou and Porto Novo another instrument is found that is unique to this region, although a related form is used in parts of neighbouring Nigeria; it is the raft zither with bound strings (fig.3). This is relatively large, about 50 cm long by 20 cm wide, usually with 12 strings in two groups of six. It is an idiochord made from a number of palm stems tied together to form a flat board or raft; each string is a raised strip of a stem to which it remains attached at either end. The strings are held taut by two transverse bridges, one at each end of the instrument, and are stopped by sliding rings. They are bound by a ribbon of reed wound tightly round each string to weight it and thus lower its pitch. This initial tuning, determined by the weight of the string, is modified by varying the tension with the sliding rings. A small reed stem that serves as a buzzer is attached to each string.

Although it is gradually disappearing, the raft zither is often played with the bark flute and is used to accompany singing. A bark zither with a single string, used as a musical toy by children, is made from a palm stem that is much longer than those used for the raft zither. The centre of the stem is placed on a resonator made of an inverted half-gourd resting on the ground. The instrument is played by two people: one strikes the string with two fine sticks while the other stops it with a knife blade (Rouget, 1982).

Another instrument is the notched flute made of a liana stem that has been detached by heat. It has three finger-holes burnt in its length. The top of the pipe has a V-shaped notch and the bottom is partly closed by a small circular piece of gourd. In the 18th century, the King of Abomey granted a Whydah family the privilege of forming a bark flute ensemble to accompany long strophic songs performed by a chorus of women. Hunters use wooden whistles with a crescent-shaped mouthpiece and transverse bore. Side-blown ivory horns are played in honour of kings and princes by musicians who belong to their

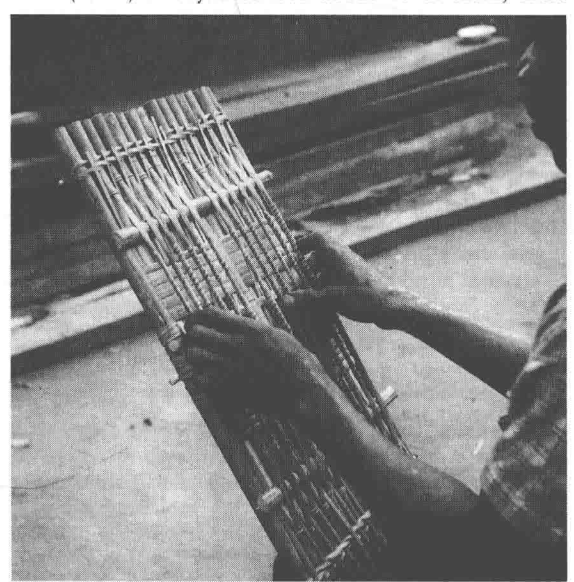
*2. Double log xylophone of the Gun peoples in southern Benin*

suite. The secret society of 'night hunters' uses large, side-blown oxhorns, which are played with a quite different technique.

The iron bell, which appears in several different forms, and the drum are the most frequently used musical instruments. The bell is used in every instrumental ensemble and often by itself to provide the rhythmic accompaniment to the singing. The bell that is used for secular purposes is made from a folded sheet of iron with its sides hammered and soldered together and extended by a shaft that forms a handle. It is struck with a wooden stick. Certain bells, dating from about the 17th century, are larger and up to 90 cm in length. The rhythm produced by the bell is a combination of one short and one long beat, in a ratio of two to three. This is the basis of what Jones called the 'standard pattern' of a large number of African rhythms. The bell used for religious music is made in the same general way, but is in fact a double bell consisting of two bells, side by side, joined at their vertices. These two bells are of unequal height and produce an approximate interval of a 7th. Other clapperless bells in secular use are made from a folded sheet of metal without a handle. They are often used in pairs and are recognized as being male and female, as are the double bells described above. Certain cults use bells that are struck inside and are cornet-shaped, slightly open in their length. The most common form is a single bell, but multiple bells are also found.

Rattles are of wickerwork containing rattling objects or are gourds strung with beads, shells or bones; both types have handles. Wickerwork rattles are usually shaken in pairs, one being held in each hand; gourds are played singly and are either shaken or hit against the palm of the other hand. The wide-mesh net with which the gourd is strung is knotted with beads if the instrument is secular, with cowries or snake vertebrae if it is sacred. The lamellophone used for entertainment has five or six small tongues made of iron; the sound-box is made of wood and is quite large.

There is a remarkable variety of membranophones. Da Cruz (1954) briefly described about 40 of them; these



*3. Raft zither of the Mahi (Maxi), Fon (Fõ) and Gun (Gũ) people in southern Benin*



*4. Drum played by a Fon musician using a stick with his right hand and a small bow with his left hand*

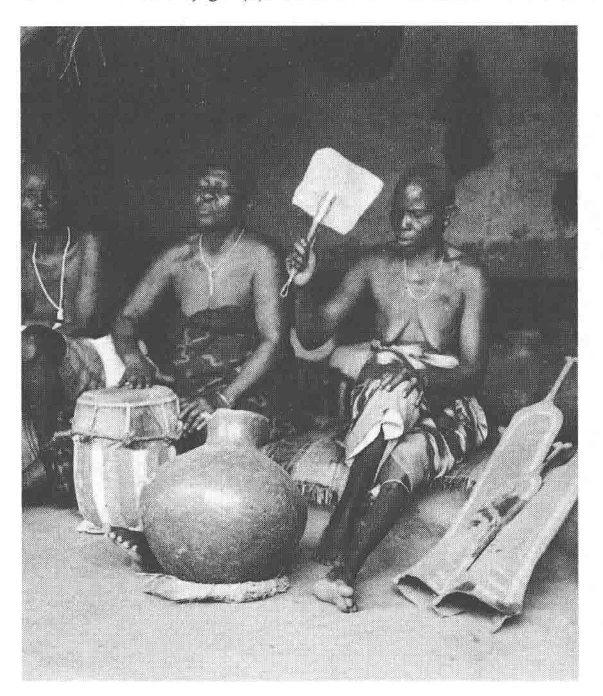
differ in the material and method of construction, the shape and height of their bodies, the methods of fixing the skins and the manner in which they are played. Most of them are single-skin drums and the membrane is always attached indirectly. The body is made either of wood or pottery; in the latter case the skin is attached by means of a wickerwork frame which almost entirely encloses the body. Certain instruments used at the Abomey court are of the same type as those found among the Asante (Ashanti) of Ghana and the Baoulé (Baule) of Côte d'Ivoire. They are drums played in pairs of male and female instruments resting obliquely on stakes and struck with forked sticks. These drums are used to sound the praise-names of kings and princes, the praise-names also being dance motifs.

Like all the Kwa languages, the Tadoid or Gbe (i.e. Ajagbe or Aja-Gbe, Fongbe or Fon-Gbe, Gungbe or Gun-Gbe, Mahigbe or Maxi-Gbe etc.) languages are tonal languages. The drums 'talk' by reproducing the inflections of the language, but in fact the words that are drummed are not identified unless the total phrase is itself already known; the patterns of sound are thus recognized rather than understood. Whether two sticks, a stick and a hand or two hands are used, the language tones are drummed by different types of opposition: either an opposition of place by striking the centre or the edge of the membrane, or an opposition of stroke through the use of 'checked' or 'unchecked' actions, or 'muted' or 'free' beats (in Jones's terms). The general principles of the system are described by Rouget (*RdM*, 1964). An ensemble of drums is generally composed of one 'talking drum' or pair of drums that jointly 'talk' and one or more accompanimental drums that are usually smaller. The ensemble is completed by a variable number of iron bells and rattles.

Among the small accompanimental drums, one is played with two sticks of different shape (fig.4): the right-hand stick is long and thin and the left-hand stick is in the shape of a small bow with a string made from a narrow strip of leather. One end of the bow is used either to stop the skin, which is struck with the other stick, or to obtain a different beat. Another type of drum found in this region is the rectangular frame drum (Schaeffner, 1958). Certain types of drum are reserved for particular uses, as were the war drums in the past. Secular and sacred drums are not always distinguished by their shape, but by whether or not they have been consecrated.

For funeral rituals, which occupy a very important place in the life of these peoples, different types of water-drum are used. The instrument consists of a rather large vessel, in principle of pottery, containing water on which floats an inverted half-gourd that is struck with a stick. The water-drum is usually played in pairs; it is accompanied by a variety of other rhythm instruments, the ensemble being used to accompany the singing and dancing during the vigils that follow interment or the celebrations that mark the end of mourning.

The percussion pots played by the queens at the courts of Abomey and Porto Novo have sometimes been wrongly included in the category of funeral instruments. These consist of large pottery vessels with rather narrow necks. They are placed on the ground in front of the player who strikes the mouth of each instrument with a type of leather fan, or sometimes with a wickerwork fan similar to that used to fan a fire (fig.5). The instrument produces a



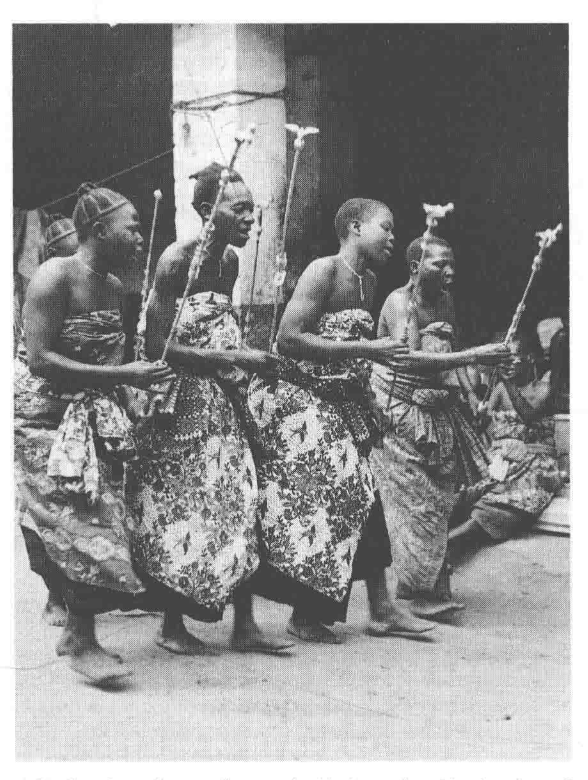
*5. King's wives playing a percussion pot (centre) and drum in Porto Novo, Benin*

hollow sound, which provides the ensemble with a beat akin to a basic pulse. Among the Gun in Porto Novo, it is used to accompany the songs and dances of the young queens at the king's court, and of young princesses among other branches of the royal family. Queens and princesses dance leaning on metal staves decorated with rings that jingle to the rhythm of their dance steps (Rouget, 1971; fig.6). Music and dances accompanied by the percussion pots may be performed at festivities in memory of the dead, but they are performed just as often on other occasions as they do not have a particularly funereal character and, unlike those which are accompanied by water-drums, they do not incur any of the prohibitions connected with burial rituals (Rouget, *IMSCR* 1964).

In these areas, where the population density is one of the highest in Africa and where traditions remain very much alive, there is an intense social life. Birth, marriage, death, seasonal rituals, collective work, district or village festivities, ancestor worship or ceremonies for the *vodun*, all provide an opportunity for music-making. Each occasion and each ritual has its own music, and each god and each family has its own musical repertory. There is therefore a great variety of genres, each containing many pieces. Purely instrumental music exists, for example, in the use of iron bells, which are struck while a grave is being dug, as also does purely vocal music, like the songs that are sung twice a day for nine successive days over the grave of a man or for seven successive days over the grave of a woman.

Music, however, is for the most part performed by a combination of instruments and voices with a wide range of possible combinations. Singing is always monophonic; as far as is known, polyphonic music is not found in the Tadoid areas. For certain choral songs, whether secular or sacred, the chorus performs in unison and unfolds the melody in an absolutely linear form; but for other songs the melodic line is enriched, almost thickened, by all sorts of improvised ornaments (sung, spoken, shouted and ululated), which are of a rhythmic rather than a melodic character (Koudjo, 1988). This vocal heterophony is practised only in the lively songs that generally accompany frenzied dances characterized by the violent, almost disjointed shaking of the shoulders. The singers clap their hands in a deafening manner or beat their breasts fiercely with both fists, roaring at the same time. With the performers well stimulated by good food and drink, these songs of rejoicing, whether accompanied only by a beer bottle struck with a nail or by drums, bells and rattles, give an impression of unbridled exuberance.

In contrast, other songs are extremely restrained. They consist of long sequences of stanzas, carefully composed both poetically and musically and remarkable for the length of their melodic phrases. The style of these 'long songs' (as they are called) varies from region to region, but they are on the whole epic–lyric compositions, full of allusions to the history of the clan, the village or the kingdom (Rouget, 1971). Some are sung by men, generally in pairs, who sing stanzas in turn and who are assisted by 'prompters' in case they fall victim to the magic machinations of an enemy and their memories fail them. This type of repertory is derived, at least in part, from the 'challenge songs' that were cast from village to village in the past. Others are sung by choruses of women. All are learnt and rehearsed at length before being performed in public. Performance of long songs by men takes place during popular concerts for audiences of several hundred people and by women during court ceremonies in the intimacy of the royal palace. These melodies are fundamentally tetratonic but with a tendency to pentatonicism (Rouget, 1996). Every long song is followed without a



*6. Jingles of metal staves decorated with rings, played by the wives of a Gun king to accompany dancing*

pause by a short song in quick tempo composed of a single stanza repeated a fair number of times. Sometimes this second part, which corresponds to a change in the dance, is more rhythmic than melodic, performed in styles reminiscent of speech song. Side by side with this music there exists an immense repertory of smaller songs of very different types, notably the *chantefable* (Rouget, 1962).

Although it has much in common with secular music, religious music is distinct from it in two respects. In the first place, the cult of the *vodun* gives rise to ceremonies in which music and dance form an integral part of an extremely elaborate ritual, which is developed as a structure in time and which, strictly speaking, constitutes a theatrical enactment. These ceremonies are thus a series of spectacles that include purely instrumental episodes, sung passages, recitatives, spoken or declaimed passages, dance sequences and mimed actions. A series of events forms a number of 'scenes' or 'acts' performed with magnificent costumes, displays of colour, a variety of protagonists, spectators and the scenic organization of the space. These combine to make these ceremonies a piece of musical theatre in the full sense of the term.

In the second place, the initiation into the cult of the *vodun* is performed in secluded places, each known as 'couvent' (a house of death), so called because as the initiates enter it they undergo a ritual death. The severe reclusion that the initiates undergo, sometimes for several years, is spent particularly in apprenticeship in a whole repertory of chants in a secret language. These chants are truly sacred; on no account can they be sung after final departure from the 'couvent'. The sacred chants are divided into the two categories of thanksgiving and quest chants. Each family of *vodun*, if not each *vodun*, has his own musical style. Taken as a whole, this sacred music shows three noteworthy features: an unusual vocal technique, the use of chromaticism and rigorous unaccompanied performance (Rouget, 1961). However, thanksgiving and quest songs and chants have quite different formal characteristics, the thanksgiving items generally being lengthy, often more than ten minutes, and the quest items being short, of the order of one to two minutes. They all, however, consist of highly elaborate forms (Rouget, 1990). They are learnt for a long time, rehearsed each day under the direction of a woman belonging to the hierarchy of 'féticheurs', who acts as choirleader, and must be performed perfectly. The thanksgiving chants are distinguished by their slow tempo, the length of the stanzas and the rigour and asceticism of the melodic pattern, which is broken by carefully calculated silences. They give an impression of intense spirituality.

With its totally opposite spirit and style, the music of the secret society of night hunters avails itself of a particular vocal technique, which also distinguishes it from the rest of the repertory. The vocal delivery of *vodun* song owes its distinctiveness to a specific vocal placement and tension (yet to be authoritatively described); but the calls of the night hunters, made back and forth among themselves as they take cover in the darkness at the bends in roads or lanes, are produced at the back of the throat so as to give a low and raucous utterance. This disguising of the voice is further accentuated by the effect of resonators of oxhorn placed in front of the mouth, or by the use of mirlitons. Moving about naked in the dark, the night hunters sometimes meet for processions on the roads. When they do this, they intone songs, in warrior style, in fierce voices and accompany them with long bellowings on their horns and with bells and iron tubes beaten frenziedly. High-pitched shrieks, strange or comical sounds, bursts of laughter, interjections emitted in cavernous voices are all mixed together, for the night hunters are mysterious beings who live in the sea and who speak the language of another world.

*(ii) Yoruboid-speaking peoples.* The eastern part of their territory is closely related, linguistically and ethnologically, to the neighbouring region of Nigeria, where the Yoruba form a people of several million inhabitants (*see* YORUBA MUSIC and NIGERIA). Since certain aspects of Yoruba culture, notably religion, have been maintained to a greater extent on Benin's side of the border, the corresponding music that has disappeared in Nigeria is still practised in Benin.

Like the cult of the *vodun* among the Fon and the Gun in Benin, that of the *orisha* among the Yoruba gives rise to magnificent ceremonies (Rouget, 1958), but ordered in a different way. Divine possession is more prominent, performers' roles are more individual, and although dance retains an important role, chanted speech plays a greater part. Chanted with clear language, but using texts that are often very difficult to understand, the liturgy of the *orisha* is imprinted with the same spirituality as that of the *vodun* (Laloum, Rouget, 1965). Whereas the Tadoid languages have only level tones, the softer inflexions of Yoruba, which has both level and gliding tones, give greater flexibility to the melody.

In the Yoruba area, the secret society called *oro* is comparable to that of the *zangbeto*, i.e. the 'night hunters' in the Tadoid area. The two societies use different musical instruments, but the music generally relates to the same aesthetic. Previously the *oro* was entrusted with the administration of justice, with the pursuit of wrong-doers, and with execution of those condemned to death. He makes himself known by his terrifying voice, which is that of the bullroarer, an instrument that may under no circumstances be seen by the uninitiated. His wife sings in a plaintive voice, which is produced by placing a mirliton made from a membrane of spider's cocoon in front of the mouth. Sometimes, in contrast, she yells in a piercing voice. For certain rituals an ensemble of bullroarers is used, in which several instruments of widely varying length are played together, the largest whirling slowly round and round to give a very low-pitched voice, that of the 'grandfather', and the smallest whirling rapidly round and giving a very high-pitched voice, that of the 'dog'. These artistically combined buzzings are supplemented by the continuous playing of two enormous drums and that of a third very small drum, the skin of which is very taut and whipped with fine sticks so that it whistles almost as much as it resonates. From time to time, the shout '*oro*' resounds, sung out in unison by all the participants to hail the miracle that is to be accomplished in the dark, the visible signs of which are spectacularly inscribed in the forest and will the next day stupefy the layman. Sacred music would thus seem to present in the Yoruba area as well as in the Tadoid area two opposed aspects: that of the unaccompanied chants for the *vodun* and the *orisha*; and the music of the secret societies, linked to the masks and the night. The latter, as much through the instruments used as by the use made of them, may be compared to the music of the 'sacred forest' of the Toma people in Guinea.

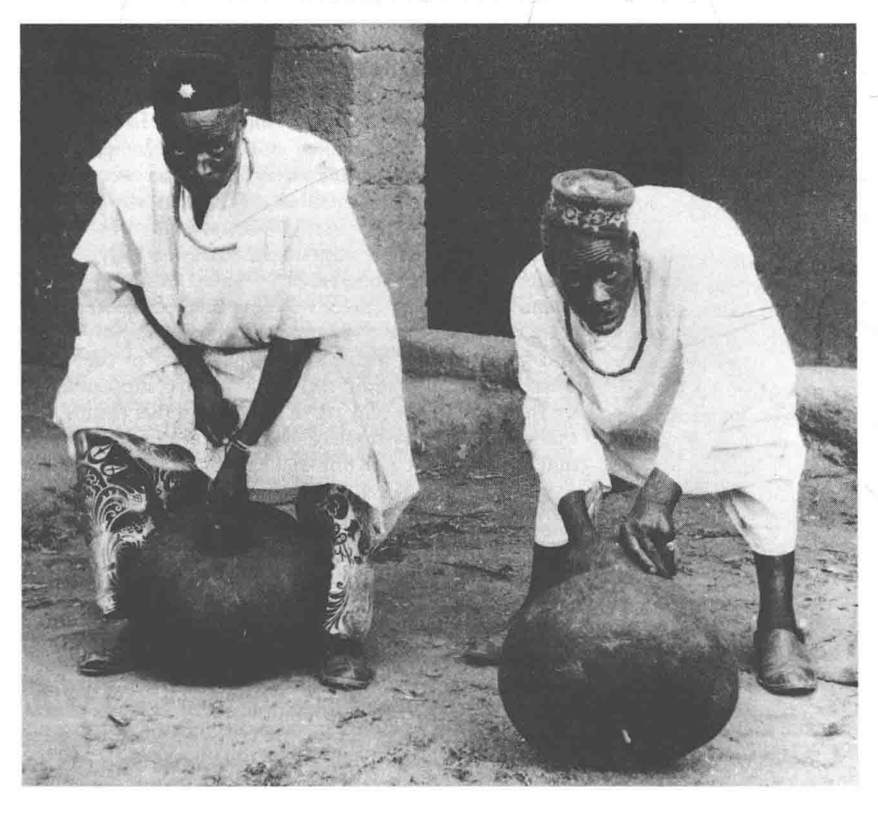
The Yoruba friction drum is particularly noteworthy (fig.7). It is made from the stem of a rush, which is inserted into the opening of a large gourd of water placed on the ground. The rush is held with one hand and rubbed with the other. The instrument, played in pairs, is used by members of the Ogboni society, which, in the past, was associated with the *oro*. Another secret society, known as *egungun* ('voices of the dead') or 'ghosts', plays an important role in funeral rites. The manner by which the 'ghosts' disguise their voices to sing in the course of their ceremonies, which resemble ritual theatre, is a noteworthy feature of music associated with masks. Completely hidden beneath speckled material cut from rich brocades, the 'ghosts' sing with raucous and extremely low-pitched voices that closely resemble those used for the 'leaf-masks' of the Basarí (Basari) of eastern Senegal for their agrarian rituals or those of the Tsogho (Tsogo) of Gabon for the ceremonies of Bwete (Bwiti).

The vocal music of a few peoples belonging to the western area of Yoruboid languages in Benin differs greatly from the music of the eastern side and more generally from the rest of the Yoruba area. Known as Itcha, Ife and Ana, these peoples, whose territory stretches also to Togo, sing polyphonically, an unknown practice among other members of the Yoruboid linguistic group. Their polyphony shows an extensive use of the interval of a 4th and is very different from the polyphony in 3rds of the Asante of Ghana or, among others, the Baoulé of Côte d'Ivoire. It also allows the voices greater mobility. Certain liturgical chants make a very particular use of chromaticism (Rouget, 1961).

Among Itchas, part-singing is, as far as is known, a musical practice of women. Young girls of 10–12 master this polyphonic singing. As a game or to accompany certain kinds of collective work, they sing short songs of elaborate strophic structures, one after another with quick tempos, and they are rigorously performed. Some girls also play a musical game in which two performers hold a long, hollow calabash tube. With their backs against a tree trunk, they stand side by side on one leg, keeping the other leg folded so they can beat the lower end of the tube against the thigh, while alternately opening and closing the upper end with the left hand in order to obtain two different sounds. The result is a rhythmic counterpoint in two parts made of a gentle and quiet series of bubbling sounds accompanied by the soft buzzing sound of a bead necklace coiled around the top of the calabash. Another game consists of playing a rudimentary kind of xylophone. This instrument is made of four short, stout and coarse rods of wood set across the two outstretched legs of the performer – usually a boy – who sits on the ground. These rods come from four different trees of four different densities and, therefore, yield differences in tone but not in tuning. This kind of xylophone exists elsewhere in West Africa (Rouget, 1969), notably among the Bariba of northern Benin.

*(iii) Gur-speaking peoples.* With the exception of the Dendi people and even more so the Fula (Fulani, FulBe or Fulɓe), who are scattered all over the region and have their own language and music, the entire population of the northern half of Benin belongs to the linguistic group called Gur. Nevertheless, a sharp distinction exists between east and west. The mountainous west, the Atakora, is inhabited by different small populations known as Somba (Sola or Solamba).

These societies are segmentary, with no central power, social stratification or people specialized in music-making. The common instrumentarium includes: drums (principally cylindrical with a snare), iron bells (struck with an



*7. Yoruba friction drums containing water, played by two members of the Ogboni secret society*

iron ring or consisting of a hoe blade), lithophones (often described as rock gongs), rattles, wood whistles with short or long tubes, side-blown flutes with finger-holes blown in solo, duo or larger ensembles, side-blown horns (antelope horn) and idioglot clarinets made of millet stem, but this inventory is certainly incomplete. There exists at least one known example (Duvelle, 1963) of a musical bow with a gourd resonator, an uncommon type of instrument in this part of Africa.

Rituals of different kinds, notably for agrarian or for age-specific festivities, make use of only a few of these instruments. However, for a great collective event, such as an important funeral ceremony (Arom, 1976), the whole of it may be mobilized, with the entire village involved. None of the instruments are tuned to each other. Each has its own individual tone colour together with its own way of being blown, struck or beaten. The sound is rhythmically organized. Despite a high degree of freedom and improvisation, each instrumentalist plays a complementary part. To the outside listener, this sounds like a rhythmic polyphony of tone colours, but for participants in the ceremony, this kaleidoscope of resonances is not only musical, it is also highly symbolic. Singing plays, of course, its part in the collective performance and takes two forms: dirges, which are long sentences sung by a woman in a speech-song manner, and dancing songs, which are brief repetitive melodies in call-and-response form.

The other part of north Benin, i.e. its central and eastern regions, differs from the west in that it was conquered by peoples who came from eastern regions located in what is now Nigeria. Among the different kingdoms of this area, known under the name of Borgu, Nikki is the most renowned. The king of Nikki had a powerful cavalry and reigned over an important population, the Baatonu, often called Bariba, whose language is spoken in most of this northern area of Benin. Bariba thus form a stratified society, with both nobles and commoners (and at one time freemen and slaves). Religious life also takes several forms: an autochthonous religion, Islam and the *bori*, a cult where possession trance plays a central role, borrowed from the neighbouring Songhai.

The music of the Bariba people is similar to the music of the Atakora peoples but has its own peculiarities. One example among many is the important role played by different kinds of rattles, the making of which is elaborate (Bio Tanné, 1986). Another particularity occurs in the music and dance called *teke*, which is performed for the enthronement not only of the great king but also of local chiefs. It is a hieratic dance performed by men, accompanied by drums. Performers sing while dancing and knocking together rods made of hard and sonorous wood, carved with care and often shaped in the form of a phallus.

Apart from the people's music, to which *teke* belongs, there exists a completely different court music performed only for kings. The ensemble that plays for the enthronement of the paramount king of Nikki is large, consisting of 16 long trumpets and four kettledrums (Bertho, 1951). These trumpets, called KAKAKI, are the same as those played for the Hausa emirs of neighbouring Nigeria. They are telescopic tubes of metal, and their overall length may vary between 2·5 and 4·25 metres (Ames and King, 1971). Men who blow them are professionals, members of a Hausa caste of musicians. As Schaeffner (1952) has shown, these instruments, of Middle Eastern origin, were introduced to Africa with Islam. At Kuande, capital of a smaller Bariba kingdom, the ensemble that performs every Friday (the Muslim day of prayer) in honour of the king is composed of only four *kakaki* and four drums, two of traditional cylindrical form and two of double-headed hourglass form. This last type of drum is probably also related to Islam. Music of this weekly ceremony requires the participation of singers, one of whom accompanies himself with a single-string fiddle (Arom, 1976). Singers as well as instrumentalists belong to a caste of musicians. The performance itself consists of vocal pieces in different styles and of different forms of praise for the king alternating with purely instrumental sections.

The aforementioned single-string fiddle, of which not only the bow but also the string is made of horsehair, is the principal musical instrument used for possession dances during the *bori* ritual. Tunes played by these fiddles (several may play together) call divinities to come down from above and be incarnated by their 'horses'. A set of calabash drums supplies the rhythmic element of the music. With this cult and its instruments, one approaches the Songhai-Zerma area of civilization from where they originate. (*See* NIGER as well as SONGHAI MUSIC for more detailed discussion.) The music of the Fula, a nomadic people scattered over northern Benin (Arom, 1975), is treated under The GAMBIA and FULBE MUSIC.

3. MODERN DEVELOPMENTS. The above description of the music of Benin corresponds to the traditional features of this music such as existed around 1975. Music, like everything else, changes, and radios and cassettes are now heard everywhere. Young musicians produce new music inspired either by local traditions or, in contrast, by turning their backs on them. Around 1980 a society named 'Union Nationale des Compositeurs-Chanteurs Traditionnels du Bénin' (UNCCTB) was created (Koudjo, 1989), and small firms now release their recordings under various labels. For lack of further information, a fuller discussion of this aspect of musical life in contemporary Benin cannot yet be attempted.

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GILBERT ROUGET

**Benincori, Angelo Maria** (*b* Brescia, 28 March 1779; *d* Belleville, nr Paris, 30 Dec 1821). Italian composer and violinist. Son of a secretary of the Duke of Parma, he studied the violin in that city with the virtuoso Alessandro Rolla and counterpoint with Ghiretti, performing at court when he was seven. After his father's death he completed his musical education with financial help from the duke, probably taking lessons with Cimarosa. He may have written some church music at this time, but none appears to have survived. There followed a disastrous trip to Spain with his older brother Giuseppe, a cellist; they lost their money and Giuseppe died of a fever. (Fétis, who gave the fullest biographical account, dated this trip 1797.) Back in Italy, he had his opera *Nitteti* performed; it was subsequently given in Carnival 1800 in Vienna, where he remained until 1803 and where, under the influence of Haydn, he published his first two sets of string quartets. In about 1803 he moved to Paris and continued to publish chamber music, his admiration of Haydn being explicitly stated in the preface, reprinted by Finscher, to op.8. Although befriended by Pleyel, his attempts to establish himself as a dramatic composer in Paris were unsuccessful. Two operas (*Galatée* and *Hésione*) were accepted by the Opéra, but never staged, and he had to depend on teaching. Between 1815 and 1819 he did have three one-act works performed at the Opéra-Comique, but these had little success and their music is now lost. However, in 1818 he was given *Aladin* to finish for the Opéra when Isouard died, having partly completed only the first two of its five acts. But Benincori himself died six weeks before the première, and never knew its spectacular success, although this was largely dependent on new scenic effects and on the first use of gas to light the stage of the Opéra.

By his contemporaries he was most admired as a composer of string quartets. Although many sets were published under the title of *quatuors concertants*, only op.2 can be strictly related to the French model, with predominant first violin, digressive harmony and operatic march or romanza melodies. From op.3, all his quartets are in four movements, including an extensive opening movement and a minuet, and present a wider variety of language and style, in which violin virtuosity of the Viotti school is combined with Haydn's structural patterns. The influence of Haydn is particularly evident in the Quartets opp.4 and 5 which include eccentric minuets and feature incisive musical gestures and unusually concentrated motivic elaboration. Although dedicated to Haydn's memory, op.8 marks instead a return to the *quatuor brillant* type, with long solo passages accompanied by the other strings.

WORKS

OPERAS

Nitteti (P. Metastasio), Italy, ?1797; Vienna, Hofoper, 1800
Galatée, ou Le nouveau Pygmalion, *c*1804, unperf.
Hésione (tragédie lyrique), *c*1807, unperf.
Les parents d'un jour (oc, 1, A. de Beauplan), Paris, OC (Feydeau), 7 Nov 1815
La promesse de mariage, ou Le retour au hameau (oc, 1, M. Dieulafoy and N. Gersin), OC (Feydeau), 14 May 1818
Les époux indiscrets, ou Le danger des confidences (oc, 1, Saint-Alme and C. de Saint-Just), Paris, OC (Feydeau), 16 Jan 1819, draft MS lib in *F-Pn*
Aladin, ou La lampe merveilleuse (opéra-féerie, 5, C.G. Etienne), Paris, Opéra, 6 Feb 1822, *F-Po* [Acts 1 and 2 mainly by N. Isouard]

OTHER WORKS

3 Str Qts, op.1 (Vienna, *c*1801), lost; 3 quatuors concertants, op.2 (Vienna, *c*1802); 3 quatuors concertants, op.3 (Paris, 1802); 3 quatuors concertants, op.4 (Paris, 1803); 3 quatuors concertants, op.5 (Paris, 1805); 3 Trio concertati, with pf, op.6 (Paris, *c*1808); Sonate pour piano, op.7 (Paris, *c*1810); 6 Str Qts, op.8 (Paris, 1811); Pf Trio (*I-BGi*); MS copies in *BC*, *BGc*, *BGi*, *Mc*, *OS*, *PESc*, *Ria*
*EitnerQ* also lists 6 Qnts as op.8, *A-Wgm*; *FetisB* states that he wrote a mass at the age of 14; litanies
Doubtful: Symphonie dediée à Haydn

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ANDREA LANZA

**Benítez, Joaquim M(aria)** (*b* Barcelona, 6 June 1940). Spanish musicologist. He studied classics and philosophy at Saint Francis Borgia College, Barcelona (BA 1963) and then was dispatched to Japan by the Society of Jesus. He spent two years learning Japanese and studying Japanese culture, becoming one of the first Westerners to study musicology and aesthetics at the graduate school of Tokyo University, and gained the MA (1971). He was ordained

priest in 1973, and was then appointed lecturer in music history and aesthetics at Elizabeth University of Music, Hiroshima (1974), becoming professor in 1985 and was also president of the university (1986–96). He has been an important mediator between Japanese and Western musicological worlds and his linguistic skills are clearly exhibited in his Japanese translation of Hughes' *A History of European Music*, his editorial work on the Japanese edition of *The New Grove Dictionary of Music and Musicians* and his editorship of the *Contemporary Music Review* (1986–). He organized the annual conference of the International Association of Music Libraries, Archives and Documentation Centres in Tokyo (1988). He has published his research on Japanese and Western contemporary music in both Japanese and Western languages.

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YOSIHIKO TOKUMARU

**Benito (y Barbero), Cosme Damián José de** (*b* Madrid, 27 Sept 1829; *d* Madrid, 15 Jan 1888). Spanish composer. As a youth he studied solfège with his uncle, organist at the colegiata of Pastrana, and composition with Indalecio Soriano Fuertes. Later he studied the violin with Díez and the cello with Aguirre at the Madrid Conservatory and made a living as a cellist in various Madrid theatres until appointed organist and *maestro de capilla* at El Escorial on 1 September 1859. A reduction of personnel in 1868 left him in 1870 without a choir. On 20 December 1870 he was named professor at the Escuela Nacional de Música y Declamación in Madrid, and on 20 January 1886 he was appointed second organist of the royal chapel at Madrid. His honours included the Cross of the Order of Charles III (20 May 1871) and corresponding membership at the S Fernando Academy on 18 March 1879.

His more than 200 mostly sacred works, dated between 1846 and 1888, consist of masses (3 with orchestra), 6 settings of the Requiem, including opp.176 and 180 (Barcelona, n.d.), settings of the *Miserere*, *Stabat mater*, *Salve regina* (Madrid and Barcelona, n.d.), other Latin works, an oratorio *Las siete palabras de Jesu Cristo* with text by J.M. de Berriozábal (Madrid, 1861), and five textbooks (1877–84). Antonio Romero y Andía was his chief publisher. On request from the sesquicentennial commission at Philadelphia in 1873–5 he prepared a still useful 133-page catalogue listing 3000 titles of manuscript music at El Escorial (*E-Mn* M.2181).

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ROBERT STEVENSON

**Benjamin, Anton J.** German firm of music publishers. Its origin can be traced to 1818, when Joseph Benjamin founded a book and music shop in Altona, which his son Anton later re-established in Hamburg. John Benjamin (1868–1931), a grandson of the founder who had taken charge of the firm in 1888, bought the Böhme music shop and concert agency in Hamburg in 1907. In 1917 he acquired the music publishing house originally founded in St Petersburg by A. Büttner but which had been taken over by Daniel Rahter in 1879. As Verlag Benjamin, the firm moved to Leipzig in 1920, and Richard Schauer, a nephew of John Benjamin, took over the direction. In 1925 they acquired the A.E. Fischer publishing house of Bremen, and in 1929 the Simrock music publishing firm. By taking over the Rahter and Simrock concerns, which continued to exist under their original names, the group publishing business of Benjamin acquired original publication rights on works by Tchaikovsky, Richard Strauss, Respighi, Rheinberger, Wolf-Ferrari, Beethoven, Brahms, Dvořák and others. After the Jewish pogrom of 1938 Schauer was forced to sell the publishing complex and emigrate to England. In 1951 the firm was returned to its rightful owner and Anton J. Benjamin Musikverlag GmbH was founded in Hamburg (the Leipzig house was completely destroyed during an air attack in 1943). The principal areas of publication of the Benjamin Verlag are *Hausmusik* and other light music. The firm is now run from London (at the premises of Schauer and May Ltd) by Schauer's daughter, Irene Retford.

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THEODOR WOHNHAAS

**Benjamin, Arthur (Leslie)** (*b* Sydney, 18 Sept 1893; *d* London, 10 April 1960). Australian-English composer and pianist. After general education at Brisbane Grammar School he entered the RCM at 18, studying composition there with Stanford; a common admiration for Brahms eased his path with that teacher. Benjamin remained at the RCM until the outbreak of war in 1914, when he joined the infantry, later transferring to the air force. After the war he was for a short time a piano teacher at the Sydney Conservatorium, but his need for European musical life brought him back to London in 1921. His first published work, a string quartet, appeared in 1924 and won a Carnegie Award, and in 1926 Benjamin joined the staff of the RCM. An early enthusiasm for the music of Gershwin stimulated his Piano Concertino (1926), which he declared to have been influenced by the *Rhapsody in Blue*, although it is difficult to find this influence in the innocent sounds of Benjamin's Concertino, which bears a greater resemblance to salon music or to the music of the French music halls before the introduction of jazz. The composer himself played the solo part at the

first performance in England, conducted by Wood. Benjamin was a very good pianist, although not perhaps a virtuoso, and his playing affected both his style of composition and his musical career. He also gave the first performances of Howells's Piano Concerto no.1 (1913) and Lambert's Piano Concerto (1931).

More long-lasting and fruitful than the influence of Gershwin was that of Latin American music, which Benjamin heard during his travels as an adjudicator and examiner for the Associated Board. He wrote works in Latin-American dance rhythms throughout his life, and indeed one of his best known pieces is the *Jamaican Rumba* (1938), originally for two pianos and later orchestrated. It made his name known throughout the world, and many would have been astonished to learn that he was a 'serious' composer and a professor at the RCM. The 'light' element remained an important feature in his music until his last years. With the exception of several works his music is jovial in mood and uncomplicated in technique; a touch of neo-classicism in the Violin Concerto (1932) merely reflects the compatibility of the manner with Benjamin's essential cheerfulness. His first opera, *The Devil Take Her*, displays his light touch and sense of humour. The longest and most serious of his completed operas is *The Tale of Two Cities*. This was revived (1995) in excerpts for a BBC radio broadcast. None of his dramatic pieces has held the stage. Benjamin's orchestral music has fared better: the two concertante piano works have a certain life, and the second (1949) ends with a rugged and dramatic Passacaglia, an indication of the more profound direction that his music was taking in his last years. The *Romantic Fantasy* for violin, viola and orchestra is an ardent and wholly successful work, indebted to both Delius and Bax. His only symphony (1944–5) was performed at the 1948 Cheltenham Festival. It is dark and powerful, tragic in expression, and its mood seems in keeping with the time at which it was written. Much the same mood is shared by the Viola Sonata and the Ballade for strings. There were two further operas: *Mañana*, the first opera commissioned for BBC television, and *Tartuffe*, of which Benjamin completed the short score but orchestrated only a few pages.

His piano pupils included Britten. As a teacher, pianist and composer Benjamin was an accomplished professional, as was recognized by the Worshipful Company of Musicians which awarded him the Cobbett Medal in 1956. Film music was eminently fitted to his talents, and he contributed some successful examples, including scores for *An Ideal Husband* and for a documentary about the ascent of Everest.

WORKS
*(selective list)*

STAGE
*all first performed in London*

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Prima donna (comedy op, 1, J.C. Cliffe), 1933; Fortune, 23 Feb 1949
The Tale of Two Cities (op, prol, 6 scenes, Cliffe, after C. Dickens), 1949–50, BBC, 17 April 1953; stage, Sadler's Wells, 23 July 1957
Orlando's Silver Wedding (ballet, after K. Hale), May 1951
Mañana (op, 1, C. Brahms, G. Foa, after C. Brahms: *Under the Juniper Tree*), televised, BBC, 1 Feb 1956
Tartuffe (op, 2nd epilogue, Cliffe, after Molière), 1957–60, orch completed A. Boustead; Sadler's Wells, 30 Nov 1964

ORCHESTRAL

3 Dance-Scherzos, 1915–16; Rhapsody on Negro Folk Tunes, 1919; Concertino, pf, orch, 1927; Light Music Suite, 1928, 1933; Vn Conc., 1932; Heritage, ceremonial march, 1935; Ov. to an Italian Comedy, 1937 (used as ov. to Prima donna); Romantic Fantasy, vn, va, orch, 1937; Cotillon, suite of English dance tunes, 1938; 2 Jamaican Pieces: Jamaican Song, Jamaican Rumba, 1938; Fanfare for a Festive Occasion, 1938; Prelude to Holiday, 1940; Sonatina, chbr orch, 1940; Praeludium [from Mendelssohn: Prelude, b], 1941; Prelude and Fugue [from Mendelssohn], 1941; Conc. [after Cimarosa: kbd sonatas], ob, str, 1942; Sym. no.1, 1944–5; Elegy, Waltz and Toccata, va, pf/orch [also known as Va Conc., a version of Va Sonata], 1945; Red River Jig, 1945
From San Domingo, 1945; Caribbean Dance, 1946; Suite [after Scarlatti: kbd sonatas], fl, str, 1946; Ballade, str, 1947; Waltz, Hyde Park Galop [from film score An Ideal Husband], 1947; Conc. quasi una fantasia, pf, orch, 1949; North American Square-Dance suite, 1951; Divertimento on Themes by Gluck, ob, str, 1952; Fanfare for a State Occasion, 1953; Fanfare for a Brilliant Occasion, 1953; Fanfare for a Gala Occasion, 1953; Harmonica Conc., 1953

VOCAL

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Songs: Before Dawn (de la Mare), 1922; Diaphenia (H. Constable), 1922; Hey Nonny No! (trad.), 1922; Man and Woman (P.A. Motteux), 1922; The Moon (H. McCrae), 1922; To Phyllis, milking her flock (W. Drummond), 1922; The Mouse (H. Macrae), 1923; The Piper (S. O'Sullivan), 1924; 3 Greek Poems (trans. R.H. Benson): The Flower Girl, On Deck, A Wine Jug, 1934; Heritage (C.A. Lewis), 1935; The Dreaming of the Day, 1v, ob, pf, 1936; Shepherd's Holiday (E. Wylie), 1936; Wind Song, 1936; Wind's Work (T.S. Moore), 1936; The Fire of your Love (F. Eyton), 1947; Jan, a Creole melody (trad.), 1948; Linstead Market (trad.), 1948; The Song of the Banana Carriers (trad.), 1957; Tone Poem, Bar, pic, ob, vn, db, n.d.

CHAMBER AND SOLO INSTRUMENTAL

Clt Qt, *c*1913; Sonata, vn, pf, e, 1918; 3 Pieces, vn, pf: Arabesque, Humoresque, Carnavalesque, 1919; 3 Impressions (W. Sharp), 1v, str qt/pf, 1920; 5 Negro Spirituals, vc/vn/cl, pf, 1924, 1929; Pastoral Fantasy, str qt, 1924; Sonatina, vn, pf, 1925; The Dancing Schoole, 5 pieces, bamboo pipes, 1934; Tune and Variations for Little People, vn, pf, 1937; Sonatina, vc, pf, 1938; Sonata: Elegy, Waltz and Toccata, va, pf/orch, 1945; Divertimento, fl, ob, cl, bn, hn, 1958; Le tombeau de Ravel, Valse-Caprice, va/cl, pf, 1958; Str Qt no.2, 1959
Pf: 4 pieces, 1910; Novelette, 1913; Romance-Impromptu, 1913; Odds and Ends, 2 bks, 1924; Suite, 1927; 3 Little Pieces, 1928; Fantasies, 6 educational pieces, 1933; Let's go hiking, 5 pieces, 1936; Chinoiserie, 1936; Pastorale, Arioso and Finale, 1936; Scherzino, 1936; Siciliana, 1936; 3 New Fantasies: Dance at Dawn, March, Drifting, 1937; Forest Peace, 1937; Haunted House, 1937; Rainy Day, 1937; Squirrel's Parade, 1937; Jamaican Rumba, 2 pf, 1938; Elegiac Mazurka, 1942; 2 Jamaican Street Songs, 2 pf: Mattie Rag, Cookie, 1949; Bruma's Tunes, 1950; Jamaicalypso, 2 pf, 1957

Principal publisher: Boosey & Hawkes

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PETER J. PIRIE/ROBERT BARNETT

**Benjamin, George (William John)** (*b* London, 31 Jan 1960). English composer and conductor. He started composing at the age of seven and studied both the piano and composition with Peter Gellhorn until the age of 15. From then until the age of 19 he studied first privately and then at the Paris Conservatoire with Messiaen, also taking piano lessons with Messiaen's wife, Yvonne Loriod. He then studied composition with Goehr at Cambridge University (1978–82). Since the late 1980s he has also been active as a professional conductor; in 1993 he was appointed principal guest artist of the Hallé Orchestra. He was artistic director for the BBC's three-year festival Sounding the Century (1996–9) and was subsequently appointed composer-in-residence to the Berlin PO from Autumn 2000. Since 1999 he has taught and conducted at the Tanglewood Summer School.

Benjamin's first acknowledged pieces, composed in his late teens and early 20s, demonstrate remarkable assurance both in the handling of large orchestral sonorities and in the pacing of continuous, single-movement forms, often descriptive in character and inspiration. Despite his early studies with Messiaen, his harmonic style was already quite distinct from that of his teacher, owing more to Berg, Boulez and Dutilleux, with a clear preference for rich, resonant chords in overtone-type spacing. This is most evident in his early orchestral piece *Ringed by the Flat Horizon* (1979–80), which first brought him to public notice. He reacted very strongly against the serially derived compositional styles prevalent up to the late seventies: frank references to tonally inflected or jazz-inspired chords were also a common feature of his early work, especially the Piano Sonata (1977–8) and his later piano piece *Sortilèges* (1981). Attempts at a more abstract style, however, were largely unsuccessful, and he withdrew his dissonant, polyrhythmic *Duo* (1979–80) for cello and piano.

Benjamin's growing interest in the spectral music of Grisey and Murail is reflected in *At First Light* (1982) for ensemble. While never a strict spectral composer, he learnt much in terms of form and scoring from this trend; this is most evident in the work's long progression towards an overtone spectrum on C, which is reached at the end of the third movement. Benjamin obtains a very rich, almost orchestral sonority from an ensemble of only 14 players, both by his research into spectra and by the sophisticated layering of instrumental techniques employed in many registers simultaneously, giving the impression of a much larger ensemble.

This work marked the end of Benjamin's first group of pieces, all heavily influenced by French music. He has since moved away from this style towards a much more constructivist attitude, influenced by the music of Carter and the teaching of Goehr, with its emphasis on contrapuntal techniques, which had not until then been a major feature of his music. This resulted in a dramatic slowing of his output; he completed no large work for the next five years. The first steps towards a new manner were taken in the Three Studies (1981–5) for piano. In the first study, *Fantasy on Iambic Rhythm*, every detail is almost obsessively derived from a simple rhythmic cell, which is heard in multiple augmentation and diminution simultaneously in several independent layers. This technique was expanded in *Antara* (1985–7) for two solo flutes, live electronics and ensemble, which is a rare instance in Benjamin's output of sonorities and idioms loosely inspired by a folk music source (all the electronic sonorities were derived from the sampled sounds of Andean panpipes). Despite its primarily melodic, linear texture, the pitch structure of this work is more strictly spectral than anything else Benjamin has composed to date. Many of the modes used in the piece are constructed from scales of natural harmonics in pure tuning; the contrasting modal areas are formed by modulating between these different scales.

With *Upon Silence* (1989–90), a Yeats setting for mezzo-soprano and five viols, Benjamin finally abandoned the harmonic basis of his training with Messiaen in favour of an exclusively polyphonic texture of greater modal simplicity than anything he had previously written. Several extended passages have almost no accidentals at all; the work also introduced a personal adaptation of cantus firmus technique, and a melodic style loosely based upon plainchant neumatic cells. The vocal writing becomes increasingly melismatic as the work progresses, the entire final section being given over to a lengthy setting of a single line of poetry.

Throughout this period Benjamin had been working on a large orchestral project which was to emerge in 1993 as *Sudden Time*. This work combines many of the techniques of the previous ten years within the span of a single movement lasting 15 minutes. Much of the piece is based upon rhythmic premises developed from those in *Antara* and the first piano study. *Sudden Time* is not based upon a rhythmic cell, but a triple meter which is expanded, contracted and unpredictably distorted on several simultaneous layers throughout the second half of the work. The modal language of the work is formed from several multiple-octave scales, which Benjamin terms 'screens', characterized by different types of intervallic content, which are rarely heard in their entirety. A special system of passing notes is employed to modulate from one screen to the next, generating contrasting harmonic areas. In a typical process of intensification, the concluding viola solo virtuosically combines many of these techniques at once within a single instrumental line spanning more than four octaves, with separate staves for pitch and bowing articulation. The unusual instrumentation includes a muted upright piano, four alto flutes frequently playing natural harmonics and two Gartlein miniature recorders. The full orchestra is usually split up into numerous independent chamber groups in simultaneous dialogue; there are very few passages using the conventional tutti sonority.

Benjamin's first work for chorus, *Sometime Voices* (1996), was commissioned for the opening of Bridgewater Hall, Manchester, and is a setting of Caliban's speech from Act 3 scene ii of Shakespeare's *The Tempest*. Here Benjamin employed major and minor triads in his harmonic vocabulary for the first time since the early eighties, partly in order to ensure harmonic clarity in the choral writing. These triads are not used tonally, however, but in chains of progressions which specifically avoid any overt tonal references, employing common tones to link them in unpredictable patterns. The continuity of the piece, as well as its more overt dramatic shape, suggests the possibility of an as yet unexplored operatic talent.

The *Three Inventions* (1993–5) can to some extent be seen as an attempt to integrate elements from Benjamin's earlier manner with his later techniques, combining tributes to both of his principal teachers, Messiaen and

Goehr, with a manic central scherzo partly inspired by Burmese court music. The pitch syntax of the three pieces is the widest he has yet employed, ranging from the pure diatonicism of the first invention to the extreme chromaticism of the last, which is perhaps the most dissonant piece he has ever written. His fascination with simultaneously evolving layers of material is most evident in this last piece, which combines seven different types of music in competition with each other, breaking off abruptly without resolution. The forms of these pieces elude any easy classification as they derive their shape from the perpetually changing interactions of the musical materials employed. This fluid attitude towards form and musical time is typical of all Benjamin's recent work, perhaps in reaction to the more obvious forms of his earliest pieces. This is equally evident in the duet *Viola, Viola* (1997), which attempts to give the illusion of many instrumental voices by means of dense polyphonic layering, similar to that of the third *Invention*.

Benjamin's activities as a conductor have included numerous first performances, among them pieces by Wolfgang Rihm, Unsuk Chin and Gérard Grisey. He was appointed professor of composition at the RCM in 1985.

Wisely, Benjamin has resisted the temptation to exploit his natural facility for composing, preferring instead to challenge himself afresh with each piece. Although he found it essential to break free from the harmonic bias of his studies with Messiaen, there is no doubt that in his later work he builds inventively upon fundamentals inculcated by the French master, especially in the field of rhythm. For all that his compositional trajectory has been characterized by a tendency to make every work quite distinct from its predecessors, there is a clear sense of stylistic consistency throughout, notably in the acuity of his ear for unexpected instrumental combinations of great refinement and his distinctively personal reinvention of modality. His meticulousness and insistence upon the highest standards of realization make his one of the most original and surprising outputs of any composer currently working.

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Orch and large ens: Altitude, brass band, 1977; Ringed by the Flat Horizon, 1979–80; At First Light, fl, ob, cl + b cl, bn + dbn, hn, tpt, trbn, perc, pf + cel, 2 vn, va, vc, db, 1982; Fanfare for Aquarius, fl, ob, cl, bn, hn, tpt, trbn, perc, pf, hp, 2 vn, va, vc, db, 1983; Jubilation, 1985; Antara, 2 fl, 2 trbn, 2 perc, 3 vn, 2 va, 2 vc, db, 2 computerized kbd, 1985–7; Sudden Time, 1989–93; Tribute, chbr orch, 1993, withdrawn; 3 Inventions, chbr orch, 1993–5

Vocal: A Mind of Winter (W. Stevens: *The Snow Man*), S, orch, 1980–81; Upon Silence (W.B. Yeats: *The Long-Legged Fly*), Mez, tr viol, 2 t viol, 2 b viol, 1989–90, rev. Mez, 2 va, 3 vc, 2db, 1991: Sometime Voices (W. Shakespeare: *The Tempest*), Bar, chorus, orch, 1996

Chbr and solo inst: Sonata, vn, pf, 1976–7; Pf Sonata, 1977–8; Octet, fl, cl, cel, perc, vn, va, vc, db, 1978; Flight, fl, 1978–9; Duo, vc, pf, 1979–80, withdrawn; Sortilèges, pf, 1981; 3 Studies, pf: 1 Fantasy on Iambic Rhythm, 1984–5, 2 Meditation on Haydn's Name, 1981–2, 3 Relativity Rag, 1984; Viola, Viola, 2 va, 1997

Tape: Panorama, 1985

Transcr.: Purcell: Fantasia VII, cl, vn, vc, cel, 1995

Principal publisher: Faber

Principal recording company: Nimbus

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JULIAN ANDERSON

**Benjamin, William E(mmanuel)** (*b* Montreal, 7 Dec 1944). Canadian music theorist. Following baccalaureate studies in composition at McGill University, Montreal (MusBac 1965), he continued his studies in composition and music theory at Princeton University (MFA 1968; PhD 1976, with a dissertation on modular equivalence as a musical concept). He taught at Wellesley College (1970–72) and the University of Michigan (1972–6), then joined the staff of the University of British Columbia (associate professor, 1978–83; professor, 1983–; director of the School of Music, 1984–91). Benjamin has contributed significantly to a wide range of theoretical issues with published writings in the areas of tonal and atonal pitch organization, musical metre, and meta-theory. His work falls within a neo-Schenkerian tradition (typical of theorists from Princeton) inasmuch as his concerns with issues of prolongation and voice-leading are not bound by strict Schenkerian concepts of monotonality and contrapuntal processes. However, unlike some theorists from this school, he remains highly committed to the concept of harmony as a fundamental force of pitch organization. He propounds a new theory of harmony in 'Pitch-Class Counterpoint in Tonal Music' (1981) and examines the broader implications of this theory – as well as any other theory of tonal harmony – in 'Models of Underlying Tonal Structure' (1982). His later work addresses issues of harmony and tonality in late 19th-century music.

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*On Modular Equivalence as a Musical Concept* (diss., Princeton U., 1976)

'Interlocking Diatonic Collections as a Source of Chromaticism in Late Nineteenth-Century Music', *In Theory Only*, i (1976), 31–51

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WILLIAM E. CAPLIN

**Benjelloun, Hajj Driss** [Bin Jallūn al-Tuwīmī, al-Hājj Idrīs] (*b* Fès, 6 June 1897; *d* Casablanca, 1982). Moroccan musicologist. Born into a wealthy merchant's family, he began work as a trader, and founded his own company. He settled in Casablanca, where he studied Islamic hymnology, the piano and the 'ūd. In 1958 he founded the Association of Amateurs of Andalusian Music in

Casablanca and served as its president until his death. In 1978 the association launched the occasional journal *al-Rabāb*, of which Benjelloun was the chief editor. The leading Moroccan scholar of Arab-Maghrib music, he delivered papers at all of the important musicological conferences in the Arab world. His main contribution to musicology was the revision he made of poems sung to the *nawbāh*, and the publication of the *Kunnāsh* of al-Ḥā'ik (1981), to which he added two mizān (movements) lacking in previous editions. He also composed in the traditional Maghrib style.

WRITINGS

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'Wuṣūl al-fann al-Mūsīqá al-'Arabī ilá al-Maghrib' [The arrival of Arab art music in the Maghrib], *al-Mu'tamar al-Thānī lil-Mūsīqá al-'Arabiyyah*, ed. I. Sharrādī (Tangier, 1971), 139–48

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'al-Mūsīqá wa-al-Raqs fī al-Maghrib wa-Ṭuruq al-Muḥāfazah 'Alayhimā' [The music and dance of Morocco and ways to protect them], *al-Turāth al-Fannī al-'Arabī wa-Ṭuruq 'Arḍih* (Tunis, 1978), 26–46

'Ta'thīr al-Mūsīqá al-Andalusiyyah 'alá al-Aghānī al-Sha'biyyah' [The influence of Andalusian music on folksongs], *al-Funūn* [Rabat], v/1 (1978), 95–98

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CHRISTIAN POCHÉ

**Benkő, András** [Andrei] (*b* Feiurdeni, Cluj, 21 Jan 1923). Romanian musicologist of Hungarian descent. He studied at the Cluj Conservatory (1946–50), where his teachers included Major, Mureşianu and Lakatos, and took the state music teacher's diploma in 1951. He was secretary of the Cluj Béla Bartók Choir (1948–9) before joining the department of composition and musicology at the Cluj Conservatory in 1949, becoming lecturer (1952–67) and reader (1967–85). He took the doctorate at the Cluj Conservatory in 1977, with a dissertation on Bartók. His special interests include Romanian and Hungarian music, the interpretation of early manuscripts, questions of music theory and style and music bibliography. He became a member of the Romanian Composers' Union in 1955 and was awarded the Bartók commemorative medal in 1968.

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'Haydn-bemutató Kolozsváron' [A Haydn première in Cluj], *ZT*, viii (1960), 675–86

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ISTVÁN LAKATOS/R

**Ben marcato** (It.: 'well marked'). *See* MARCATO.

**Benmet, John.** *See* BENET, JOHN.

**Benn, Johann** (*b* in or nr Messkirch, Baden, *c*1590; *d* Muri, Aargau, Switzerland, *c*1660). German composer and organist resident in Switzerland. He is referred to as an organist at Messkirch in 1621, and he was probably also Kapellmeister of the private chapel of Count Wratislaus von Fürstenberg. He went on a pilgrimage to Einsiedeln in 1630. In 1638, on the recommendation of the Bishop of Konstanz, he was appointed organist of St Leodegar und Mauritius, Lucerne. In 1655 the Lucerne council agreed to his entering the monastery at Muri, where he was still living in 1657. His music is characterized by simple harmony, straightforward melodic lines and clear counterpoint. Venetian influence can be seen in the preference for polychoral writing. Johann Donfrid thought highly enough of his music to include six works in his celebrated anthologies of the 1620s.

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Motets: 1 in 1623³, 3 in 1627¹, 1 in 1627², 1 in 1628²

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MAX ZULAUF

**Bennet, John** (i) (*b* ?1575–80; *fl* 1599–1614). English composer. He dedicated his madrigal volume (1599), 'these first fruits of my simple skill ... the indeavors of a yong wit', to Ralph Assheton, who held civic office in both Lancashire and Cheshire, as a token for favours

received. It seems probable, therefore, that Bennet came from the north-west of England, and was born about 1575–80.

For his madrigal volume Bennet took an unusually large number of texts (six out of 17) from existing collections; three of these texts had been printed only in the preceding year. Although Bennet did not borrow musical ideas from these earlier settings, he was evidently well acquainted with the very latest trends in the English madrigal. Certain features in his work seem to derive from Weelkes and Wilbye, but Morley was clearly his main model. Yet a trend towards the more serious madrigal is also present in this collection, and one work, *I languish*, employs the measured manner, amorphous imitation, long-drawn lines, and textural consistency reminiscent of a pre-madrigalian English tradition. *O sweet griefe* essays the same manner with greater impact because of its more compressed treatment of the text. *Weepe O mine eyes* is more successful still; the resemblance of the opening to the first phrase of Dowland's *Flow, my teares* can hardly be coincidental. By contrast, Bennet's Oriana madrigal, *All cre'tures now* (in RISM 1601[16]), demonstrates his command of a forthright festive manner.

The older native root to Bennet's style is also revealed in his works surviving in manuscripts. Of his two viol-accompanied songs, *Eliza, her name gives honor* is clearly an occasional piece in praise of Queen Elizabeth. His substantial verse anthem, *O God of Gods* (2pt *To the Almighty Trinity*, described in Clifford's *The Divine Services* (1663) as 'For the king's inauguration'), uses viols to collaborate with soloists in weaving a complex contrapuntal web which is akin to Gibbons's verse anthem style.

Bennet contributed four psalm settings and a prayer for the queen to Barley's psalter (1599[9]). His remaining published works, six contributions to Ravenscroft's *A Briefe Discourse* (1614[21]), reveal a vigorous native character, owing nothing to his earlier madrigals. Intended for unsophisticated diversion, they are forthright and humorous. Some are straightforward vocal pieces, while others combine verses with a repeated chorus. One piece is in a West Country dialect.

WORKS

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Madrigal, 5vv, 1601[16], ed. in EM, xxxii (1923, 2/1962); 6 secular pieces, 4vv, 1614[21], 2 ed. in EM, xxiii (1922, 2/1979)
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5 sacred pieces, 1599[9]
Verse anthem, *GB-Ckc*, *DRc*, *Lbl*, *Lcm*, *Och*

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DAVID BROWN

**Bennet** [Bennett], **John (ii).** *See* BENET, JOHN.

**Bennett, John** (*b* ?1725–30; *d* London, Sept 1784). English organist and composer. According to Burney, Bennett was a pupil of Pepusch and, though he occasionally appeared as a 'Chorus singer & figurante in processions' (i.e. as a stage extra or theatrical 'walk-on'), was chiefly employed as a viola player in the Drury Lane orchestra; he subsequently became a member of the Royal Society of Musicians and a member of the Queen's Band. In April 1752 he succeeded Burney as organist of St Dionis Backchurch, Fenchurch Street, and six years later he published an interesting set of *Ten Voluntaries for the Organ or Harpsichord* to which many contemporary musicians including Handel subscribed. These pieces are remarkable not only in that they show a keen awareness of developing *galant* idioms, but also as being among the most extended and technically demanding 18th-century examples of their kind. Bennett was a skilled contrapuntist, and his fugues in particular have an almost Germanic consistency of texture. It is curious that, apart from three hymn tunes contributed to *A Collection of Melodies for the Psalms of David, according to the Version of Christopher Smart* (London, 1765), he appears to have published nothing else.

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H. DIACK JOHNSTONE

**Bennett, Joseph** (*b* Berkeley, Glos., 29 Nov 1831; *d* Purton, nr Berkeley, 12 June 1911). English music critic and writer. He attended singing classes at Berkeley Town Hall, was solo boy in the parish church choir, and also studied the organ, violin, viola and cello. He was a church organist in Margate from 1853 to 1855, when he moved to London. In the early 1860s he served in the Regiment of Volunteers under Colonel J.H. Mapleson (later manager of Drury Lane Theatre).

Bennett was precentor of Weigh House Chapel and organist of Westminster Chapel, and in 1865 assisted Henry Coleman, music critic of the *Sunday Times*; when Coleman retired, Bennett was appointed in his place. In 1870 he joined the *Daily Telegraph* as leader writer and music critic, remaining there and exercising great influence until his retirement. In addition he wrote for the *Pall Mall Gazette*, *Graphic*, *Pictorial Times* and *Musical World*, still continuing to contribute to the *Sunday Times*. From 1874 his work was centred on the *Daily Telegraph* as leader writer and music critic, though he was also on the staff of the *Musical Times* and editor of *Concordia* for Novello (1875–6). In 1876 he attended the first Bayreuth Festival, publishing his *Letters from Bayreuth* the following year.

In 1883 he became the first editor of *The Lute*, and in the same year acted as adjudicator for the Welsh National Eisteddfod, also spending some time in Ireland. He sailed for New York in October 1884 intending to go to Winnipeg, but almost his whole time was spent in the USA, where he was much impressed by the music of the Mormon Tabernacle in Salt Lake City; he returned to England in February 1885. He visited Bayreuth again in 1886 and was at the première of Verdi's *Otello* at La Scala in 1887. He retired in 1906.

As a critic Bennett was influenced by J.W. Davison, music critic of *The Times*, who wielded considerable power. Bennett admired Brahms, but found Wagner beyond his comprehension. He gave encouragement to Elgar in his *Daily Telegraph* articles, though he declined Elgar's request to write a libretto on the subject of S

Augustine. He was nonetheless a prolific librettist, providing texts for concert works by Barnett, Mackenzie and Sullivan (*The Golden Legend*).

WRITINGS

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*The Musical Year 1883* (London, 1884)
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M.B. Foster: *History of the Philharmonic Society of London 1813–1912* (London, 1912), 398, 427, 429
R. Elkin: *The Old Concert Rooms of London* (London, 1955), 154

ARTHUR D. WALKER

**Bennett** [DiFiglia], **Michael** (*b* Buffalo, NY, 8 April 1943; *d* Tucson, AZ, 2 July 1987). American director and choreographer. He made his début at the age of 17 as Baby John in a tour of *West Side Story*, and was influenced by working with Jerome Robbins, Michael Kidd and Peter Gennaro in further Broadway shows. His first orginal dances featured in the short-lived *A Joyful Noise* (1966), and in the following year he staged *How Now, Dow Jones* whose producer, David Merrick, spotted Bennett's potential and gave him his first hit, *Promises, Promises* (1968), with his first show-stopping number, 'Turkey Lurkey Time'. His staging of *Follies* in 1971 was so integral to the show's success that Hal Prince gave him co-director's credit. By *Seesaw* (1973), he took over the direction, choreography and writing of an out-of-town disaster and reversed its fortunes: this level of artistic control inspired Bennett to develop *A Chorus Line*. A series of workshops and interviews with dancers talking about their lives was transformed by him into a non-stop collage of dance, speech and song which told a specific story about dancers seeking work, but also worked as a potent universal metaphor. The apotheosis of the musical, *A Chorus Line* ran from 1975 to 1990 in New York, and has remained in production continually since. Bennett's fusion of all the elements of stage production into a seamless performance, also seen in the disappointing *Ballroom* (1978) and the commercially successful *Dreamgirls* (1981), has influenced all subsequent musicals.

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K. Mendelbaum: *A Chorus Line and the Musicals of Michael Bennett* (New York, 1990)
R. Viargas, B. Lee and T. Walsh: *On the Line: the Creation of 'A Chorus Line'* (New York, 1990)

ROBERT HOWIE

**Bennett,** Sir **Richard Rodney** (*b* Broadstairs, 29 March 1936). English composer and pianist. He was educated at Leighton Park School and at the RAM, where he studied with Ferguson and, briefly, Lennox Berkeley. The son of a well-known writer of children's books and a one-time pupil of Holst, his family background seemed set to nurture the talents of a budding musician. But such favourable circumstances cannot alone account for the fact that he started to write music almost before he could read, nor for the continued fulfilment of an early promise that enabled him to complete his third string quartet by the time he was 18 and, a year later, his first documentary film score.

Gifted with an acutely sensitive ear and consumed by an insatiable musical curiosity, Bennett's self-education was predictively catholic, ranging from the early 20th-century English music he first knew as a child, to the show tunes he took down from recordings heard in his teens, to the newest of the new European composers he discovered through listening to the weekly late-night programmes broadcast from German radio stations in the years immediately following World War II. By the end of his first year as a scholarship student at the RAM he was a fully fledged European himself, spending part of his summer holidays at the Darmstadt summer courses, both before and after the award of a scholarship from the French Government enabled him to spend two years in Paris (1957–9) as a student of Boulez.

Having by then made an extremely auspicious professional début as a composer of music for feature films (*Interpol* and *A Face in the Night* both date from 1956, *The Safecracker*, *Indiscreet* and *The Man Inside* from the years of his Paris studentship), it is the more remarkable that he was able so wholeheartedly to immerse himself in the most up-to-date of the avant-garde techniques fresh from the workshop of Boulez and others of the Darmstadt persuasion. While there remains only one work dating from this period (the unpublished *Cycle II for Paul Jacobs*) of which Bennett himself is justifiably proud, and although he was thereafter to set aside these European influences, the Paris years were undoubtedly formative ones. Returning to London in 1959, his career in film music continued apace (20 of his 50 or so film scores date from the following 10 years); this intense activity not only provided him with a good living, but brought an almost embarrassing acclaim for work he has always regarded as incidental to his primary job as a composer of concert music. From this point on he learnt more and more to compartmentalize his various musical talents.

While Bennett could well have opted for the temptingly fashionable internationalism of the 1950s, his successful foray into avant-garde techniques was in the end to last



*Richard Rodney Bennett, 1986*

no more than the couple of years he spent in Paris. It was nevertheless the enriching effect of this experience that enabled him to pick up the stylistic threads of his teenage Sonata for piano in a series of works in which the essentially melodic basis of the 12-note row was expanded to include ideas on harmonic proliferation learnt from Boulez. Almost a decade on Five Studies for piano show a distinctly more personal approach to serialism and to the evolution of a musical vocabulary that was to serve his expressive needs for the next twenty years or so. Composed in 1961, the one-act chamber opera, *The Ledge*, was followed in quick succession by *The Mines of Sulphur*, *A Penny for a Song* and *Victory*, all completed within a decade which also included a couple of stage pieces for children, two of his three symphonies, the Piano Concerto, *Epithalamion*, and 30 or more smaller but no less important vocal and instrumental works. This astonishing prolificity was sustained through the 1970s, with eight of his 17 concertos, *Spells* for voices and orchestra, and the important chamber music series of *Commedias* and *Scenas* all dating from this period.

It was in 1981 that the keyboard ballet *Noctuary* set out to explore the harmonic relationships between the strictly tonal world of the Scott Joplin piece it takes as its starting point and the strictly serial one of Bennett's own music. Although this was undoubtedly a landmark piece, it was *After Syrinx I* that seems to have provided the spur for a more permanent loosening of harmonic controls, with the tonality of Debussy's *Syrinx* seamlessly blended with what Bennett has called a more-or-less serial texture. This then paved the way for pieces whose harmony reflects freely-composed themes and, conversely, for chord sequences to yield corresponding melodic images. Once his newly atonal harmony had freed itself from the unspoken need to avoid pitch repetition, his neo-serial writing began to readmit previously excluded elements (such as octaves and tonal chords) and to reflect an evermore flexible use of proto-serial techniques. In line with the notion of an evolving harmony specific to each succeeding work, much of his 1980s chamber music stems from quotation, used either as an integral strand in the musical development (*Noctuary*, *Reflections on a theme of William Walton*) or as a starting point (the two pieces based on a madrigal by Monteverdi, and the five on Debussy's *Syrinx*).

No composer of his generation has done more to develop the stylistic middle ground of 20th-century music. Amiably persuasive rather than confrontational, his work attracts performers at every level – whether for his virtuoso concertos, his sensitive and eminently singable vocal music, or his outstanding chamber music. As an agile if largely self-taught pianist, Bennett has always been involved with performance of one kind or another; as a student, both in London (where he gave the UK première of Boulez's Sonata no.1 for piano) and in Paris, his ability to decipher new music could well have led to a successful career as composer/pianist in this field alone. But by 1959, winds of stylistic change were already beginning to cloud the carefully constructed certainties of the European avant-garde, and it was in any case obvious that significant choices would have to be made. Just as he had quickly discarded the sophisticated pre-compositional devices so eagerly absorbed in Paris, his piano playing adapted easily to a broader and generally more mainstream 20th-century repertory. A particular liking for ensemble playing of all kinds soon earned him a reputation as a sought-after accompanist as well as a valued collaborator in each of the several duo-partnerships he has enjoyed throughout his life – whether with other pianists (beginning with Cornelius Cardew, a fellow student at the RAM in the early 1950s, with whom he gave the English première of Boulez's *Structures I*) or with the succession of distinguished wind players who have in turn been the inspiration for much of his chamber music and, in several instances, his concertos.

Meanwhile, a fascination with quite other kinds of music had drawn him inexorably to investigate the jazz scene of 1950s London, as if in preparation for what was to become something of a parallel outlet for a more loose-limbed style of keyboard playing and, latterly, singing. His jazz partnerships have been as various and as distinguished as his chamber music ones, although in the 1990s he developed a solo cabaret-style show with himself as singer/pianist that has enjoyed considerable success around the world. But, in composition as in performance, he has always insisted on a clear separation between these two fields of endeavour and, the extraordinary range of his film music apart, his concert music yields little evidence of stylistic seepage (beyond the obvious instance of the purposefully crossover *Concerto for Stan Getz*).

Bennett is a fine if sometimes reluctant teacher who, following a spell at the RAM (1963–5), determined not to accept any further long-term commitment; he is stimulated by summer schools and enjoys short-term residencies, particularly if they also involve coaching performers, like the one at Peabody Institute, Baltimore (1970–71). He was invited to accept the international chair of composition at the RAM from 1994 to 1997, an appointment that was immediately renewed for a further three years. He was a member of the general council of the Performing Rights Society (1975–6) and was elected vice-president of the RCM in 1983; he received the Arnold Bax Society Prize in 1964 and the Ralph Vaughan Williams Award for composer of the year 1965; film music honours include a BAFTA Award for *Murder on the Orient Express* (1975) as well as an Ivor Novello Award and an Academy Award nomination (both 1976) for the same score. He was made a CBE in 1977 and knighted in 1999.

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STAGE

The Ledge (1, A. Mitchell), 1961; London, Sadler's Wells, 12 Sept 1961 (Croydon, 1975)
The Midnight Thief (children's operetta), 1963
Jazz Calendar (ballet), chbr ens, 1963–4
The Mines of Sulphur (3, B. Cross), 1963; London, Sadler's Wells, 24 Feb 1965, vs (London, 1965)
A Penny for a Song (2, C. Graham, after J. Whiting), 1966; London, Sadler's Wells, 31 Oct 1967, vs (London, 1967)
All the King's Men (children's op, 1, Cross), 1968; Coventry, Technical College, 28 March 1969 (London, 1969)
Victory (3, Cross, after J. Conrad), 1968–9; London, CG, 13 April 1970, vs (London, 1970)
Isadora (ballet, 2, choreog. K. MacMillan), 1980; London, CG, 30 April 1981
Noctuary (ballet, 1, unperf.), 1981

ORCHESTRAL

Hn Conc., 1956; 5 Pieces, 1956; Music for an Occasion, 1959; Journal, 1960; Suite française, 1961; Nocturnes, chbr orch, 1962–3; Farnham Festival Ov., 1964; Aubade, 1964; Sym. no.1, 1965; Suite, 1966 [arr. from movts of The Aviary and The Insect World], small orch; Sym. no.2, 1967; Pf Conc., 1968; Ob Conc., ob, str, 1969–70; Gui Conc., gui, chbr orch, 1970; Party Piece, pf, small orch, 1971; Va Conc., va, chbr orch, 1973; Conc. for Orch,

1973; Vn Conc., 1975; Zodiac, 1975–6; Serenade, small orch, 1976; Actaeon, hn, orch, 1977; Music for Str, 1977; Db Conc., db, chbr orch, 1978; Sonnets to Orpheus, vc, orch, 1978–9; Hpd Conc., 1980; Anniversaries, 1982; Freda's Fandango, 1982; Memento, fl, str, 1983; Sinfonietta, 1984; Moving into Aquarius, 1984, collab. T. Musgrave; Sym. no.3, 1987; Cl Conc., cl, str, 1987; Mar Conc., mar, chbr orch, 1988; Sax Conc., a sax, str, 1988; Diversions, 1989; Perc Conc., perc, chbr orch, 1990; Conc. for Stan Getz, t sax, timp, str, 1990; Celebration, 1991; Variations on a Nursery Tune, 1992; Bn Conc., bn, str, 1994; Partita, 1995

WIND AND BRASS

Morning Music, sym. wind ens, 1986; Conc. for 10 Brass Players, 4 tpt, 3 trbn, b trbn, t ba, 1988; Flowers of the Forest, brass band, 1989; The Four Seasons, wind ens, 1991; Conc., tpt, wind orch, 1993

VOCAL

With orch/ens: The Approaches of Sleep (T. Browne), S, A, T, B, chbr ens, 1959–60; London Pastoral (W. Wordsworth, J. Lydgate, L. Binyon), T, chbr orch, 1962; Epithalamion (R. Herrick), chorus, orch, 1966; Soliloquy (J. Mitchell), lv, jazz ens, 1966; Jazz Pastoral (Herrick), 1v, jazz ens, 1969; The Bermudas (A. Marvell), chorus, school orch, 1971; Sonnet Sequence (W. Shakespeare), T, str orch, 1974; Spells (K. Raine), S, chorus, orch, 1974–5; 5 Sonnets of Louise Labé, S, chbr ens, 1984; Lovesongs (e.e. cummings), T, orch, 1984; Ophelia (A. Rimbaud), Ct, ondes martenot, hp, str, 1987

With 1–3 insts/tape: Lament (C. Tichborne), T, gui, 1960; This Worldes Joie (anon.), S, pf, 1960; Tom O'Bedlam's Song, T, vc, 1961; Childe Rolande to the Dark Tower Came (R. Browning), spkr, pf, 1961; One Evening (W.H. Auden), T, gui, 1964; The Aviary (J. Clare, A. Tennyson, P.B. Shelley, S.T. Coleridge), unison vv/lv, pf, 1965; The Insect World (Clare, W. Oldys, Marvell), unison vv/lv, pf, 1965; The Music That Her Echo Is (J. Dyer, anon., J. Campion), T, pf, 1967; Crazy Jane (W.B. Yeats), S, cl, vc, pf, 1968–9; A Garland for Marjorie Fleming (Fleming), S, pf, 1969; Tenebrae (T. Nashe, H. King, anon., Tichbourne, Donne), Bar, pf, 1971

Nightpiece (C.P. Baudelaire), S, tape, 1972; Time's Whiter Series (J. Dryden, F. Martens, E. Sitwell, E. Bolton), Ct, lute, 1974; The Little Ghost who Died For Love (Sitwell), S, pf, 1976; Just Friends in Print, v, pf, 1979 [songs by Bennett and others]; Vocalese (J. Hansen), S, pf, 1981; Letters to Lindbergh (M. Hall), female vv, pf duet, 1982; Nonsense (M. Peake), SATB, pf duet, 1979, rev. 1984; this is the garden (e.e. cummings), high v, pf, 1984; And Death Shall Have No Dominion (D. Thomas), TTBB, hn, 1986; Dream-Songs (W. de la Mare), S/unison high vv, pf, 1986; A History of the Thé Dansant (M.R. Peacocke), Mez, pf, 1994

Unacc.: 3 Songs (J.G. Villa), T, 1955; The Tillaquils (L. Riding), SATB, 1955; Ricercar, unacc., 1956; 2 Madrigals (B. Jonson, anon.), SATB, 1961; 3 Elegies (J. Webster), SSAATTBB, 1962; Nowell, Nowell, Tidings, True (anon.), SATB, arr. 1962; Madrigal 'And Can The Physician' (anon.), SATB, 1962; 2 Lullabies (trad. Lat., James, John and Robert Wedderburn), SSA, 1963; Verses (Donne), SATB, 1965; 5 Carols (anon.), SATB, 1967; 2 Carols (Herrick, anon.), solo vv, SATB, 1968; 4 Devotions (Donne), SATB, 1971; The House of Sleepe (Ovid trans. A. Golding, J. Gower), 6 male vv, 1971; Puer Nobis (A. Meynell), SATB, 1980; Sea-Change (Shakespeare, Marvell, E. Spenser), SATB, tubular bells ad lib, 1983; Lullay mine liking (anon.), SATB, opt. soli, 1984; Nowell (de la Mare), SATB, 1986; Missa brevis, SATB, 1990; Lullaby Baby (J. Phillip), SATB, 1986; Sermons and Devotions (Donne), 2 Ct, T, 2 Bar, B, 1992; Calico Pie (E. Lear), SATB, 1994

CHAMBER

Str Qt no.1, 1951; Str Qt no.2, 1953; Str Qt no.3, 1953; Studies for 5 Players, fl, ob, cl, a sax, perc, 1957; Calendar, chbr ens, 1960; Fanfare, 2 tpt, hn, trbn, tuba, 1962; Str Qt no.4, 1964; Trio, fl, ob, cl, 1965; A Canon for Stravinsky, vn, va, vc, 1967; Qnt, fl, ob, cl, hn, bn, 1968; Commedia I, fl, b cl, a sax, tpt, vc, perc, 1972; Commedia II, fl, vc, pf, 1972; Commedia III, fl + pic, ob + eng hn, cl, hn, tpt, 2 perc, pf + cel, vn, vc, 1973; Commedia IV, hn, 2 tpt, trbn, tuba, 1973; Ob Qt, 1974–5; Travel Notes 1, str qt, 1975; Travel Notes 2, fl, ob, cl, bn, 1976; Metamorphoses, 4 vn, 2 va, 2 vc, 1980; Music for Str Qt, 1981; Conc. for Wind Qnt, fl + pic, ob, cl, hn, bn, 1983; Sounds and Sweet Aires, fl, ob, pf, 1985; Sonata after Syrinx, fl, va, hp, 1985; Reflections on a Theme of William Walton, 6 vn, 2 va, 2 vc, db, 1985; Dream Dancing, chbr ens, 1986; Lamento d'Arianna, str qt, 1986; Sonata, wind qnt, pf, 1986; Tender is the Night, suite, ondes martenot, str qt, 1986 [arr. of 1985 BBC TV incid. music]; Arethusa, ob, vn, va, vc, 1989; A Book of Hours, chbr ens, 1991; Cl Qnt, 1992; Sax Qt, s, a, t, bar sax, 1994

SOLO INSTRUMENT

Variations, ob, 1953; Sonata, pf, 1954; Sonatine, fl, 1954; 4 Improvisations, vn, 1955; Sonata no.1, vn, 1955; Cycle I–IX, pf, 1956–8; Stanzas, org, 1960; Fantasy, pf, 1962; 5 Studies, pf, 1962–4; Diversions, pf, 1964; Sonata no.2, vn, 1965; Impromptu, gui, 1968; Impromptu, fl, 1969; Alba, org, 1971; Scena I, pf, 1973; Scena II, vc, 1973; Telegram, pf, 1976; Eustace and Hilda, pf, 1977 [arr. of theme from BBC TV incid music]; Scena III, cl, 1977; 6 Tunes for the Instruction of Singing Birds, fl, 1981; Impromptu on the Name of Haydn, pf, 1981; Noctuary, pf, 1981 [ballet score]; Sonatina, cl, 1981; Sonata, gui, 1983; After Syrinx II, mar, 1984; Tango After Syrinx, pf, 1985; Tender is the Night, pf, 1985 [arr. of BBC TV incid music]; 3 Romantic Pieces, pf, 1988; Partridge Pie, pf, 1990; Arabesque, ob, 1992; Excursions, pf, 1993; Impromptu on a Theme of Henri Dutilleux, pf, 1994; Rondel, va, 1997

INSTRUMENTAL DUO

Theme and Variations, vn, va, 1952; Study, tpt, pf, 1957; Music for 2 Pfs, 1957–8; Winter Music, fl, pf, 1960; Sonata, ob, pf, 1961; Conversations, 2 fl, 1964; Crosstalk, 2 basset hn/2 cl, 1966; Capriccio, pf duet, 1968; 4 Piece Suite, 2 pf, 1974; Kandinsky Variations, 2 pf, 1977; Sonata, hn, pf, 1978; Sonata, vn, pf, 1978; Up Bow, Down Bow, bk 1, vn, pf, 1979; Up Bow, Down Bow, bk 2, va, pf, 1979; After Syrinx I, ob, pf, 1982; Summer Music, fl, pf, 1982; Serenade II, ondes martenot, pf, 1984; Duo concertante, cl, pf, 1985; Romances, hn, pf, 1985; Sonata, s sax, pf, 1986; After Ariadne, va, pf, 1986; Suite for Skip and Sadie, pf duet, 1986; Capriccio, vc, pf, 1990; Over the Hills and Far Away, pf duet, 1991; Sonata, vc, pf, 1991; Sonata, bn, pf, 1991; 3 Sondheim Waltzes, arr. a sax, pf, 1992; 3 Piece Suite, a sax, pf, 1996

FILM SCORES

*directors' names in parentheses*

Interpol (J. Gilling), 1956; A Face in the Night, 1956; The Safecracker (R. Milland), 1957; The Devil's Disciple (G. Hamilton), 1958; Indiscreet (S. Donen), 1958; The Man Inside (Gilling), 1958; The Angry Hills (R. Aldrich), 1959; Blind Date (J. Losey), 1959; The Man Who Could Cheat Death, 1959; The Mark (G. Green), 1961; The Devil Never Sleeps (L. McCarly), 1961; Only Two Can Play (S. Gilliat), 1961; The Wrong Arm of the Law (C. Owen), 1962; Heaven's Above (J. Bowlting), 1963; Billy Liar (J. Schlesinger), 1963; One Way Pendulum (P. Yates), 1964; The Engineers, 1965; The Nanny (S. Holt), 1965; European Tapestry, 1965; A Penny for Your Thoughts, 1966; The Witches (C. Frankel), 1966; Far from the Madding Crowd (Schlesinger), 1967; Billion Dollar Brain (K. Russell), 1967; Secret Ceremony (Losey), 1968; The Buttercup Chain (R.E. Miller), 1970; Figures in a Landscape (Losey), 1970; Nicholas and Alexandra (F. Schaffner), 1971; Lady Caroline Lamb (R. Bolt), 1972; Voices (K. Billington), 1973; Murder on the Orient Express (S. Lumet), 1974; Permission to Kill (Frankel), 1975; Sherlock Holmes in New York, 1976; Equus (Lumet), 1977; L'imprécateur, 1977; The Brinks Job (W. Friedkin), 1978; Yanks (Schlesinger), 1979; The Return of the Soldier (A. Bridges), 1982; Murder with Mirrors (D. Lowry), 1985; Enchanted April (M. Newell), 1992; Four Weddings and a Funeral (Newell), 1994; Swann (A. Benson Gyles), 1996; Sweeney Todd (A. Benson Gyles), 1997

Music for TV, radio and the theatre

Principal publishers: Novello, Universal

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S. Bradshaw: 'Bennett's Versatility', *MT*, cxxv (1984), 381–4
S. Craggs: *'Richard Rodney Bennett': a Bio-Bibliography* (New York and London, 1990)
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SUSAN BRADSHAW

**Bennett, Robert Russell** (*b* Kansas City, MO, 15 June 1894; *d* New York, 18 Aug 1981). American composer, orchestrator and conductor. Early studies were taken with his parents and the composer and conductor Carl Busch. He went to New York in 1916, where he worked first at G. Schirmer and then at T.B. Harms. Employment as a copyist and arranger, interrupted briefly by army service during World War I, led to his first theatre orchestrations in 1920. Upon Frank Saddler's death Bennett became America's pre-eminent theatre orchestrator, a position which he held for four decades. He interrupted his commercial work for much of 1926–9 to study in Paris with Nadia Boulanger, funded in part by a Guggenheim fellowship. Prizewinning entries in composition competitions sponsored by *Musical America* magazine and Victor Records led to frequent performances of his orchestral pieces in the USA during the 1930s and 40s. Most of 1936–40 was spent in Hollywood, principally at RKO, working on both orchestrations and original scoring. He returned to New York to host and conduct WOR's network radio programme 'Russell Bennett's Notebook', which sparked his most prolific period as a composer. His extensive work for NBC television after World War II began with *Victory at Sea* (1952–3), which he scored using a dozen themes provided by Richard Rodgers; he went on to provide original music for about 35 of NBC's documentary telefilms. The Goldman Band, beginning in the late 1940s, gave the first performances of many of Bennett's works. More than 30 wind-band scores were completed, and among them are his most-played compositions. His large-scale works include seven symphonies and the opera *Maria Malibran*, lavishly first staged at the Juilliard School.

Bennett provided orchestrations for all or part of more than 300 Broadway musicals. He is renowned for his effective use of the limited orchestral forces available to him and the phenomenal speed with which he supplied tasteful and disciplined song accompaniments as well as underscoring, and also bridges, dance music, overtures and exit music. Bennett's many published 'symphonic pictures', especially of the Rodgers and Hammerstein shows, remain exemplars of their type and have circulated widely. His *Instrumentally Speaking* (Melville, NY, 1975), distilled from a lifetime's experience, is the standard reference on American theatre orchestration. Praised by Boulanger as 'a true artist', Bennett stands apart from his theatre-arranging colleagues for his sustained independent creativity and long-standing associations with the leading conductors and soloists of his day, and his success as a composer was pivotal in elevating the theatre orchestrator's status in the USA. Like his commercial orchestrations, Bennett's compositions are scored with masterful simplicity and clarity. Though the witty geniality of his best-known pieces has led to an under-appreciation of the more serious and expansive scores, Bennett's works in all genres are distinguished by their personal harmonic idiom, effortless counterpoint and rhythmic vitality.

WORKS
(*selective list*)

STAGE

Endymion (ballet-operetta), 1927; Hold Your Horses (musical play), 1933; Maria Malibran (op), 1934; The Enchanted Kiss (op, 1), 1944; Crystal (op), 1972

Musicals, as sole or principal orchestrator (composers in parenthesis): Wildflower (V. Youmans), 1923; Rose Marie (R. Friml and H. Stothart), 1924; Show Boat (J. Kern), 1927; Girl Crazy (G. Gershwin), 1930; Of Thee I Sing (Gershwin), 1931; Anything Goes (C. Porter), 1934; Oklahoma! (R. Rodgers), 1943; Carmen Jones (version of Bizet: Carmen), 1943; Annie Get your Gun (I. Berlin), 1946; Kiss Me, Kate (Porter), 1948; South Pacific (Rodgers), 1949; The King and I (Rodgers), 1951; My Fair Lady (F. Loewe), 1956; Bells are Ringing (J. Styne), 1956; Flower Drum Song (Rodgers), 1958; The Sound of Music (Rodgers), 1959; Camelot (Loewe), 1960; On a Clear Day You Can See Forever (B. Lane), 1965

INSTRUMENTAL

Orch: Charleston Rhapsody, 1926; Paysage, 1928; Sights and Sounds, 1929; Sym. 'Abraham Lincoln', 1929; March, 2 pf, orch, 1930; Early American Ballade on Melodies of Stephen Foster, 1932; Variations in Fox-Trot Time on a Theme by Jerome Kern, 1933; Adagio Eroico, ?1932; Scherzo 'Hollywood', 1936; 8 études, 1938; Sym. 'For the Dodgers', D, 1941; Vn Conc., 1941; Antique Suite, cl, str, 1941; Classic Serenade, str, 1941; Conc., va, hp, orch, 1941, rev. vc, hp, orch, 1960; Sym. 'Four Freedoms', 1943; Ov. to an Imaginary Drama, 1946; A Dry Weather Legend, fl, orch, 1946; Pf Conc., 1947; Variations, vn, orch, 1949; Commemoration Sym. 'Stephen Collins Foster', 1959/60; Sym. [no.7], 1962; The Fun and Faith of William Billings, chorus, orch, 1975

Wind band: Tone Poems for Band, 1939–40 [for the New York World's Fair]; Suite of Old American Dances, 1949, orch, 1950); Mademoiselle, 1952; Rose Variations, tpt, band, 1955; Symphonic Songs for Band, 1957; Concerto Grosso, ww qnt, wind orch, 1957

Chbr: Rondo Capriccioso, 4 fl, 1916, rev. 1962; Vn Sonata, 1927; Toy Sym., ww qnt, 1928; Organ Sonata, 1929; Water Music, str qt, 1937; Dance Scherzo, ww qnt, 1938; Hexapoda, vn, pf, 1940; Tema Sporca con Variazoni, 2 pf, 1946; A Song Sonata, vn, pf, 1947; Qnt, accdn, str qt, 1962; Arabesque, brass qnt, 1978

FILM SCORES

As orchestrator (composer in parentheses): Show Boat (J. Kern), 1936; Born to Dance (C. Porter), 1936; Swing Time (Kern), 1937; A Damsel in Distress (G. Gershwin), 1937; Shall We Dance (Gershwin), 1937; Gunga Din (A. Newman), 1939; The Hunchback of Notre Dame (Newman), 1939; Rebecca (F. Waxman), 1940; Lady in the Dark (K. Weill), 1944; Victory at Sea (R. Rodgers), 1954; Oklahoma! (Rodgers), 1955

As composer: Annabel Takes a Tour, 1938; Fugitives for a Night, 1938; Career, 1939; Fifth Avenue Girl, 1939; Pacific Liner, 1939; Stanley and Livingstone, 1939

MSS in *US-Wc*

WRITINGS

'Orchestrating for Broadway', *Modern Music*, ix (1931–2), 148–52
'Orchestration of Theatre and Dance Music', *Music Lovers' Encyclopedia*, ed. R. Hughes, D. Taylor and R. Kerr (Garden City, NY, 1939/*R*), 780–86
'All I Know about Arranging Music', *International Musician*, xlvii (1949), no.8, pp.9, 33 only; no.9, pp.16, 33 only and April 1949)
'Another Chapter on Arranging Music', ibid., xlvii/10 (1949), 13 only
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GEORGE J. FERENCZ

**Bennett, William (Ingham Brooke)** (*b* London, 7 Feb 1936). English flautist. He studied with Geoffrey Gilbert at the GSM and in Paris with Jean-Pierre Rampal, winning a medal in the 1958 Geneva International Flute Competition. From 1965 he studied with Marcel Moyse who has remained a dominant influence on his playing. He has been principal flute with the LSO, the RPO, the Academy of St Martin-in-the-Fields and the English Chamber Orchestra. He also appears internationally as a soloist and has made many recordings. Bennett is an innately musical player, with a style and technique rich in expression, vibrancy and range of tone colours. He is widely considered to be the leading flautist of his generation. His experiments in improving flute design have been greatly influential, and since 1978 various makers in Britain, the USA and Taiwan have produced instruments tuned to the 'William Bennett Scale'. He is the dedicatee of works by Richard Rodney Bennett and William Matthias, and has made many transcriptions to enlarge the repertory of the flute. He teaches at the RAM and gives masterclasses in many countries. He was made an OBE in 1995.

EDWARD BLAKEMAN

**Bennett,** Sir **William Sterndale** (*b* Sheffield, 13 April 1816; *d* London, 1 Feb 1875). English composer. He ranks as the most distinguished English composer of the Romantic school.

1. LIFE. For his early musical training he was chiefly indebted to his grandfather, John Bennett (1754–1837), who came from Ashford, Derbyshire, but moved to Cambridge in 1792 as a bass lay clerk in the choirs of King's, Trinity and St John's colleges. His sixth son Robert (1788–1819) became a chorister at King's, was made in 1804 an articled pupil of John Clarke (later Clarke-Whitfeld), organist of Trinity and St John's, and became organist of Sheffield parish church in 1811. On 28 May 1812 he married Elizabeth Donn, daughter of the curator of the Cambridge Botanic Gardens. Their three children were born at Sheffield. The third child, and only son, was named after William Sterndale, a Sheffield friend who had supplied the verses for a set of Six Songs which Robert Bennett had composed and published the year before (Bennett never treated the name Sterndale as part of his surname, though it has been adopted as such by his descendants). Elizabeth Bennett died, aged 27, on 7 May 1818; Robert married again, but died on 3 November 1819, and it was decided that the orphaned William and his sisters would go to live with their grandparents at Cambridge, where William was baptized on 19 March 1820. From this time his connection with Sheffield ended. He was appointed a chorister at King's, where his grandfather was still in the choir, on 17 February 1824. Two years later, on 7 March 1826 (before his tenth birthday), he was admitted to the RAM, having been recommended by the vice-provost of King's as a 'prodigy'. At first his principal study was the violin (with Oury and Spagnoletti), with the piano as a second instrument. Later he studied composition with Crotch. He played a piano concerto of J.L. Dussek at an academy concert on 6 September 1828, and sang the part of Cherubino in a student production of *Le nozze di Figaro* on 11 December 1830; he also sometimes sang in the choir at St Paul's Cathedral. Few compositions date from this early period, and the academy examiners in the summer of 1831 rebuked Bennett for his failure to achieve anything substantial in composition.

From this time his real achievement began. He made the piano his principal instrument, and soon excited comment by the brilliance of his playing. In April 1832 he completed his first symphony. His activity in composition was stimulated in August of the same year when Cipriani Potter replaced Crotch as principal of the RAM, and as Bennett's composition teacher. His first piano concerto, begun during the summer of 1832, was approved by his new master (a well-known exponent of this form), played at Cambridge on 28 November, and repeated at an academy concert on 30 March 1833. The impression it made was remarkable. William Ayrton, in *The Harmonicon*, declared that it 'would have conferred honour on any established master'. Lord Burghersh, the president of the RAM, directed that the concerto be published at the academy's expense. He also evidently spread word of Bennett's abilities, for in a few days the boy was summoned to Windsor, where on two occasions he played the concerto to the king and queen. At the RAM midsummer concert on 26 June it was chosen as the principal work, and there it was heard by Mendelssohn, who asked to be introduced to the composer after the concert and forthwith invited Bennett to visit him in Germany, not as a pupil but as a friend.

Bennett, still only 17, was naturally very much encouraged. The six years that followed were an intensely creative period – the only one, as it turned out, in his career. During this time he wrote two or three major orchestral works a year, and was at the same time developing a delicately individual manner in songs and short piano pieces. For the first four years he continued to benefit from an excellent grounding in the Classics from Potter, the only academy teacher, according to G.A. Macfarren, who attempted to teach the principles of musical form. And he continued to enjoy warm encouragement from Mendelssohn, first in correspondence and, later, during a series of visits to Germany.

On 17 April 1833 he was elected organist of St Ann's Chapel, Wandsworth (a chapel-of-ease in the parish of All Saints), at 30 guineas per annum, but he resigned after a year. He continued to add to his renown as a concert pianist; occasionally he played the violin or viola in the orchestra. The chief platforms for his compositions were the academy concerts, the Society of British Musicians (from 1834) and, occasionally, a concert at Cambridge, which he continued to visit both before and after his grandparents' deaths. On 11 May 1835 he made his début at the Philharmonic Society, playing his Second Piano Concerto; he played the third there the following spring. In May 1836, having finished his fourth (unpublished) concerto (WO32), he left with Carl Klingemann and J.W. Davison to attend the Niederrheinisches Musikfest at Düsseldorf, where Mendelssohn conducted the first performance of *St Paul* on 22 May. Before returning home he had begun what was to be his most popular orchestral composition, the overture *The Naiades*. Shortly after his departure, on 28 May, Mendelssohn wrote to Attwood in terms of glowing admiration: 'I think him the most promising young musician I know, not only in your

country but also here, and I am convinced if he does not become a very great musician, it is not God's will, but his own'.

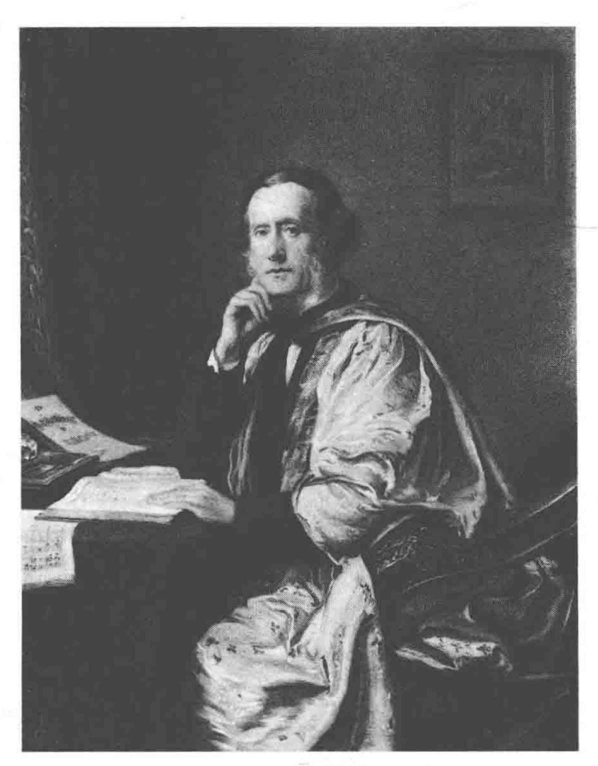
His time as an academy pupil came to an end in September, and in October he began a longer visit to Germany. Mendelssohn welcomed him to Leipzig on 29 October and Bennett soon found himself an accepted member of the musical circle of which Mendelssohn was the acknowledged leader. In that circle was Schumann, who formed a close and lasting friendship with Bennett almost as soon as they had met. On Schumann's side, friendship was coupled with intense admiration for the younger man's music, soon to be expressed in an editorial devoted to Bennett in the New Year number of the *Neue Zeitschrift für Musik*. 'Were there many artists like Sterndale Bennett', wrote Schumann, 'all fears for the future progress of our art would be silenced.' On 13 January 1837 Bennett made his first appearance at the Gewandhaus concerts, playing his Third Piano Concerto; he conducted the overture *The Naiades* on 13 February (it had already been played at the Society of British Musicians on 25 January, with Davison conducting) and the *Parisina* overture on 6 March. The very high reputation which Bennett gained in Germany on this visit both as pianist and as composer is attested not only by Mendelssohn's letters and Schumann's reviews, but also by other newspaper reports and by requests that he began to receive from German publishers.

He returned to England in July, and in October began his long career as a teacher. He took his first private pupil on 2 October and began giving lessons at the RAM on 18 October. He had almost reached the end of his period of fecundity as a composer, a period that had been so full of promise that Schumann's praises, if extravagant, were hardly exaggerated. Colles attributed the early decline in his output to 'the stultifying influence which a professional life involving a great deal of teaching could not fail to exert on [a] sensitive musical nature' (he escaped from these duties for two more visits to Leipzig, in the winters of 1838–9 and 1841–2, that were closely similar to the first). From whatever cause, he certainly at this period began to experience a new difficulty in completing compositions. In August 1839 he signed an agreement with Coventry, the publisher, to compose an opera, but nothing came of the plan; he spent the following summer working on an oratorio, which he eventually left uncompleted. A set of 12 songs promised to his German publisher (Kistner) in 1837 was delivered in two sets, in 1842 and 1855. Towards the end of 1841 he became engaged to Mary Wood, one of his pupils at the RAM. They were married on 9 April 1844.

It now became all the more necessary for Bennett to work hard at his teaching, and to seek salaried positions. He had failed to secure the Edinburgh professorship in 1844, despite Mendelssohn's recommendation. He continued to play at the Philharmonic concerts until 1848, when a quarrel with Michael Costa led to his dissociation from the society's affairs. From 1842 until 1856 he gave an annual series of 'Classical Chamber Concerts', first at his own house and then in the Hanover Square Rooms; these concerts explored the repertory of chamber music with piano and serious piano music. In 1849 he founded the Bach Society, and for many years he directed its concerts; on 6 April 1854 he conducted the first English performance of the *St Matthew Passion*. Few compositions of any kind date from this period. Bennett's life was apparently a ceaseless round of playing and teaching, relieved only by family holidays at Cambridge or Southampton. In the 1850s the recognition due to his earlier success began to come to him in the shape of important appointments. In 1853 he was offered the conductorship of the Leipzig Gewandhaus concerts for the following season – a signal honour for an Englishman, but one which he turned down, for reasons that have never been fully explained. In November 1855 he accepted the conductorship of the Philharmonic Society in succession to Wagner, and began his new duties the following April; meanwhile, on 4 March 1856, he had been elected professor of music at Cambridge, by a majority of 149 votes. These twin appointments gave him the standing he had long deserved, but they added little to his income and certainly did not provide him with any additional time for composing. At Cambridge he refused to treat the position as a sinecure, but continued Walmisley's policy of giving public lectures and of leading the musical life of the town. He instituted examinations for the music degrees, to replace the 'exercises' which had previously been the only requirement. He was himself presented for the MusD degree on 30 June 1856, and soon afterwards was made a life Fellow of St John's College.

In May 1858 Bennett resigned from the RAM in protest against the high-handed behaviour of the president, Lord Westmoreland (formerly Lord Burghersh). In the same year he was chosen to conduct the Leeds Festival. He had to produce an ode (op.41) on the installation of the Duke of Devonshire as chancellor of the university in May 1862; his ode for the opening of the Industrial Exhibition (op.40) had been completed a few weeks earlier. On 22 June 1866 he returned to the RAM as principal, a position that involved arduous administrative duties, and he gave up conducting the Philharmonic concerts at the end of the season. He was made an honorary MA of Cambridge in 1867 and a DCL of Oxford in 1870, and was knighted on 24 March 1871, on the recommendation of the Prime Minister, Gladstone. In March 1872 he received a public testimonial in St James's Hall, and at the same time a scholarship in his honour was founded at the RAM.

Bennett had thus become a prominent public figure in the British musical world, and was still also held in honour in Germany. Despite the heavy combination of duties that he had assumed, the last period of his life saw a certain revival of his creative powers. Several major works appeared: *The May-Queen*, commissioned for the Leeds Festival of 1858; the two odes of 1862, and the overture *Paradise and the Peri* in the same year; the Symphony in G minor (1863–4), performed at the Philharmonic on 27 June 1864 and at the Leipzig Gewandhaus, with Bennett conducting, on 12 January 1865; *The Woman of Samaria*, commissioned for the Birmingham Festival of 1867 and performed there on 28 August; the overture to *Ajax* (completed in 1872); and the piano sonata *Die Jungfrau von Orleans*, completed in 1873. In the leanest years of his composing activity, Bennett had managed to produce a few piano pieces, but this form of composition practically ceased when he gave up playing the piano in public. A careful study of his career shows that it was not so much overwork that caused a falling-off of creativity, but discouragement and the lack of a strong external stimulus. In the 1830s he responded to the admiration of his English and German



*William Sterndale Bennett: engraving by Thomas Oldham Barlow after John Everett Millais, 1873*

colleagues, and above all of Mendelssohn. Between 1840 and 1855, he was discouraged by absence of due recognition in England, by Mendelssohn's death, and by the increasing monotony of his daily life; and he produced only what was needed, piano pieces for playing and teaching. After 1855 he was spurred by belated honours, and occasional commissions, to compose a respectable number of significant and substantial works, though it was too late to recapture his early self-confidence. One might guess that the early loss of both parents produced in Bennett an exceptionally intense need for reassurance and encouragement. England could not provide this for a native composer in his time. He found it temporarily in German musical circles; yet, when the opportunity came to claim his earned place as a leader in German music, he was not quite bold enough to grasp it.

In the last few years of his life Bennett spent his summer holidays quietly at Eastbourne, where he did much of his composing. He continued his teaching in London, and gave occasional concerts there and in the provinces. He visited Cambridge two or three times a year. In January 1875 he was taken ill, and died on 1 February (his wife had died on 17 October 1862). He was buried at Westminster Abbey on 6 February 1875.

2. WORKS. George Hogarth remarked in 1835 on the 'purity of the English school of the pianoforte', founded on the studies of Clementi and Cramer which, in turn, were based on the 'old masters':

> Students thus imbued with solid knowledge and good taste, are in little danger of being corrupted by the shallow and frivolous style which, springing from Vienna and Paris, is spreading itself over Europe. Our principal public performers, Mrs Anderson, Neate, Potter and Bennett ... belong to the school of these great masters, and follow their footsteps in tuition.

Bennett (who, it may be noticed, was already at 19 regarded as a 'principal performer') carried out this creed with inflexible resolve throughout his career as performer, teacher and composer. Several writers have used the word 'purity' in assessing his work. Like his fellow Romantics, Mendelssohn and Schumann, he saw himself as a fighter for what was good and true in the musical tradition he had inherited, against the mounting threats of commercialism, vulgarity and virtuosity. At several points in his career, the principle asserted itself in action; but his music reflects not the stresses and strains of the battle, but the ideals for which he was fighting, preserved and protected by an act of self-discipline. With perhaps misguided puritanism, he was determined not to be 'corrupted' by the innovations of Thalberg and Liszt, of Meyerbeer and Berlioz, of Chopin, or even of Schumann. His style bears a natural resemblance to that of the one Romantic composer he did wholeheartedly admire, Mendelssohn. Yet his model was not even Mendelssohn, but Mozart, as he confessed in a lecture delivered at Cambridge in 1871. This self-inflicted deafness to current musical sounds required a degree of conscious restraint that interfered with spontaneous expression.

For all that, Bennett composed some excellent music, and the best of it, the orchestral works of his youth that so greatly impressed Schumann, is now all but unknown. Few piano concertos between Beethoven and Brahms are as successful as Bennett's in embodying the Classical spirit, not in a stiff frame to deck with festoons of virtuosity, but in a living form capable of organic growth, and even of structural surprise. The first movements of the concertos have a sinewy strength that recalls Beethoven more often than any other composer. The slow movement of no.3, a Romantic dialogue between piano and orchestra, takes its idea from Beethoven's no.4, but in its detailed working out is quite original. The charming and long-popular 'Barcarole' movement, which first replaced the slow movement of the unpublished F minor concerto, and then, at Mendelssohn's suggestion, replaced the slow movement of no.4 in the same key, is a good example of Bennett's shy, subtle and quite individual personality. The Caprice in E major for piano and orchestra is a charming one-movement piece of generally Mendelssohnian character.

In the concert overtures also Bennett's manner is close to Mendelssohn's, evoking enchanted fairylands with gentle dance rhythms and delicate orchestral colouring. *Parisina* and *The Naiades* are the best; *Die Waldnymphe* and *Marie du Bois* seem to repeat, rather than add to, what Bennett had already achieved in the former works (as Schumann pointed out). *Marie du Bois* was re-used as the overture for *The May-Queen*, and he took tunes from it and used them in the course of the work. The symphonies were perhaps the least successful of the early group, though they have points of interest: the first begins, like no other symphony, with 32 bars of quiet counterpoint in mock 'ancient' style (used again, more aptly, in the eight-part anthem *In thee, O Lord, have I put my trust*). Of his later orchestral works, none recaptures the relatively carefree spirit of the 1830s. But in the late G minor symphony (op.43) Bennett did at last achieve a worthy tribute to Mozart.

Bennett has been called a musician's musician. More specifically, he is a pianist's musician, like Chopin. Much of the fascination of his piano pieces lies in their mastery

of the natural potential of the instrument. Instead of pretending that the piano can sustain great lyrical melodies, he made use of its percussive qualities to create a beautiful tapestry of subtly varying tone-colours. Never did he permit himself the least concession to the gallery; he seems on the contrary to be talking to himself, or only to those who fully appreciate and sympathize with his point of view. His character-pieces have often a dryness and sometimes a harmonic ruthlessness that please the connoisseur but put off the crowd. Such devices as the inverted tonic pedal, the evaded resolution and what might be called harmonic anticipation (ex.1) are frequent in his piano pieces. Moreover, apart from a few pieces deliberately intended for beginners, they are too difficult for all but the most accomplished pianists. The *Suite de pièces* op.24, a collection of six excellent, though unrelated, pieces, is a fair representation of the best in his piano music. His few longer pieces sometimes fail to maintain the interest of their opening pages, though in the Sonata in F minor (op.13) and the *Fantaisie* in A, op.16 (in form another sonata) he succeeded at least as well as Schumann and Chopin in fitting pianistic material into a form that was not pianistically evolved. His piano trio and duo are also happy examples of this. The late programmatic piano sonata *Die Jungfrau von Orleans* has many beautiful passages but is not entirely successful as a whole. Geoffrey Bush has convincingly refuted Hadow's opinion that Bennett was incapable of 'vehemence and passion'. Few piano works by any composer are more passionate than the A minor finale of the *Fantaisie* (1837).

**Ex.1** *Scherzo* (op.27)

[Presto leggiero]

[p] dim. p

35

espress.

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Bennett possessed no special flair for choral music, the medium in which his services were most in demand in later life. *The May-Queen* and the oratorio *Zion*, though far more popular in the later 19th century than his instrumental works, seem now quite faded, partly, it must be said, because of the ineptitude of their texts. This 'Victorian' flavour attaches also to his church music. The only anthem that remained popular was the quartet 'God is a spirit' from *The Woman of Samaria*, but the eight-part *In thee, O Lord* is much superior, while *Lord, who shall dwell?* contains an interesting use of a hymn tune in contrapuntal texture.

In the solo songs Bennett came closest of all to identity with the Leipzig Romantic school. The texts are sometimes German lyrics in translation, and the music often suits the German text better than the English. The form is generally that of the strophic or modified-strophic lied. In style there is no point of contact with the indigenous songs of Bishop, Horn or Balfe. Yet in the op.23 songs *Gentle Zephyr*, *To Chloe in Sickness* and *May-Dew*, and *Dawn, gentle flower* (op.35 no.3) Bennett showed how an English lied might be developed, and his example was taken up by his pupil F.E. Bache, and by Hatton, Loder, Pierson and a few others.

Bennett did useful work as an editor of Classical piano sonatas (including one by G.F. Pinto), and in harmonizing and editing, with Otto Goldschmidt, German chorales adapted to English texts, in *The Chorale Book for England* (1863), which had a great effect on English hymnody; he also published editions of Bach's *St Matthew Passion* and Handel's *Acis and Galatea*. His work as a teacher, which occupied so much of his energy, had an incalculable if largely conservative influence on a generation of RAM students. His methods have been described in some detail by one of his most successful pupils, Bettina Walker (1890).

Most of Bennett's songs, partsongs and piano pieces, and piano reductions of the concertos and choral works, were published under the composer's supervision. The manuscript sources are still mostly in the possession of Bennett's family, and have been divided into two collections: one portion belongs now to Barry Sterndale-Bennett, a grandson of Bennett's grandson Robert Sterndale Bennett (1880–1963), who was for many years director of music at Uppingham School; the other is in the hands of Thomas Odling, a great-grandson of Bennett in the female line.

WORKS

*printed works published in London unless otherwise stated; other dates are of composition, except for choral orchestral works*

*for sources and further details of first performances see Williamson (1996)*

Editions: *Anthems composed by William Sterndale Bennett* (London, 1883) [A]

*Sterndale Bennett: Piano and Chamber Music*, ed. G. Bush, MB, xxxvii (1972) [B]

*English Songs, 1800–1860*, ed. G. Bush and N. Temperley, MB, xliii (1979) [E]

*William Sterndale Bennett: Works for Pianoforte Solo* ed. N. Temperley, The London Pianoforte School 1766–1860, xvii–xix (New York, 1985) [LPS]

WO – *without opus*,

U – *unfinished (abbreviations used in Williamson, 1996)*

ORCHESTRAL

| op. | |
|---|---|
| WO20 | Symphony no.1, E♭, completed 6 April 1832 |
| WO22 | The Tempest, ov., Dec 1832 |
| 1 | Piano Concerto no.1, d, 1832 (1833) |

wo23 Symphony no.2, d, Nov 1832–Feb 1833
wo24 Overture, d, Oct 1833
4 Piano Concerto no.2, E♭, July–Nov 1833 (1835)
wo28 Symphony no.4, A, Dec 1833–Feb 1834, ed. in The Symphony 1720–1840, ser. E, vii (New York, 1982)
wo25 The Merry Wives of Windsor, ov., May 1834
wo27 Adagio, g, pf, orch, 24 Sept 1834
9 Piano Concerto no.3, c, July–Oct 1834 (1836)
3 Parisina, ov., completed 20 March 1835 (1836), ed. in The Symphony 1720–1840, ser. E, vi (New York, 1984)
wo29 Concerto, C, 2 pf, 1835; collab. G. Macfarren
u5 Dramatic Overture, A, Jan 1836
wo31 Symphony no.5, g, Oct 1835–Feb 1836, ed. in The Symphony 1720–1840, ser. E, vii (New York, 1982)
wo32 Piano Concerto, f, 12 Feb–4 May 1836; orig. 2nd movt 'A Stroll through the Meadows', wo37, replaced 1 July 1836 by 'Barcarole'
15 The Naiades, ov., May–Sept 1836 (Leipzig, 1837), ed. in The Symphony 1720–1840, ser. E, vi (New York, 1984)
wo37 A Stroll through the Meadows, pf, orch, 1836, orig. 2nd movt of wo32, lost; rev. 1838 as 2nd movt of op.19
22 Caprice, E, pf, orch, 1836–8 (Leipzig, 1840)
19 Piano Concerto no.4, f, July–Sept 1838 (London and Leipzig, 1839); orig. 2nd movt rev. version ofwo37, replaced by 'Barcarole' from wo32
20 Die Waldnymphe (The Wood Nymph), ov., Nov 1838 (London and Leipzig, 1839)
wo48 Piano Concerto (Concert-Stück), a, 1841–3, rev. 1848
wo46 Marie du Bois, ov., 1842–3, rev. 1844; later incl. in The May-Queen, op.39
42 Paradise and the Peri, fantasia-ov., July 1862 (Leipzig, 1870)
43 Symphony, g, Aug 1863 – 21 June 1864, addl movt, Romanza, 1867; Minuetto and Trio (1865), full score (Leipzig, 1872), ed. in The Symphony 1720–1840, ser. E, vii (New York, 1982)

CHAMBER

wo17 String Quartet, G, completed 15 Oct 1831, perf. London, 22 Nov 1885
8 Sextet, f♯, pf, 2 vn, va, vc, db, ?July–Dec 1835 (Leipzig and London, 1846)
26 Chamber Trio, A, pf, vn, vc, July 1839 (London and Leipzig, 1845), B
32 Sonata Duo, A, pf, vc, 1852 (1852), B

KEYBOARD

*for piano unless otherwise stated*

wo15 Minuetto and Trio, f, 1831/2
wo21 Lady Georgina, A, 1832
2 Capriccio, d, 1834 (1835), LPS xvii
11 Six Studies in the Form of Capriccios, c, E, B♭, f, D, g, 1834–5 (1836), LPS xvii
10 Three Musical Sketches: The Lake, E, The Millstream, e, The Fountain, B; 1835/early 1836 (1836), LPS xvii
wo33 Romance, b, 28 May 1836, LPS xvii
12 Three Impromptus, b, E, f♯, 1836 (1836), LPS xvii
13 Sonata, f, 1836–March 1837 (Leipzig, 1837), B, LPS xvii
14 Three Romances, b♭, E♭, g, ?4 Dec 1836–10 April 1837 (Leipzig, 1837), LPS xvii
16 Fantaisie [in 4 movts], A, 1837 (Leipzig, 1837), LPS xvii
18 Allegro grazioso, A, Nov–Dec 1838 (London and Leipzig, 1839), LPS xvii
17 Three Diversions, A, E, a, pf duet, Dec 1838 (Leipzig and London, 1839), LPS xix
wo42 Genevieve, notturno, B, 10 Nov 1839 (ed. facs. in *AMZ*, 29 April 1840), LPS xvii
wo40 Waltz, E♭, in The Harmonist (1839), LPS xvii
wo43 Fandango, 22 June 1840, LPS xvii
29 Two Characteristic Studies: L'amabile, E♭, L'appassionata, g; Jan 1841 (1841), LPS xviii
24 Suite de pièces: Presto leggiero, c♯, Capricciosa, E, Agitato assai, e, Alla fantasia, A, Presto agitato, f♯, Lento-Allegro con bravura, B; ?1841 (Leipzig and London, 1842), B, LPS xviii
25 Rondo piacevole, E, Aug 1842 (1842), LPS xviii
wo45 Prelude, a, 31 July 1844
27 Scherzo, e, 1845 (Leipzig and London, 1846), LPS xviii
28 Introduzione e pastorale, A (1846), Rondino, E (Leipzig, 1852), Capriccio a, March 1853 (London and Leipzig, 1853), LPS xviii
31 Tema e variazioni, E (1850), LPS xviii
33 [30] Preludes and Lessons [in all keys], 1842–53 (1853), LPS xviii
38 Toccata, c, 13 Jan 1854, in Album van de Maatschappij tot Bevordering der Toonkunst (Amsterdam, 1855), LPS xviii
34 Pas triste, pas gai (rondeau), g, Nov 1854 (1855), LPS xviii
wo53 Minuetto espressivo, E♭, ?1854 (1854), LPS xviii
wo55 January, 11 Jan 1856 (1876), LPS xviii
wo56 February, 1856 (1876), LPS xviii
37 Rondeau à la polonaise, c, Aug 1857 (Leipzig, 1858), LPS xviii
wo60 Praeludium, B♭, 1863 (1863), LPS xviii
wo74 Adagio a 4 voci, voluntary, org, in *The Village Organist* (1870), Jan
wo79 Sonatina, C, Aug 1871 (London and Leipzig, 1876), LPS xviii
wo80 Andante, E, ?1871 (1892)
46 Die Jungfrau von Orleans, sonata, A♭, 1869–73 (1873), LPS xviii

CHORAL AND VOCAL

*with orchestra*

wo26 In radiant loveliness (canzonet, J. Montgomery), S, June 1834, vs (*c*1835)
wo39 Chorale (textless), A major, SSATB, 19 May 1839
u14 Zion (orat), 1839–44; 2 choruses in The Woman of Samaria, op.44
39 The May-Queen (pastoral, H.F. Chorley), S, A, T, B, 4vv, Leeds Festival, 8 Sept 1858 (1858) [incl. ov.,wo46]
40 Ode Written Expressly for the Opening of the International Exhibition, 1862 (A. Tennyson), 4vv, Dec 1861–April 1862 (1862)
41 Cambridge Installation Ode (C. Kingsley), S, T, 4vv, 1862
44 The Woman of Samaria (sacred cant. Bennett), S, A, T, B, 4vv, Birmingham Festival, 28 Aug 1867; with addl chorus, Therefore with joy, and quartet, God is a spirit, London, St James's Hall, 21 Feb 1868 (1868) [incl. 2 choruses from Zion,u14]
wo83,u26 Ajax (incid music, Sophocles, trans. H. Snow): ov., 1871–2; funeral march chorus, TB, Aug 1873–Aug 1874, inc.

*anthems, with organ*

wo54 Remember now thy creator, S, S, 4vv, Aug 1855 (*c*1856), A [from op.30 no.1]
wo57 Lord, who shall dwell in thy tabernacle?, S, T, B, 8vv, 1856, A
wo84 In thee, O Lord, have I put my trust, 8vv, 1856–73, A [partly from Sym. no.1]
wo58 Oh that I knew where I might find him, 4vv, in F.A.G. Ouseley: Special Anthems for Certain Seasons and Festivals of the United Church of England and Ireland (1861), A
wo59 Great is our Lord, 4vv, A
wo61 The fool hath said in his heart, 4vv, in Novello's Collection of 31 Anthems (1864), A
wo72 Now, my God, let, I beseech thee, 4/4vv, 1869 (1870), A

*other sacred*

wo75 The Lord bless thee and keep thee, int, 4vv, org, 1870
11 hymn tunes: Boulcote,wo38, 1839, A; St Lawrence, wo49, 1849; St Junia, wo51, 1853, A (as Day of Wrath); Russell Place, wo52, 1854, A; God, who madest earth and heaven, wo63, 1864, A; Holy, holy, holy, wo64, 1864, A; Peace be to this habitation, wo68, 1866; From all thy saints, wo76, 1870, A (as Inverness); The radiant morn, wo77, 1870, A; Watching all through the weary night, wo81, 1871, A (as Courage, my sorely tempted heart); Jesu, solace of my soul, wo82, 1872, A
12 Anglican chants

SONGS AND PARTSONGS

*for voice and piano unless otherwise stated*

op.
wo35 Ch'io speri! padre amato (P. Metastasio), canzonetta, 1v, pf, hn, *c*1831

WO30 Resignation (J. Edmeston), acc. pf/org, in The Sacred Melodist (1836)
WO36 Herr Schumann ist ein guter Mann (?Bennett), canon, 2vv, Feb 1837
WO41 The Better Land (F. Hemans) (1839)
23 Six Songs, June 1837–Feb 1842 (Leipzig and London, 1842): Musing on the roaring ocean (R. Burns); O'er the woodlands (May-Dew) (L. Uhland, trans. H.H. Pierson); Wave that wand'rest (Forget-me-not) (L. Landon); Long is the night (To Chloe in Sickness) (Burns), E; Wilt thou forget (The Past) (P.B. Shelley), E; Gentle Zephyr (P. Metastasio), pubd separately (1838), E
WO47 Come live with me (C. Marlowe), partsong, SATB, in J. Hullah's Vocal Scores (1846)
30 Six [*recte* 4] Sacred Duets (1849–51), 2 S, pf: Remember now thy creator, April 1848, rev. as anthem WO54; Do no evil, 1849; And who is he that will harm you, 1849; Cast thy bread upon the waters, ?1850
35 Six Songs (1855): Tell me not (Indian Love) (B. Cornwall); Winter's gone (J. Clare), E; Dawn, gentle flower (Cornwall), Oct 1853; Loud blaw the frosty breezes (Castle Gordon) (Burns), pubd separately (1848) as The Young Highland Rover; As lonesome through the woods (Waldeinsamkeit) (C. Klingemann, trans. H.F. Johnston); Sing, maiden, sing (Cornwall)
WO65 Tell me where, ye summer breezes, 1861, rev. 1866
WO70 Lord, to thee our song we raise, 4 S, unacc., A
WO78 Sweet stream that winds (W. Cowper), partsong, SATB (1871)
WO85 Of all the arts (J. Hogg), partsong, SATB, 1873 (1874)
47 Four Songs (1875): Maiden mine (H. Heine, trans. T. Case), 1861, rev. 1866; Sunset (Case); Dancing lightly comes the summer (Case); Stay, my charmer (Burns), ?1839

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NICHOLAS TEMPERLEY (text, bibliography), ROSEMARY WILLIAMSON (work-list)

**Bennewitz** [Benevic], **Antonín** (*b* Přívaty, nr Litomyšl, March 1833, *d* Doksy, nr Litoměřice, 29 May 1926). Czech violinist, teacher and administrator. He studied with Mořic Mildner at the Prague Conservatory (1846–52) and held posts in Prague, Salzburg (1861–3) and Stuttgart (1863–6). He was professor at the Prague Conservatory (1865–82) and then director (1882–1901). An energetic and progressive musician, he contributed much to the artistic eminence of the school, improved its orchestra, cultivated chamber music and taught a number of pupils who made the Prague violin school world-famous; these included Otakar Ševčík, Jan Ondříček, Josef Suk, Oskar Nedbal and Karel Halíř. Under his direction appointments to the conservatory staff included Dvořák (composition), Ševčík (violin) and Hanuš Wihan (cello). He also organized some pioneering public concerts of Czech and foreign music, and himself played in chamber concerts, including in a trio with Smetana and Hegenbarth.

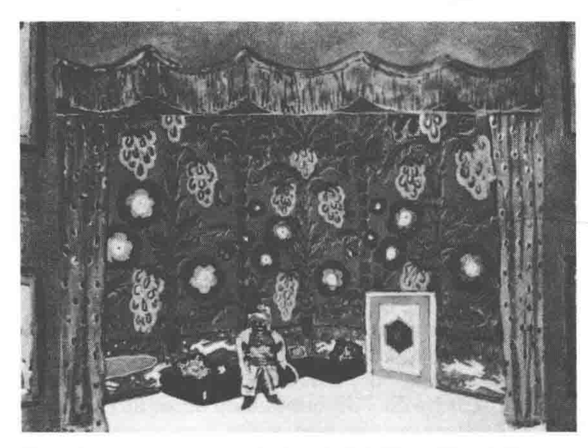
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GRACIAN ČERNUŠÁK/JOHN WARRACK

**Benoctus de Francia.** *See* BENOIT.

**Benois, Alexandre** [Benua, Aleksandr Nikolayevich] (*b* St Petersburg, 21 April/3 May 1870; *d* Paris, 9 Feb 1960). Russian stage designer, director and art historian. He was one of a neo-Romantic group of St Petersburg artists (including Diaghilev, Bakst and Nuvel) associated with the journal *Mir iskusstvo* (1898–1905). After graduating in law he lived in France for a time. In his writings and as an artist, he tried to promote the understanding of both western European modernism and the national Russian cultural tradition. Thanks to his and Diaghilev's propagandist work, from 1899 the stage designs at the St Petersburg court theatres began to reflect trends in contemporary Russian painting, a process that Benois attempted to intensify and accelerate with his own designs (as in those for *Götterdämmerung*, Mariinsky Theatre, 1902). He played an important part in the Russian opera and ballet guest season in Paris in 1908 (organized by the *Mir iskusstvo* group) and in Diaghilev's Ballets Russes seasons that followed, as artistic director (until 1911), librettist and designer (see illustration), notably for *The*



*Design by Alexandre Benois for Stravinsky's 'Petrushka', Ballets Russes, Théâtre du Châtelet, Paris, 1911 (Bol'shoy Theatre Museum, Moscow)*

*Nightingale* (1914). Differences with Diaghilev led to a move to Stanislavsky's Moscow Arts Theatre, 1912–14. After the October Revolution he was director of the Hermitage painting collection and worked as designer for the Bol'shoy and Mariinsky theatres, including a production of *The Queen of Spades* (1921). In the 1920s he went to Paris, where he worked as an opera and ballet designer, notably for the Rubinstein Company (1923–34) and for the Opéra, as well as for La Scala and companies in Rome, Buenos Aires, Sydney and Monte Carlo. The main feature of his work was a desire to inject new life into the theatre of illusion by introducing the modernist style of painting of the turn of the century. His sets had a picturesque, fantastic quality, a fairy tale atmosphere and attractive local colour. Among his writings may be mentioned *Russkaya shkola zhivopisi* ('The Russian School of Painting'; St Petersburg, 1904; Eng. trans., 1916), *Vozniknoveniye 'Mira iskusstva': Aleksandr Benua* ('The origins of *The World of Art*'; Leningrad, 1928) and a volume of memoirs, *Zhizn'khudozhnika: vospominaniya* (New York, 1955; Eng. trans., 1960, 2/1988).

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MANFRED BOETZKES

**Benoist, François** (*b* Nantes, 10 Sept 1794; *d* Paris, 6 May 1878). French organist, teacher and composer. He entered the Paris Conservatoire in 1811 as a pupil of Catel for harmony and Louis Adam for piano; he won a *premier prix* for harmony the same year and for piano in 1814. In 1815 he won the Prix de Rome with his cantata *Oenone* and spent the obligatory three years in Italy. He was appointed principal organist of the royal chapel in 1819 and in the same year professor of organ at the Conservatoire, a post he held for 53 years. He was much loved as a teacher and his pupils included Adolphe Adam, Alkan, Franck, Bizet, Dubois and Saint-Saëns. In 1840 he became *premier chef de chant* at the Opéra, with the additional task of revising the repertory for current use.

Benoist's compositions are not numerous; they consist principally of church and organ music and six works for the stage, none of which enjoyed more than modest success. He had considerable skill in improvising fugues, although according to Saint-Saëns he was a mediocre organist. He contributed to the *Revue et gazette musicale* for a number of years.

WORKS

*all printed works published in Paris*

STAGE

*first performed at the Paris Opéra unless otherwise stated*

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La gipsy (ballet, 3, H. de Saint-Georges and N. Mazilier), 28 Jan 1839, collab. A. Thomas and A. Marliani
Le diable amoureux (ballet, 3, Saint-Georges and Mazilier), 23 Sept 1840, collab. H. Reber, excerpts arr. pf pubd
L'apparition (op, 2, G. Delavigne), 16 June 1848
Nisida, ou Les amazones des Açores (ballet, 2, A. Mabille, E. Deligny), 20 Aug 1848
Pâquerette (ballet, 3, T. Gautier, A. Saint-Léon), 15 Jan 1851

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HUGH MACDONALD

**Benoist, Nicolaus** (*fl* 1538–40). French composer. His works were published by Arrivabene, Moderne and Kriesstein. His ricercare, in its consistent use of points of imitation, is representative of the new instrumental style found in the pieces of *Musica nova* (RISM 1540[22]).

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H. COLIN SLIM

**Benoit** [Benedictus Sirede, Benoctus de Francia, Benenoit, Benedette di Giov. dito Benoit, Benotto di Giovanni, Benottus de Ferraria] (*fl* 1436–55). French singer and composer. He was probably from the archdiocese of Sens in Haute-Bourgogne. His works appear in 15th-century musical sources under the name Benoit, but an authoritative papal document identifies him as Benedictus Sirede. He is first documented in 1436–7, as a singer for the confraternity of Orsanmichele in Florence. In 1438 he was recruited in Ferrara by Lorenzo de' Medici for the cathedral and baptistry choir of Florence, becoming choirmaster in 1439. He resigned from this position on 23 January 1448. From 1448 to 1450 he served in the chapel of Leonello d'Este in Ferrara; he was also a member

of the papal chapel from December 1447 to February 1448, and again from January 1451 to October 1455.

Six works by Benoit survive, probably composed in the 1430s and 40s. All are in manuscripts copied in northern Italy during this period: *I-Bc* Q15, *MOe* α.X.1.11, *Vnm* 7554 (olim 145) and *GB-Ob* Can. misc.213. The isorhythmic motet *Gaude tu baptista Christi* and the antiphon *Puer qui natus est nobis* are in honour of St John the Baptist, patron saint of Florence, and may have been composed there. The hymns and antiphons closely resemble those by Du Fay from the same period. The chanson has been attributed by some scholars, on slender grounds, to a Guillaume Benoit who was choirmaster at Notre Dame in 1405 and possibly also a servant of the Duke of Suffolk between 1423 and 1427.

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PAMELA F. STARR

**Benoît, Camille** (*b* Roanne, 7 Dec 1851; *d* Paris, 1 July 1923). French composer and writer on music. From 1872 he was a pupil of Franck. His début as a composer took place in 1880, with a concert overture. By 1883 he was contributing articles and translations of Wagner's writings to *Le ménestrel* and in the following year he published them in his *Souvenirs*, which attracted some attention. His writings also include *Musiciens, poètes et philosophes: aperçus et jugements* (Paris, 1887) and an analytical guide to *Die Meistersinger* (*Les motifs lyriques des 'Maîtres Chanteurs de Nuremberg'*, Paris, 1888). He worked on the *Guide musical* under the pseudonym 'Balthazar Claes'. Other than that he has done a translation into French of Gopethe's *Faust* (Paris, 1891). Benoît's third career, that of an antiquary, led him to join the staff of the Louvre in 1888, where he became keeper of antiquities in 1895. Within his limited time for composition he attempted several different musical genres.

For Anatole France's dramatic poem *Les noces corinthiennes* (1876) he wrote an Epithalame, one of his earliest works. An *Eleison* for solo voices, chorus and orchestra (1890) was revived by the Schola Cantorum in 1916. Of the projected opera *Cléopâtre* only the scene of the heroine's death was published (1889); Davies noted that 'this made a powerful enough impression on those who heard it, its strength and beauty precipitating immediate tributes from both d'Indy and Samazeuilh'. Benoît wrote three symphonic poems, *Fantaisie légendaire*, *Merlin l'enchanteur* and *La nuit* (unfinished); he also composed three *mélodies* and several piano pieces. Despite his allegiance to Wagner's principles, he was sufficiently interested in Berlioz to arrange *Roméo et Juliette* for piano duet (1878). He made a French translation of Goethe's *Faust* (1891) and a Latin translation of Beethoven's *Elegischer Gesang* op.118.

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GUSTAVE FERRARI, MARIE LOUISE PEREYRA/JOËL-MARIE FAUQUET

**Benoit, Marcelle** (*b* Lille, 17 Dec 1921). French musicologist. She studied under Norbert Dufourcq at the Paris Conservatoire (1943–6, 1951–4), where she took *premier prix* in music history in 1952 and in musicology in 1954. From 1960 she was supervised for her research by Roland Mousnier at the Sorbonne and received the doctorat d'Etat in 1971 with a dissertation on music at Versailles. In 1958 she started teaching at the Paris Conservatoire, first as assistant lecturer, then as lecturer in music history (1965); she was appointed lecturer in musicology in 1973, obliging her to leave the Sweet Briar and Smith Colleges where she had been professor in music history since 1948.

Benoit was one of the first to make systematic use of the archives in the study of musical institutions and of music of the 17th and 18th centuries in France. A devoted assistant to Dufourcq, both in his teaching and in his publications, she was in particular his editorial assistant for the publishers Larousse (1948–85), especially for the dictionary *Larousse de la musique* (1957), and for the periodicals *L'orgue* (1947–96) and from 1960, *Recherches sur la musique française classique*. She was also the sub-editor from 1977 to 1987 for the music section of the series 'Que sais-je?', which was published by the Presses Universitaires de France. From 1993 Benoit worked for the Centre de Musique Baroque de Versailles and edited the series 'Le temps musical'. In 1988 she became the vice-president of the Association des Amis de l'Orgue and the president of the newly founded Société d'Etudes Philidoriennes.

WRITINGS

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

**Benoit, Peter (Leonard Leopold)** (*b* Harlebeke, 17 Aug 1834; *d* Antwerp, 8 March 1901). Belgian composer, conductor and teacher. He received his first music lessons from his father and then studied the piano and the organ with Carlier, verger and organist at Desselgem. In 1851 he became a pupil at the Brussels Conservatory, where he took courses in piano, harmony, counterpoint, fugue and composition, winning first prize in harmony and composition in 1854. His chief teacher was the director, François-Joseph Fétis. Having completed his studies at the conservatory, he continued to study with C.-L. Hanssens, director of the Théâtre de la Monnaie. During these years Benoit was in severe financial straits and was obliged to take a post as additional triangle player with the Monnaie orchestra. In 1856 he became conductor of the Park Theatre at Brussels. He won the Belgian Prix de Rome in 1857 with his cantata *Le meurtre d'Abel*, a setting of a French text, as was stipulated by the government at that time. On Fétis's advice he used the prize money to visit Germany, spending time at Cologne, Dresden, Berlin, Munich and, briefly, Prague. On his return he moved to Paris, where, in 1862, he became conductor of the Théâtre des Bouffes-Parisiens. However, in 1863 he resigned, returned to Belgium and settled first at Brussels, then, in 1867, at Antwerp, where he founded the Flemish Music School. Within a short time this school became an important element in the difficult struggle to establish Flemish music education and in the larger movement for the cultural development of the Flemish people. Benoit's untiring efforts were rewarded when the Belgian government not only recognized the school, but in 1898 raised its status to Royal Flemish Conservatory, with the same rights as the French-speaking conservatories in Belgium. Benoit further insisted on the need for a Flemish lyric theatre at Antwerp. In 1890 the Nederlandsch Lyrisch Toneel was founded, and in 1893 this became the Vlaamsche Opera.

As a composer Benoit brought new life to Flemish music: he gave the Flemish people a belief in their art and through his own creative example encouraged others to compose. His chief aim was to bring Flemish musical life to the level of general European culture, to match standards set by Berlioz, Liszt and Wagner, but in conjunction with the movement for Flemish national consciousness. These two sides of his work are seen in his *Rubenscantate*, which depicts the Antwerp of the painter's day. Stylistically, his works belong to 19th-century Romanticism. At first, his manner of writing, through Fétis's influence, was close to that of the French school; in his youthful works he was also influenced by Beethoven, Mendelssohn, Liszt, Chopin and Weber. But as his style developed, he inclined towards Berlioz and Meyerbeer; at the peak of his creative powers he used what was then a bold and non-Classical harmony, with dramatic effects recalling Wagner.

Benoit was principally a composer of vocal music, with a striking mastery of large choral masses. He consciously placed his art at the service of an ethical sense rooted in the Flemish people, and his first aim in composing was to be performed and understood by them, to which end he deliberately simplified the style of his later works. He searched for national traits in the melody and rhythm of traditional folk and art music. At the beginning of his career, he used existing works and also originated the children's cantata. The most original form that he employed was lyric drama, a play in which the actors speak in rhythm, accompanied orchestrally throughout. He was a teacher of international stature, whose conservatory curriculum was far ahead of its time.

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*works published in Antwerp, n.d., unless otherwise stated*

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Orats: Lucifer, 1865 (Brussels, n.d.); Prometheus, 1867; De schelde, 1868; De oorlog, 1873 (1885); De Rhijn, vs (1889)

Cants.: Le meurtre d'Abel, 1857; Jan Borluut, 1875, *Ac*, unpubd; De Rubenscantate, vs (1877); De waereld in!, 1878; Hucbald, 1880; De genius des vaderlands, 1880; Hymne aan de schoonheid, 1882; Kinderhulde aan een dichter, 1884; Hymne aan de vooruitgang, 1885; Ledeganckcantate, 1897, *Aa*, unpubd

Sacred: Salut de Noël, vv, orch (Berlin, 1858); Quadrilogie religieuse, 1864 [component parts perf. separately 1860, 1862, 1863]; Drama Christi, 1871; Alleluja, male vv (Paris, 1872); Mass, male vv, org (Paris, 1873); 20 [Lat.] motets, 1–3vv, org/hmn (Brussels, n.d.); 12 [Lat.] motets, 2–3vv (Brussels, n.d.); others

Other vocal: pieces, male vv, incl. De maaiers, 1864, Aan Antwerpen, 1877, *Ac*, unpubd, Het dietsche bloed, 1879; numerous Fr. and Flem. songs, incl. De liefde in het leven, song cycle, 1870; Liefdedrama, song cycle, acc. orch, pf, 1872, pt.i *Ac*, unpubd, pts.ii, iii pubd; Joncvrou Cathelyne, concert aria, 1879

Orch: Danse des spectres, 1858; Sym. Poem, pf, orch, 1864; Sym. Poem, fl, orch, 1866, arr. fl, pf (?1890); Humoristische jubelgroet, 1879, *Ac*, unpubd

Chbr: Str Qt no.4, 1858, *Aa*, unpubd; Sonata, G, pf, 1860; Contes et ballades, 5 bks, pf, 1861, 4 bks pubd (Paris, 1866); Luim, str qnt, 2 cl, 1869; numerous pf pieces

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'Verhandeling over de nationale toonkunde', *Vlaamsche kunstbode*, iii (1873), 160; iv (1874), 24; vii (1877), 32; pubd separately (Antwerp, 1877–9)
'Vlaamsche brieven', *Vlaamsche kunstbode*, xv (1885), 31; pubd separately (Ghent, 1902)
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G. Eekhoud: *Persoonlijke herinneringen aan het intieme leven van Peter Benoit* (Antwerp, 1909, 2/1934)
H. Baccaert: *Peter Benoit: een kampioen aer nationale gedachte* (Antwerp, 1919)
A. Pols: *Peter Benoit's leertijd: honderd brieven aan zijn ouders uit de jaren 1851–1862*(Antwerp, 1934)
A. Corbet: *Peter Benoit: leven, werk en beteekenis* (Antwerp, 1944) [incl. complete list of works and writings]

P. Vandebuerie: *Peter Benoit op de voet geroldg (1834–1901)* (Antwerp, 1976)
G. Schmook: *Peter Benoits onrust: hertoetst aan oud beproefd en nieuw onder de hand gekomen materiaal (1980)* (Antwerp, 1983)
B. Huys: 'Peter Benoits religieuze muziek en zijn betrekkingen met de sint-Goedelekathedraal te Brussel tot omstreeks 1865', *Academiae analecta*, xlv/2 (1984), 1–18

MARIE-THÉRÈSE BUYSSENS

**Benotto di Giovanni** [Benottus de Ferraria]. *See* BENOIT.

**Benser, John Daniel** (*d* ?London, 3 Dec 1785). German pianist and composer, active in England. On the recommendation of J.C. Bach, who may have suggested he go to England, he taught music to members of the English court, including the young Mrs Papendiek, who reported that he was 'an excellent master on Bach's plan but could not give you any sentiment for the science' (Broughton). He was also the first teacher of the piano virtuoso J.B. Cramer and was probably the 'Mr Benser' listed as a violist in Burney's account of the 1784 Handel Commemoration. From 1772 he was a member of the Royal Society of Musicians. Benser published several keyboard works in an easy or 'familiar' style, and was among the first to champion the piano. In his op.1 some remarks are printed which represent an early attempt to distinguish between the respective capabilities of the harpsichord and piano. His programmatic pieces *The Battle* and *The Storm* antedate by several years the more famous *Battle of Prague* by Kocźwara and *L'orage* by Steibelt.

WORKS

*all published in London*

6 Sonatas, pf/hpd, vn/fl, op.1 (*c*1771)
A Second Sett of 6 Sonatas, pf/hpd, vn, op.2 (*c*1777)
A First Sett of 3 Divertimento's, pf/hpd 4 hands, op.3 (*c*1780) [incl. The Chace, The Battle, The Echo]
Sonata: The Storm, pf [op.4] (1781)
5 Sonatas, pf/hpd, vn/fl, & 1 Duetto, kbd 4 hands, op.5 (*c*1785)

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RONALD R. KIDD

**Benserade, Isaac de** (*b* Paris, bap. 5 Nov 1613; *d* Paris, 19 or 20 Oct 1691). French poet, librettist and playwright. Helped by Cardinal Richelieu, Benserade studied at the Collège de Navarre in Paris; however, fascinated by the theatre and attracted by salon life, he abandoned serious studies and developed his innate talents for witty verse, cleverly directed and full of grace and lightness. So successful was he that his contemporaries ranked him alongside Corneille, praising his style as 'cet air noble, ce tour galant, cette pureté de langage'. He knew everyone of significance in Paris, frequented the Hôtel de Rambouillet and was befriended by, among others, Jean Chapelain, Jean de La Fontaine, François La Rochefoucauld and Mme de Sévigné. Through his incisive wit and extraordinary success he made enemies of Molière, Antoine Furetière, Jean Racine and Nicolas Boileau, but throughout his life he was protected by the great – Richelieu and Anne of Austria, then the Duc de Brézé, Philippe d'Orléans, Cardinal Mazarin and Louis XIV (for whom he had genuine affection). His name was constantly on people's lips, and in 1651 he attained particular notoriety in his public verse conflict with Vincent Voiture. From 1663 onwards his name appeared annually in the list of the king's gratifications, and in 1674 he was elected to the Académie Française, which he attended assiduously, often presiding with distinction, and where he presented Bayle's *Nouvelles* in 1685.

His art of telling the truth about society people with elegance and dexterity was not only appreciated by the salons and developed in all the current poetic genres – epigrams, madrigals, rondeaux, enigmas, portraits and epitaphs – but was peculiarly suited to the court ballet. Benserade's popularity coincided with Louis XIV's career as a dancer of some talent, and between 1651 and 1669, when the king retired from the stage, Benserade wrote verses for 23 royal ballets. In the first, the *Ballet de Cassandre*, he depicted the king as the rising sun singing 'Je ne suis point à moi, je suis à l'Univers', and in the last, the *Ballet de Flore*, he expressed his own weariness:

> Je suis trop las de jouer ce Rolet,
> Depuis longtemps je travaille au Balet,
> L'Office n'est envié de personne ...

He retired to Gentilly, whence he returned to write only one further work, the *Ballet royal du triomphe de l'amour* (1681), but his tired lines showed that he was now out of touch with a younger generation.

In his court productions he collaborated most often with François de Beauvilliers, Duc de Saint-Aignan, who devised the general scheme, the choreographer Pierre Beauchamp and the musicians Jean-Baptiste Boësset, Louis Mollier, Cambefort, Carlo Caproli, Lambert and Lully. These last two were his principal colleagues: he wrote the words of nearly all the songs performed by Lambert (see the *Recueil des plus beaux vers qui ont esté mis en chant*, Paris, 1661), and Lully virtually took over the composition of the music of court ballets from 1657. The collaboration of Benserade and Lully made sung *récits* more frequent and dialogues increasingly important – indeed in the *Ballet de Flore* (1669), for example, the music nearly overshadowed the dancing with *récits* (solos, duets, trios and quartets as well as several choruses); and the structure of court ballets now encouraged the inclusion of larger instrumental pieces and overtures, as in *Les noces de village* (1663) and the *Ballet royal de la naissance de Vénus* (1665).

In 1697 the Abbé Paul Tallemant brought out an edition of Benserade's *Oeuvres* including many of his verses for ballets but not his five plays, which were produced in Paris between 1636 and 1641; other, miscellaneous works, as well as collections in which poems by Benserade appeared, are listed by Silin.

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M. Benoît: *Dictionnaire de la musique en France au 17e et au 18e siècles* (Paris, 1992)

MARGARET M. McGOWAN

**Ben-Shabetai, Ari** (*b* Jerusalem, 22 Jan 1954). Israeli composer. He studied composition at the Guildhall School

in London (1978–9), with Mark Kopytman at the Rubin Academy in Jerusalem (graduated 1983), and with George Crumb and Richard Wernick at the University of Pennsylvania (PhD, 1987). Since 1987 he has been teaching at the Rubin Academy. He was the chairman of the Israeli Composers' League (1994–5).

His compositions tend to amalgamate different styles, for example aleatory means and proportional notation in *Rubaiyat* (1982) and atonal, extreme chromaticism with heterophony in the *Sinfonia cromatica* (1993). In the latter, each of the three movements represents a family of colours (magenta, aquamarine and white light) and the chromatic scale is developed as an important motif. In the *Elegy for Anna Frank* he uses a metalphone, an instrument of his own invention made of 11 gongs of different sizes, to evoke the sound of a railway. Ben-Shabetai's compositions have been performed in Europe and in the USA.

WORKS
(*selective list*)

Orch: Elegy for Anna Frank, 1981; Ye'khezkel, conc., vc, orch, 1984; DELUSIONS on Mozart's Ave verum, pf, str, 1991; Sinfonia chromatica, 1993; Conc., pf, orch, 1995; Magreffa, 1995; Hora, chbr orch, 1996

Chbr: after 'The Prophet', cl, 1979; Ruba'yat (O. Khayyam), S, cl, bn, vn, va, pf, perc, 1982; Visions of Time, fl, perc + delay, 1983; BELLS – a Prayer for Peace, 2 pf/pf 4 hands, 1992; Sad City, vn, pf, 1992; ForteCelloPiano, vc, pf, 1992

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Y. Cohen: 'Ari Ben-Shabetai', *Neimay Zmirot Israel* (Tel Aviv, 1990), 400 only

R. Fleisher: 'Ari Ben-Shabetai', *Twenty Israeli Composers* (Detroit, 1997), 280–87

MIRI GERSTEL

**Benson, George** (*b* Pittsburgh, 22 March 1943). American electric guitarist and singer. He sang in night clubs at the age of eight and formed a rock-and-roll group when he was 17. In the 1960s he attracted attention in jazz circles for his speed and agility on the electric guitar, which he played in an original style based on that of Wes Montgomery and somewhat touched by rock-and-roll. He played soul jazz as a member of Brother Jack McDuff's quartet (1962–5), then performed and recorded as the leader of groups that included Ronnie Cuber and Jimmy Smith as sidemen. Having established his jazz credentials – he had recorded with Billy Cobham, Miles Davis, Herbie Hancock, Freddie Hubbard, Ron Carter and Lee Morgan – Benson began to make more commercially orientated recordings in the early 1970s, on which he sang as well as played electric guitar. His recordings for Warner Bros., which include the Grammy-winning *Breezin'* (WB, 1976) and *Give me the night* (WB, 1980) and show the influence of funk and soul music, elevated him to the status of a major pop star. He has continued to issue a long succession of popular hits, but also returns to the jazz setting for recording and performing engagements. A distinctive feature of Benson's style is his practice of playing a florid guitar melody while scat singing an identical vocal line.

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J. Sievert: 'George Benson: Platinum Jazz', *Guitar Player*, xiii/7 (1979), 86–94, 98–102

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H. Mandel: 'George Benson: Strike up the Band', *Down Beat*, liv/5 (1987), 16–19 [interview]

M. Bourne: 'George Benson: Back to Basics, Back to Basie', *Down Beat*, lviii/1 (1991), 16–19 [interview]

J. Ferguson: 'Guitar Player 25: George Benson', *Guitar Player*, xxvi/1 (1992), 31–33

LEE JESKE/R

**Benson, Ivy** (*b* Leeds, 11 Nov 1913; *d* Clacton, 6 May 1993). English dance bandleader, saxophonist, pianist and singer. She was a child prodigy as a pianist, broadcasting on 'Children's Hour' in 1922, and playing frequently in public. She took up the clarinet and saxophone in her teens, and in 1929 joined her first all-female band, led by Edna Croudson. After some years with Croudson, she came to London and in 1937 played in female orchestras directed by Teddy Joyce, becoming leader of his Girl Friends. In 1940, after leading small groups of her own, she formed a nine-piece band for the revue *Meet the Girls*, which had an entirely female cast. For the rest of her career Benson led an all-female band, variously called her Rhythm Girl Band, her Ladies' Dance Orchestra and her Showband. She broadcast frequently during World War II and afterwards, and toured internationally for the Entertainments National Servicemen's Association from the 1940s onwards. In the 1940s she mainly played in a jazz-influenced swing style, but later often added a string section to play dance music in the manner of Victor Sylvester or Mantovani.

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J. Chilton: *Who's Who of British Jazz* (London, 1997)

ALYN SHIPTON

**Benson, Warren (Frank)** (*b* Detroit, MI, 26 Jan 1924). American composer. He studied music theory at the University of Michigan (BM 1949, MM 1951) but is essentially self-taught as a composer. He was timpanist with the Detroit SO in 1946. He conducted and taught composition at Anatolia College in Salonica, Greece (1950–52, as a Fulbright scholar), Mars Hill (North Carolina) College (1952–3), Ithaca (New York) College (1953–67), where he organized the Ithaca College Percussion Ensemble, and the Eastman School (1967–93); he was also active in the Contemporary Music Project from its inception, developing its first pilot project. As a composer he has written especially successfully for percussion and wind ensembles and has received numerous commissions and awards, including a Guggenheim Fellowship (1981–2). His music is varied and selective in technique; lyricism is prominent in it, as is colourful instrumentation. He is the author of *Creative Projects in Musicianship* (Washington DC, 1967) and *Compositional Processes and Writing Skills* (Washington DC, 1974).

WORKS

Orch: Vignettes, chbr orch, 1961; Theme and Excursions, str, 1963; Hn Conc., 1971; The Man with the Blue Guitar, 1980; Beyond Winter: Sweet Aftershowers, str, 1981; Concertino, fl, perc, str, 1983

Band: The Leaves are Falling, 1963; The Passing Bell, 1974; Sym. no.2 'Lost Songs', 1983; Dawn's Early Light, 1987; Meditation on 'I Am for Peace', 1990; other band works

Wind ens: Concertino, a sax, wind, 1954; Sym., drums, wind orch, 1962; Recuerdo, ob/eng hn, wind, 1965; Star-edge, a sax, wind, 1965; Helix, tuba, wind, 1966; The Solitary Dancer, 1966; The

Mask of Night, 1968; Shadow Wood (T. Williams), Mez, wind, 1971, rev. 1992; The Beaded Leaf (A. Hecht), B, wind, 1974; Other Rivers, 1984; Wings, 1984

Perc: Variations on a Handmade Theme, 8 handclappers, 1957; Perc Trio, 1957; 3 Pieces, perc qt, 1960; Streams, 7 perc, 1961; 3 Dances, snare drum, 1962; Rondino, 8 handclappers, 1967; Winter Bittersweet, 6 perc, 1981

Chbr: works for solo inst, pf, 1951–66; Marche, ww qt, 1955; Qnt, ob/s sax, str, 1957; Wind Rose, sax qt, 1967; Str Qt, 1969; Capriccio, pf qt, 1972; The Dream Net, a sax, str qt, 1978; Largo Tah, b trbn, mar, 1978; Steps, brass qnt, 1989; Still, cl, reader, 1989; other inst pieces

Choral: Ps xxiv, SSAA, str, 1957; pieces for SATB, incl. Songs of O, SATB, brass qnt, mar, 1974; Earth, Sky, Sea (K. Rexroth), SATB, fl, b trbn, mar, 1975; Meditation, Prayer and Sweet Hallelujah (E. Bullins), chorus, pf, 1979; other choral works

Solo vocal: Nara (E. Birney), S, fl, pf, 2 perc, 1970; 5 Lyrics of Louise Bogan, Mez, fl, 1977; Songs for the End of the World (J. Gardner), Mez, eng hn, hn, vc, mar, 1980; Moon Rain and Memory Lane, song cycle, S, 2 vc, 1982; other solo works

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JERALD C. GRAUE/MICHAEL MECKNA

**Bent, Ian D(avid)** (*b* Birmingham, 1 Jan 1938). English musicologist. He studied at Cambridge University (BA 1961, MusB 1962, PhD 1969), and became a lecturer at King's College, London in 1965, where he pioneered the first systematic Master's programme in theory and analysis in Britain. His earliest publications reflected the focus of his doctoral dissertation on the English Chapel Royal (*c*1066–1327), but since the early 1970s his writings have been mainly concerned with the history and practice of music theory and analysis. From 1975 to 1986 he was professor of music at Nottingham University; he then moved to Columbia University, New York, where he was appointed Anne Parsons Bender Professor of Music in 1990. At Nottingham, Bent developed a particular interest in the use of computers for analytical and musicological work, while at the same time he completed his major article on analysis for the sixth edition of this dictionary. Since moving to the United States, Bent has become a leading historian of music theory, editing and writing a substantial series of important publications. Among these, his translations of and commentaries on 19th-century and Schenkerian texts are of outstanding value for their authoritative explication of technical matters and their concern with all significant aspects of historical context. He has also remained involved in the editing and publication of medieval music, and the series Cambridge Studies in Music Theory and Analysis, under his editorship since 1991, is notable for the range and thorough treatment of its subject matter.

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ARNOLD WHITTALL

**Bent** [née Bassington], **Margaret (Hilda)** (*b* St Albans, Herts., 23 Dec 1940). English musicologist. She was organ scholar at Girton College, Cambridge, where she took the BA in 1962, the MusB in 1963 and the PhD in 1969 with a dissertation on the Old Hall manuscript initially supervised by Thurston Dart. From 1963 she taught freelance at Cambridge and King's College University of London, and was appointed lecturer at Goldsmiths' College in 1972. She was appointed professor of music at Brandeis University in 1975 and at Princeton in 1981, serving as chairman in both departments. In 1992 she returned to England, taking up a Senior Research Fellowship at All Souls College, Oxford. She was awarded the Dent Medal of the Royal Musical Association in 1979, a Guggenheim Fellowship in 1983 and an Honorary DMus by the University of Glasgow in 1997. As president of the AMS (1984–6) she was instrumental in establishing the AMS 50 dissertation fellowships; she was made a corresponding member in 1995. She was elected a Fellow of the British Academy (1993), a foreign honorary member of the American Academy of Arts and Sciences (1994), a Fellow of the Royal Historical Society and a member of Academia Europea (1995), and a vice president of the RMA (1998). She has served on many boards and committees (including the directorium of the IMS, 1987–92, and the Council of the British Academy, 1995–8), held a wide range of visiting appointments (including the Walker Ames Visiting Professorship at the University of Washington, Seattle in 1996), and given numerous invited lectures and conference papers in Europe and America (including the British Academy Italian lecture, 1998). She remains actively involved in teaching, and has fostered the interests of many younger scholars, including an extensive list of doctoral students.

Much of Bent's earlier published work on English music of the 14th and 15th centuries grew out of her study of the Old Hall manuscript, which established new models for the palaeographical understanding of medieval sources. She discovered and described new manuscript fragments, and her broad-ranging concern with source and text criticism has resulted in a number of important editions. Her monograph *Dunstaple* (1981) has been followed by further discoveries relating to this composer. The medieval motet is a strong focus in her work, resulting

in analytical, historical and musico-poetic studies of little-investigated repertories (the Italian motet, the Cyprus motets, papal motets) and individual works of Vitry and Machaut as well as English works. She has fostered interdisciplinary and collaborative ventures, notably the studies of the Roman de Fauvel coordinated in a volume edited together with Andrew Wathey. The relationships between compositional practice, theoretical testimony and performance have been developed in an important series of articles on *musica ficta* (starting in an appendix to her dissertation), manuscript transmission and the stemmatics of polyphony, counterpoint, analysis and mensural practice, as well as in practical work with professional and student performers.

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ANDREW WATHEY

**Benthem, Jaap** [Jacob Barend] **van** (*b* Rotterdam, 23 Dec 1937). Dutch musicologist. He was trained as a teacher (1956–60) and also studied the piano with Jaap Callenbach at the Rotterdam Conservatory (1956–9) and music theory with Herman Strategier and Ton de Leeuw at the Utrecht Conservatory (1962–5). He taught music theory at the conservatories of Utrecht (1963–6), Rotterdam (1965–74) and Amsterdam (1972–4). Since 1972 he has taught at the University of Utrecht. He has held various administrative posts and was deputy chairman of the Vereniging voor Nederlandse Muziekgeschiedenis (1981–9).

Van Benthem has carried out fundamental research on the structure, authenticity and tradition of the secular music of Josquin Des Prez, on modal structures in the music of Josquin, Clemens non Papa and Ockeghem, and

on the role of numerical structures in Renaissance polyphony. He has provided critical editions of the masses and mass sections of Ockeghem (1994–), and, with Howard Mayer Brown, the three-part secular works of Josquin (1987–91). He has also published studies of Dutch composers and musicians from the period 1880–1940. Van Benthem's Renaissance studies are characterized by cautious criticism of sources and great insight into the nature of 15th- and 16th-century modality.

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JOOST VAN GEMERT

**Benti** [Bente], **Matteo** (*b* Maclodio, nr Brescia, *c*1580; *d* Brescia, after 1661). Italian violin and cittern maker. He moved to Brescia late in the 16th century, and he is mentioned there as a cittern and violin maker in city records between 1634 and 1661. No extant instrument can definitely be attributed to him. A richly ornamented lute by Benti was reported by De Piccolellis (*Liutai antichi e moderni*, 1885) and others as existing in the collection of the museum of the Paris Conservatoire. This is in fact a cittern: Sacconi later attributed it to Stradivari, but it is now thought to be by Girolamo Virchi. Benti's instruments were highly prized by his contemporaries, and Tartini is said to have praised one of his violins for its remarkable sonority.

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UGO RAVASIO

**Bento Gomes, Manoel de S.** *See* GOMES, MANOEL DE S BENTO.

**Bentoiu, Pascal** (*b* Bucharest, 22 April 1927). Romanian composer and writer. He studied composition privately, mainly with Mihail Jora. He attended classes at both the Academy of Music and the law faculty of Bucharest University, but was expelled by the communist authorities before he could complete his studies. He started his career as researcher at the Institute of Folklore (1953–6), compiling and publishing folksongs. He then worked as a freelance composer and musicologist, publishing writings on aesthetics and the book *Capodopere Enesciene* ('Enescu's Masterworks', Bucharest, 1984), in which he explores the position of Enescu in 20th-century music. He became a prominent member of the Union of Romanian Composers and Musicologists, heading its symphonic section and later becoming its president (1990–92).

His rich musical language makes use of modern means of expression, assimilating the most varied techniques while remaining within the framework of a refined neo-romanticism. Tonal-modal balance, the use of symmetry, architectural rigour, and the grouping of works in cycles (String Quartets, nos.3–6) are all characteristics of Bentoiu's chamber music. A prolific symphonist himself, he completed Enescu's unfinished Fourth and Fifth Symphonies (1994–6). Having worked in the theatre for several years as a composer of incidental music, he produced an opera, based on Molière's *L'amour médecin* in 1964; it was an immediate success and was followed by further works in the genre. In 1995 he was awarded an honorary doctorate by the Academy of Music in Bucharest.

WORKS
(*selective list*)

Stage: Amorul doctor [Doctor Love] (comic op, 1, Bentoiu, after Molière: *L'amour médecin*), op.15, 1964, Bucharest, 23 Dec 1966; Jertfirea Iphigeniei [Iphigenia's Immolation] (radio op, A. Pop and Bentoiu, after Euripides), op.17, Bucharest, 20 Sept 1968; Hamlet (op, 2, Bentoiu, after W. Shakespeare), op.18, 1969, Marseilles, 26 April 1974; incid music

8 syms: no.1, op.16, 1965; no.2, op.20, 1974; no.3, op.22, 1976; no.4, op.25, 1978; no.5, op.26, 1979; no.6 'Colours', op.28, 1985; no.7 'Volumes', op.29, 1986; no.8 'Images', op.30, 1987

Other orch: Ov. de concert, op.2, 1948; Pf Conc. no.1, op.5, 1954; Suita ardelenească [Transylvanian Suite], op.6, 1955; Luceafărul [The Morning Star], op.7, sym. poem, after M. Eminescu, 1957; Vn Conc., op.9, 1958; Imagini bucureştene [Images of Bucharest], op.10, sym suite, 1959; Pf Conc. no.2, op.12, 1960; Vc Conc., op.31, 1989

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WRITINGS

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V. Cosma: *Muzicieni din România: Lexicon* (Bucharest, 1989)

OCTAVIAN COSMA

**Benton, Brook** [Peay, Benjamin Franklin] (*b* Camden, SC, 19 Sept 1931; *d* New York, 9 April 1988). American singer and songwriter. Having started a black gospel singer, in the 1950s he co-wrote hits for artists including Nat 'King' Cole (*Looking Back*, with Clyde Otis) and Clyde McPhatter (*A Lover's Question*, with Otis and Belford Hendricks). During the period 1959–63 the latter songwriting partnership provided a series of hits for Benton himself. With Hendricks's opulent string and choral arrangements, these included *It's a matter of time*, *Thank you pretty baby*, *So Many Ways* and *Endlessly*; Benton's resonant, ingratiating baritone showed the influence of Billy Eckstine and Cole. At the same time, Benton recorded arrangements of the traditional *Boll Weevil Song* and *Frankie and Johnny*. One of his most effective recordings was an atmospheric version of Tony Joe White's *A Rainy Night in Georgia* (1970). Benton also sang with Dinah Washington on the standard *Babe you got what it takes* and the up-tempo *A Rockin' Good Way*, which was re-recorded in 1984 by the Welsh singers Bonnie Tyler and Shakin' Stevens.

DAVE LAING

**Benton, Rita** (*b* New York, 28 June 1918; *d* Paris, 23 March 1980). American musicologist and music librarian. She studied with James Friskin at the Juilliard School, taking a diploma in the piano in 1938; she received the BA at Hunter College the following year. After graduate work in musicology at the University of Iowa, she received the MA in 1951 and the PhD in 1961. She was music librarian at the University of Iowa from 1953; in 1967 she was appointed associate professor of music there. She was president of the Music Library Association, 1962–3, and became secretary of the AMS in 1972 and editor of *Fontes artis musicae* in 1976.

Among Benton's interests was French music of the late 18th century. She endeavoured to solve the difficult bibliographical problems associated with Ignace Pleyel, whose compositions appear in different arrangements, with altered titles, or with movements transposed, added or omitted in different publications. Her translation of Frits Noske's *La mélodie française de Berlioz à Duparc* has been praised for the fluidity of its English while preserving the author's literary style. As a music librarian, she was active in the IAML. Her three-volume *Directory of Music Research Libraries* (1967–75), revised and reissued as part of RISM, provides a wealth of information about the collections of major music libraries and means of access to them, and about important music collections in other North American and European libraries.

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EDITIONS

*Claude Debussy: Songs, 1880–1904* (New York, 1981)

PAULA MORGAN

**Bentwich, Thelma.** *See* YELLIN, THELMA.

**Bentzon, Jørgen (Liebenberg)** (*b* Copenhagen, 14 Feb 1897; *d* Hørsholm, 9 July 1951). Danish composer. At the age of seven he began cello lessons, and a few years later started studying the piano. His diverse interests at a young age also led him to learn painting and to develop knowledge of more than a dozen languages. Like his cousin, Niels Viggo Bentzon, he showed an early talent for composing; in 1915 he completed a piano sonata in G minor which so impressed Nielsen that he accepted Bentzon as a private student (1915–18). After receiving a law degree from the University of Copenhagen (1920) Bentzon went first to Rome for piano instruction, then studied for half a year at the Leipzig Conservatory with Karg-Elert (composition), Sitt (score reading) and Weinreich (piano). In 1921 he returned to Copenhagen, where he was appointed to the Ministry of Justice; from 1933 to 1951 he served as clerk of the Supreme Court. He became a musical administrator as well: head of the Danish section of the ISCM (1927–30), he was on the board of the Samfund til Udgivelse af Dansk Musik from 1931, and was vice-chairman of the Tonekunstnerforening (1934–6). His encounter with the German 'Jugendbewegung' in Baden-Baden in 1927 made a deep impression

on him, and in 1931 he and Finn Høffding founded the first 'Folkemusikskole' in Copenhagen. Bentzon also served as head of all the Danish Folkemusikskoler from 1937 to 1946. Among the awards he received are the Anckerske Legat (1929) and the Kulturfonds Haederspris (1945).

Bentzon's music ranges from a kind of witty, sometimes ironic, entertainment to works of highly crafted polyphony. The pieces up to 1920 reflect a Gade-like Nordic Romanticism. After his time in Leipzig, however, the influence of German Expressionism became discernible (for example in the string quartets of 1922 and 1924). In the mid-1920s, while concentrating on chamber compositions, he began to develop what he called *karakterpolyfoni*, 'character-polyphony'. This involved using an individual set of principles for voices or for each different instrument, capitalizing on inherent possibilities and limitations; in this approach he may have been influenced by Nielsen's Wind Quintet of 1922. Bentzon's procedure was first clearly apparent in the Sonatina op.7 for flute, clarinet and bassoon (1924), a work performed at the 1927 ISCM Festival, and character-polyphony is shown in a refined form in the *Variazioni interrotti* op.12 (1926). During the years 1924–30, Bentzon tried to combine the expressionistic style with *karakterpolyfoni*, and in this artistic period he created some of his most important and radical works, such as *Strygekvartet i en Sats* (1928), *Kammerkoncert no.1* (1929) and *Kammerkoncert no.2* (1930).

Early in his career Bentzon showed a disappointing grasp of the orchestra, despite being a pupil of Nielsen. Critics found the *Dramatisk ouverture* op.5 (1922), which was first performed with Nielsen conducting, thinly scored and lacking in dramatic content. But in his works appropriate for amateur performance, stemming from his work in music education, he had more success; although largely choral music his educational output included such orchestral works as the *Variationen über ein dänisches Volkslied* op.17 (1928), and the *Musikantisk koncertino* op.23 (1935). Between 1933 and 1936 Bentzon's many works for mixed choir combined 'character polyphony' with simpler vocal writing. He eventually returned to chamber music and, in combining his artistic principles from the late 1920s with a folk simplicity, he created a new genre: the *Racconto*, a one-movement work for three to five instruments of differing timbres (six *Racconti* were written between 1935 and 1949). He also composed to meet the need for orchestral works to be performed on the then developing medium of radio (*Fotomontage* op.27 (1934), *Variationer for mindre orkester* (1936), *Mikrofoni* for chamber ensemble (1939). After 1936 Bentzon only wrote two major choral works: *En romersk fortaelling* ('A Roman Tale') for soloists, mixed choir and piano (1937), which caused a scandal at its première because of the daring text, and the prize-winning *Jorum*, for mixed choir a cappella (1943). In 1943 he completed his opera *Saturnalia*; it was given only a few performances at the Royal Theatre, its lack of success being partly due to the difficulty of setting the text dramatically. In 1941 Bentzon wrote his Symphony no.1 in D, and in 1947 he finished his last major work, Symphony no.2 in B♭, in which he describes his compositorial development from 'artistic style' via folk simplicity to the synthesis of his last years.

WORKS
*(selective list)*

VOCAL AND ORCHESTRAL

Opera: Saturnalia (Bentzon, after Apuleius), 1942–4, Copenhagen, 1944

Choral: 3 sonetter af Michelagniolo Buonarotti, op.4, female choir, 1923; 3 Songs, op.9, male choir, 1925; 5 Songs, op.19, male choir, 1929–31; Hvem vil med op at flyve? [Who wants to come and fly?], cant., op.20, children's choir, pf, recs, 1934; 3 Songs, cant., op.21, SATB, recs, 1934–5; Småsange og kanoner, op.22, children's choir, 1932–5; 3 fabler (Bentzon, after La Fontaine), op.26, SATB, 1936; En romersk fortaelling [A Roman Tale] (Bentzon, after Petronius), op.32, S, Bar, chorus, pf, 1937; 4 Songs, op.36, 1940; Lyse land [Land of Light], op.36 no.1, 1940; 3 Songs, op.38, male choir, 1941; Lirekassen [The Hurdy-Gurdy], op.38 no.3, 1940; Jorum, op.40, SSATTB, 1943; 2 Songs, op.48, male choir, 1935 and 1948

Other vocal: 4 sange, op.13, 1v, pf, 1926; Mikrofoni no.1 (Lat.), op.44, Bar, fl, vn, vc, db, 1939; many other works

Orch: Dramatisk ouverture, op.5, 1922; Variationen über ein dänisches Volkslied, op.17, school/amateur orch, 1928; Kammerkoncert no.1 (Sym. Trio), op.18, vn, hn, vc, orch, 1929; Kammerkoncert no.2 (Intermezzo espressivo), ob, cl, hn, bn, str, perc, 1930; Musikantisk koncertino no.1, op.23, vn, str, 1935; Fotomontage, ov., op.27, 1934; Variationer for mindre orkester, op.28, 1936; Cyklevise-rhapsodi, op.29, 1936; Sinfonia seria, op.33, solo insts, str, 1937; Sinfonia buffo, op.35, solo insts, str, 1939; Sym. no.1 (after C. Dickens: *Pickwick Papers*), D, op.37, 1941; Kammerkoncert no.3, op.39, cl, small orch, 1941; Sinfonietta, op.41, str, 1941; Sym. no.2, b, 1946–7; Saturnalia-Suite, op.47, 1948

CHAMBER AND INSTRUMENTAL

6 str qts, op.3, 1922, op.6, 1924, op.8, 1925, op.11 (Preludio patetico), 1925, op.15, 1928; Racconto no.6, op.49, 1949

Other works: Variationer over et tema af Chopin, op.1, pf, 1921; Divertimento, op.2, str trio, 1921; Sonatina, op.7, fl, cl, bn, 1924; Etude rhapsodique, op.10, eng hn, 1925; Variazioni interrotti, op.12, cl, bn, str trio, 1926; Thema mit Variazionen, op.14, cl, 1926; 3 expressive Skizzen, op.16, vn, vc, 1927; Sonata, bn, va, vn, 1927; Racconto no.1, op.25, fl, sax, bn, db, 1935; Racconto no.2, op.30, fl, str trio, 1936; Racconto no.3, op.31, ob, cl, bn, 1937; Studie i variationsform, op.34, bn, 1938; Fabula, op.42, va, 1939; Pf Sonata no.1, op.43, 1946; Racconto no.4, op.45, vn, eng hn, cl, 1944; Racconto no.5, op.46, wind qnt, 1945

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F. Høffding: 'Tilbageblik over 8 års folkemusikskolearbejde', *DMt*, xiv (1939), 157–63, 188–92
V. Holmboe: 'Om Jørgen Benizons Symfoni nr. 1 i D-Dur, overmotiver frå Charles Dickens vaerker', *DMt*, xvi (1941), 69–70
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M. Topp: 'Jørgen Bentzon', *Musik & forskning*, iv (1978), 5–111 [incl. list of works]
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WILLIAM H. REYNOLDS/MORTEN TOPP

**Bentzon, Niels Viggo** (*b* Copenhagen, 24 Aug 1919; *d* Frederiksberg, 25 April 2000). Danish composer and pianist. He was a descendant of the HARTMANN family, his mother (the pianist Karen Bentzon) being a granddaughter of J.P.E. Hartmann, and Jørgen Bentzon was his cousin. It was his mother who gave him his first piano lessons, and for a short time he was also taught by the jazz pianist Leo Mathisen. Bentzon's formal musical

education was at the Royal Danish Conservatory of Music (1938–42), where he studied the piano (with Christian Christiansen), the organ (with Emilius Bangert) and music theory (with Jeppesen). He made his official début as a pianist in 1943. As a composer Bentzon was self-taught, and apart from a few attempts at the age of 15, his composing began quite suddenly in the summer of 1939, with his *Klaverfantasi* op.1a. He composed almost incessantly from that point onwards, and at his death his output had reached a total of more than 630 works.

Between 1945 and 1988 he was active as a teacher, initially at the Jutland Conservatory of Music in Århus (1945–56), where he taught the piano, then as a teacher of theory and music analysis at the Royal Danish Conservatory of Music (1950–88, from 1960 as a lecturer). He wrote several books and articles on music, including a textbook on 12-note composition (1953), and from the 1960s also published poems, short stories and other fiction. He participated actively in cultural debate, writing countless articles and commentaries for the press. He also exhibited drawings and paintings, and was periodically involved in 'happenings'. As a pianist he gave concerts both in Denmark and abroad, where he attracted notice as a unique interpreter of his own music, although his repertory extended to composers such as Beethoven, Schoenberg, Hindemith and Hartmann.

It was primarily as a composer, however, that Bentzon became known to a wide public. He was ranked among the most promising young Danish composers in the early 1940s, and in 1947 attracted considerable international attention during the ISCM concerts in Copenhagen with the performance of his Partita for piano op.38. His enormous list of works, which includes several classics of modern Danish music, consists primarily of instrumental music, especially for the piano. Bentzon relied little on romantic notions of 'inspiration', rather he spoke of his steady stream of compositions in terms of a 'production process'. This great productivity appears to have been essential in allowing the occasional crystallization of truly significant works, but it resulted at the same time in a relatively large quantity of rather trivial music. He resisted a cerebral approach to composition, and many of his works can best be described as 'frozen improvisation' (he was an outstanding improviser).

Early influences were the music of Hindemith, Brahms, Nielsen and slightly older Danish contemporaries such as his cousin Jørgen Bentzon and Franz Syberg; later Bentzon looked to Britten, Schoenberg, Berg and Stravinsky. But his style remained deeply personal and, particularly in the early works, exhibited an expressiveness unusual in Danish music of the postwar period. He used tonality, but freely, and up until about 1960 his works were predominantly diatonic, with an occasional touch of bitonality. His harmonies are often quite compact, tending towards complex textures and a saturation of 3rds and 7ths. Classical and Romantic forms and genres employing, for example, variation technique and the dualism of sonata form, were his models, as were on occasion the styles of the Baroque era (Passacaglia op.31 and the Chamber Concerto op.52). To some extent he made use of the metamorphosis technique (in, for example, the Fourth Symphony op.55), but only in the late 1950s and early 60s was there a more regular stylistic fluctuation, with an increased use of chromaticism and a move towards 12-note saturation (e.g. *Propostae novae* op.129 for two pianos). His was not a strict dodecaphonic method, however, and he remained faithful, fundamentally, to tonality and his neo-classical ideals. In 1961 he began a series of symbiotic works, where symbiosis represents close co-existence with a number of great composers such as Chopin, Schumann and, above all, J.S. Bach. Of particular interest, and including some of the finest music of his maturity, is *Det tempererede klaver* ('The Tempered Klavier'), vols. i–xiii (1964–96), 13 hour-long collections each of which consists of 24 preludes and 24 fugues.

Alongside his traditional compositional activity Bentzon experimented with more unusual forms of expression such as 'happenings' (e.g. *Glarmesterattituder, happening i ti afnit med rekvisitter* ['Glazier attitudes, happening in ten sections with props'], op.191). For a number of years these regular links to alternative artistic milieux and his strong media consciousness made Bentzon something of a cultural phenomenon and the subject of much discussion and media coverage, inevitably obscuring the view of him as a 'serious' composer. For many years attitudes towards him have been ambivalent and uncertain, and the uneven quality of his music must shoulder part of the blame for this; he is, however, one of the most significant figures in modern Danish music.

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*(selective list)*

*for a complete list see Møllerhøj, 1980*

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Operas: Faust III (K. Kroman, after J.W. von Goethe, F. Kafka and J. Joyce), Kiel, June 1964; Automaten (chbr op, M. Leinert, after E.T.A. Hoffmann), op.328, Kiel, 3 May 1974; Savonarola (chbr op, K. Jacobs) op.500, 1986

Ballets: Metaphor, op.58, 1950; Kurtisanen, op.89, *c*1952; Døren [The Door], op.141, 1962; Jenny von Westphalen, op.177, 1965; Duell, op.404, 1977

Orat: Torquilla (Bentzon), op.132, nar, solo vv, chorus, orch, 1961

Cant.: Bonjour Max Ernst (Bentzon), op.138, chorus, orch, 1961

ORCHESTRAL

Syms.: no.3, op.46, 1947; no.4 'Metamorphosen', op.55, 1948; no.5 'Ellipsen', op.61, 1950; no.7 'De tre versioner', op.83, 1952; no.8 'Sinfonia discrezione', op.113, 1957; no.9 'Aerøsymfonien', op.126, 1960; no.10 'Den hymniske', op.150, 1963; nos.17–22, opp.522–7, 1988–91

Concs.: Pf Conc. no.1, op.49, 1947–8; Chbr Conc., op.52, 3 pf, cl, bn, 2 tpt, perc, db, 1948; Triple Conc., op.94, fl, ob, bn, str, 1953; Pf Conc. no.4, op.96, 1954; Vc Conc. no.1, op.106, 1956; Brillantes concertino on 'Ein Mädchen oder Weibchen', op.108, pf, orch, 1956; Conc. for Str, op.114, 1957; Vn Conc. no.2, op.136, 1961; Fl Conc., op.147, 1963; Pf Conc. no.5, op.149, 1963; Cl Conc., op.269, 1970–71; Conc., 2 pf, op.482, 1985

Other works: Variazione breve, op.75, 1951; Sym. Variations, op.92, 1953; Pezzi sinfonici, op.109, 1956; Mutationer, op.123, 1959–60; 5 mobiler, op.125, 1960; Ostinato, op.133, 1961; Sinfonia da camera, op.139, 1962; Kronik om René Descartes, op.357, 1975–6

CHAMBER AND SOLO INSTRUMENTAL

Str qts: no.3, op.72, 1951; no.6, op.124, 1960; no.7, op.165, 1964; no.8 'Dartmouth', op.228, 1968; no.9, op.232, 1968; no.14, op.519, 1988; 8 others

Other works: Prelude, Intermezzo and Fugue, org, 1942; 6 Variations, op.17, fl, pf, 1942; Pf Trio, op.25, 1943; Kvadratrod 3 [Square Root of 3], op.35, vn, pf, 1944; 2 Pieces, op.41, ob, pf, 1946; Sonata, op.47, hn, pf, 1947; Mosaique musicale, op.54, fl, pf trio, 1950; Sonata, op.63, cl, pf, 1950; Sonata, op.71, eng hn, pf, 1951; Trio, op.82, bn, hn, tpt, 1952; Variations, op.93, fl, 1953; Variations, op.103, org, 1955; Sonata, op.110, vc, 1956; Wind Qnt no.5. op.116, 1958; Sonata no.6, op.280, vn, pf, 1972; Emil Kraepelin, op.287, vn, 1972; Variations on 'The Volga Boatmen', op.354, vc, 1974; Sonata, op.478, s sax, pf, 1985

PIANO

Sonatas: no.2, op.42, 1946; no.3, op.44, 1946; no.4, op.57, 1948–9; no.5, op.77, 1951; no.6, op.90, 1952; no.7, op.121, 1959; no.8, op.193, 1965; no.9, op.194, 1965; no.18, op.459, 1983; no.19, op.460, 1983; no.29, op.627, 1996; Sonata, op.51, 2 pf, 1948

Other works: 7 Little Pieces, op.3, 1940; Toccata, op.10, 1941; Passacaglia, op.31, 1944; Partita, op.38, 1945; Concert Etude, op.40, 1945; Sonatina no.2, op.62, 1950; Traesnit [Woodcut], op.65, 1950; Kaleidoskop, op.86, 1952; Det tempererede klaver, 13 vols., 1964–96; Paganini Variations, op.241, 1968; Hoffmann Sonata, op.248, 1969; Propostae novae, op.129, 2 pf, 1960

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K. Møllerhøj: *Niels Viggo Bentzons kompositioner* (Copenhagen, 1980) [list of works]
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B. Krarup: 'Bentzons Klavermarathon', *DMt*, lxxiii (1998–9), 283–5

BERTEL KRARUP

**Benua, Aleksandr Nikolayevich.** *See* BENOIS, ALEXANDRE.

**Benucci, Francesco** (*b* *c*1745; *d* Florence, 5 April 1824). Italian bass. He sang at Pistoia in 1769, then more widely in Italy, appearing as the leading character *buffo* in Venice (1778–9), and singing in Milan (1779–82) with great success and in Rome (1783–4). He first appeared in Vienna in 1783 and became the leading member of the celebrated company there, creating Tita in Martín y Soler's *Una cosa rara* and four Salieri roles including Trofonio and Axur. Described by Mozart as 'particularly good' (letter of 7 May 1783), he sang Figaro at the première of *Le nozze di Figaro* (1786), Leporello in the first Vienna performance of *Don Giovanni* (1788), when Mozart composed an extra duet for him, and Guglielmo in the première of *Così fan tutte* (1790). In 1789 he went to London where he sang Bartolo in Paisiello's *Il barbiere di Siviglia* and appeared in Gazzaniga's *La vendemmia* opposite Nancy Storace, with whom he had sung in Vienna. They introduced the first piece from any Mozart opera to be heard on the London stage, the duet 'Crudel! perchè finora' from *Figaro*. Benucci returned to Vienna later in 1789, remaining until 1795. His last great triumph was to create Count Robinson in Cimarosa's *Il matrimonio segreto* in 1792. He had a round, beautifully full voice, more bass than baritone; probably he was the finest artist for whom Mozart wrote, and as a *buffo* outshone his contemporaries as singer and actor.

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D. Link: *The National Court Theatre in Mozart's Vienna: Sources and Documents 1783–1792*(Oxford, 1998)

CHRISTOPHER RAEBURN

**Benvenuti, Arrigo** (*b* Buggiano, Pistoia, 2 May 1925; *d* Florence, 29 Dec 1992). Italian composer. He studied at the Florence Conservatory and with Dallapiccola, who steered him towards dodecaphony. With his ironic, restless character Benvenuti preferred a free use of 12-note technique employing permutation and aleatorism to obtain original results. But aesthetically, he followed his teacher's ideas, art for Benvenuti being a deep expression of liberty inseparable from that of constraint. Later he started using avant-garde devices including tape and a moderate degree of indeterminacy and improvisation. In 1954 he founded, with Bartolozzi, Bussotti, Company, Prosperi and Smith Brindle, the Schola Fiorentina, a group of musicians interested in the practice and theory of new musical trends. From 1961 he directed the Bruzzichelli publishing firm promoting among others Prosperi, Bussotti, Evangelisti, Guaccero and Barraqué. Benvenuti composed symphonic and chamber music, but he was particularly committed to dramatic genres. He was married to the soprano Liliana Poli.

WORKS
(*selective list*)

Dramatic: La seconda età (drama), 1950; Racconto I (drama), 1956; La bottega delle idee, 1961–71; Night Club (opera socchiusa), 1979–81

Inst: Toccata e fuga, 1950; 5 invenzioni, pf, 1955; 3 studi, 10 insts, 1961; Canoni enigmatici, 1959; Folia, pf qnt, 1963; Débris, 24 insts, 1964; Potpourri, 18 insts, 1967; Improvvisazione sopra un pedale, 2 fl, 1971; Froborsal's Trio, 3 gui, 1973; Schemi e cadenze, str, fl ad lib, 1974; Morceau en forme de . . ., fl, hp, 1977; Hoquetus, trio/qt, 1979; Humano troppo humano, trio, 1981; Doppio, gui, 1981; Cadenza sospesa, fl, 1981

Vocal: Fiore d'arancio (E. Montale), S, pf, 1959; Canctus gemellus, 1v, fl, 1961; Polymérie, S, orch, 1962; Chanson pour Lily, 1v, synth, 1977; Dominati, chorus, 1978

Works with tape: Racconto II, 7 insts, tape, 1961; Omaggio a S2 FM, tape, 1966; Gymel e corale, chorus, opt. tape, 1973; Et inquietum est cor nostrum, 1v, 15 insts, tape, 1976; Ricomposizione, 15 insts, tape, 1977

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STEFANO A.E. LEONI

**Benvenuti, Giacomo** (*b* Toscolano, 16 March 1885; *d* Barbarano di Salò, 20 Jan 1943). Italian musicologist and composer. He studied first with his father, the organist and composer Cristoforo Benvenuti, then with Vincenzo Sacchi and Paolo Chimeri at Brescia. He took a diploma in composition in 1909 at the Liceo Musicale at Bologna, where he studied with Torchi and Bossi; he also attended lectures in musicology by Sandberger in Munich. His first musicological studies were editions of sinfonias and sonatas by Sammartini, toccatas by Frescobaldi and ricercares by Cavazzoni; he also performed early music,

training the singers and orchestra himself (he was a gifted organist and conductor). His interest in Monteverdi resulted in editions, recordings and concerts of his music. Benvenuti initiated the series Istituzioni e Monumenti for Ricordi, editing *Andrea e Giovanni Gabrieli e la musica strumentale in San Marco* and providing a lengthy preface on the Venetian school, then an unfamiliar subject. He instigated the series I Classici Musicali Italiani, planned 60 volumes for it and contributed those on Cavazzoni, Fogliani, Segni, Marcello's cantatas and *Gioàz*, Piccinni's *La buona figliuola* and Monteverdi's *Orfeo*. His first compositions, a series of piano pieces, were published by Schott (1908–11), later works (*Cinque canti a una voce*, *Frammenti lirici*, *Tre quartine di Omar Kajam*) in Italy. His unpublished compositions include an overture, a quartet, the opera *Juan José* and works for piano and voice.

WRITINGS

'Frescobaldiana, lettera a H. Prunières', *Bollettino bibliografico musicale*, vi/4 (1931), 21–3

'Il manoscritto veneziano della "Incoronazione di Poppea"', *RMI*, xli (1937), 176–84

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EDITIONS

*Girolamo Cavazzoni: Dal I e II libro di intavolature per organo*, Raccolta nazionale delle musiche italiane, xxiii–xxvii (Milan, 1919)

*Cembalisti italiani del Settecento: diciotto sonate* (Milan, 1926)

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C. Monteverdi: *L'incoronazione di Poppea* (Milan, 1938) [facs. edn of Venice MS with preface]; *L'Orfeo*, CMI, ix (1942)

*Marco Antonio Cavazzoni: Ricercari, mottetti, canzoni; Jacobo Fogliano, Julio Segni and others: Ricercari e ricercate*, CMI, i (1941)

B. Marcello: *Cantate per contralto e per soprano*, CMI, ii (1941); *Gioàz*, CMI, viii (1942)

N. Piccinni: *La buona figliuola*, CMI, vii (1941)

with G. Crepax: *Carlo Graziani: Sei sonate per violoncello e basso continuo, op.3*, CMI, xv (1943)

with E. Polo: *Pietro Antonio Locatelli: Sei sonate da camera, per violino e basso, dall'op.6*, CMI, xiv (1956)

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C. Sartori: 'Giacomo Benvenuti', *RMI*, xlvii (1943), 1–2, 87–90

R. Bacchelli: 'Di una sorte della musica (in memoria di Giacomo Benvenuti)', *Rassegna d'Italia*, ii/5 (1946), 3–15

CAROLYN GIANTURCO

**Benvenuti, Nicola** [Niccolino] (*b* Pisa, 10 May 1783; *d* Pisa, 14 Aug 1867). Italian composer and organist. He was the son of Santi Benvenuti, organist at Pisa Cathedral, from whom he had his first music lessons. He then studied composition and the organ under Filippo Gherardeschi, *maestro di cappella* at the church of the Cavalieri di S Stefano, which had a fine organ by Azzolino della Ciaia; in 1804 he was appointed organist there and gained great renown as a virtuoso. In 1808 he was named *maestro di cappella* at the cathedral, but he took up the post only in 1810, holding it until his death. The Grand Duke of Tuscany later appointed him music teacher to the grand ducal family and *maestro di camera* in their palaces at Florence and Pisa. In 1824 he founded a music school, supported by the municipal government, in which he trained many fine organists. Benvenuti is still remembered in Pisa and known there by the diminutive 'Niccolino'.

In 1806 Benvenuti's cantata *Il ratto di Proserpina* for three solo voices and chorus was performed at Pisa. He wrote arias, duets and trios for the theatre, and in 1810 his *Arianna e Teseo* (G.R. Niccolini), an *azione drammatica*, and *Werter*, a one-act *farsa*, were performed. In 1812 Gervasoni listed among his works 12 symphonies for full orchestra, sonatas for piano and organ, variations and six solemn masses for four and six voices with orchestra. Four masses, eight hymns, 18 introits, lamentations, four motets, nine psalms and a sacred symphony for orchestra are in the Pisa Cathedral archives.

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*Ricordo sacro a Nicola Benvenuti* (Pisa, 1875)

FRANCO BAGGIANI

**Benzi, Roberto** (*b* Marseilles, 12 Dec 1937). French conductor of Italian birth. The son of a music teacher, he took lessons from the age of three and made his conducting début in July 1948 at the Théâtre Municipal, Bayonne. In addition to his career he pursued general and musical studies until 1958 (as a pupil of Cluytens, 1947–50). He made his opera début in 1954, and in 1959 appeared successfully at the Paris Opéra with *Carmen* (new to the Opéra repertory) and toured Japan with this production in 1961. Benzi has also toured in western and central Europe, North Africa and North and South America, making his first appearance in Canada in 1966, and in the USA in 1971 with the Philadelphia and Concertgebouw orchestras. He made his début at the Metropolitan Opera in 1972 with *Faust*. From 1973 to 1987 he served as founding music director of the Orchestre National Bordeaux-Aquitaine and from 1991 to 1996 as director of the Netherlands National Youth Orchestra.

Benzi began his career as a child prodigy and appeared in two films (*Prélude à la gloire*, 1949, and *L'appel du destin*, 1950). Unlike many such children, however, he has since brought his talent to maturity. He conducts with an expressive, supple style and a keen concern for tempos; his early concentration on Italian repertory has given way to a preference for the German Romantics, French music, opera and oratorio.

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CHRISTIANE SPIETH-WEISSENBACHER/CHARLES BARBER

**Beograd** (Serb.). *See* BELGRADE.

**Beolco, Angelo** [Ruzante] (*b* Padua *c*1496; *d* Padua, 17 March 1542). Italian playwright, actor, singer and poet. His plays are remarkable for their innovative use of popular Paduan genres combined with pastoral eclogue and learned comedy in imitation of antiquity. In the plays 52 songs, mentioned or sung, divide scenes or carry the action, as in *L'Anconitana*, where a Paduan servant named Ruzante holds a song contest with his Venetian master. Speaking the dialect of the Paduan countryside, Ruzante appears in most of Beolco's plays. The playwright-actor performed Ruzante's role and adopted his character's name. Modern critics have identified the author with his character, whose polemics against the rustics' historical antagonists, whether Venetian merchants, Paduan noblemen or proponents of a Tuscanizing academic culture, inform Ruzante's theatre. Not least, Ruzante satirizes the country figure he impersonates.

Ruzante was also renowned for his singing voice. In addition to the songs in the plays, nine extant canzoni are attributed to him. Settings by Willaert of *Zuogia zentil*, *Quando de ruos'e d'oro* and *Occhio non fu zà mai* survive

incomplete; there is also a setting of the last by Filippo Azzaiolo.

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NANCY DERSOFI

**Bequadro** (It.). *See* NATURAL.

**Berain, Jean** (bap. Saint-Mihiel, Lorraine, 6 June 1640; *d* Paris, 24 Jan 1711). French designer. After beginning his career in Paris as an engraver, he was summoned to Versailles in 1674 to work on the festivities celebrating the conquest of the Franche-Comté. That year he was appointed Dessinateur de la Chambre et du Cabinet du Roi, succeeding Henry Gissey. Thereafter he was to provide all the models of costumes for the operas performed at the royal residences and on the operatic stage of Paris, replacing Carlo Vigarani as designer of the sets and stage effects there in 1680. Until at least 1707 he prepared designs at the Académie Royale de Musique for the works of Lully and his successors, Collasse, Marin Marais, Charpentier, Desmarets, Elisabeth-Claude Jacquet de la Guerre, Campra, Destouches and Jean-Féry Rebel (for illustration *see* BALLET DE COUR, fig.3).

Berain won fame in other areas as well, notably in naval decoration and 'grotesques' (styles of ornament widely diffused through engravings) and many of his designs for operatic performances have survived in collections in Paris, Stockholm and London. He drew inspiration for his scenery from the Italians Torelli, Grimaldi, Burnacini and Vigarani, although he was less of an innovator than the Galli-Bibienas; he continued to respect the principle of frontal representation, with regular and symmetrical disposition of the lateral frames, and never used the oblique perspective known as *per angolo* that was already in use in Italy. However, he brought operatic costume to a state of perfection unequalled in the Europe of the time.

While Berain sometimes turned to Gissey's models, he gave his costumes unusual refinement, striving for diversification in their cut and the details of their ornamentation. Like Gissey he attempted to make costumes appropriate to the roles, and was careful to give a good idea of the characters suggested in the librettos. When he was designing Lully's *Amadis*, with its subject taken from a chivalric romance, he did research of a kind unusual for the time to achieve historical authenticity, turning to the fashions of the Middle Ages and the Renaissance. Berain exerted great influence on his immediate successors at the Académie Royale de Musique – his son Jean, Claude Gillot, Jean-Baptiste Martin and Louis-René Boquet. The younger Jean is known to have worked there until his death in 1726.

For further illustrations *see* LULLY family, (1).

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JÉRÔME DE LA GORCE

**Beranek, Leo (Leroy)** (*b* Solon, IA, 15 Sept 1914). American acoustician. He gained his BS after studying at Cornell College, Iowa, and subsequently gained his doctorate under the supervision of F.V. Hunt. During the Second World War Beranek worked in the Cruft Acoustics Laboratory at Harvard University and later at the MIT. In 1948 he founded a company of acoustics consultants (Bolt, Beranek and Newman, Inc.) which quickly established an international reputation. Before writing his seminal book, *Music, Acoustics and Architecture* (1962), he travelled through 20 countries, listening and making measurements in many halls and consulting many acousticians. This preparation preceded the final designing of the Metropolitan Opera House, New York, for which he and his firm held the acoustic consultancy. Beranek has been responsible for the acoustical design of many major concert halls, and through his writings has contributed greatly to the dissemination of good practice in the design and construction of buildings intended for musical use. He was president of the Acoustical Society of America (1954–5), which awarded him the Wallace Clement Sabine Medal in 1961, the Gold Medal in 1975 and Honorary Fellowship of the Society in 1994.

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MURRAY CAMPBELL

**Béranger, Pierre-Jean de** (*b* 1780; *d* 1857). French songwriter. Son of a petit bourgeois who tried to make his way in the banking world, he was employed for a number of years as a clerk at the University of Paris. He had close friends among the upper bourgeoisie (notably the banker Laffitte). During the last years of Napoleon's Empire, he joined the 'Caveau moderne', a singing club whose members devoted their verses to traditional praise of wine, women and song. In 1813 he published his first political chanson, *Le roi d'Yvetot*, a satire on the Napoleonic Empire; it soon became one of the best-known songs in the country. With the restoration of the Bourbon royalty the next year, Béranger found no lack of subjects for his vivid and elegant pen. At times his songs expressed explicit support for a return to republican government (*Ma république*, *Le vieux drapeau*). His songs were considered so subversive that he was twice jailed (1822, 1828). The July Revolution of 1830 brought many of his wishes to fulfilment, but he was dismayed by the series of workers' uprisings and violent repressions that

took place in succeeding years. He avoided any direct involvement in politics himself. From 1834 he published almost no songs, although an enormous body of chansons appeared posthumously.

Béranger did more than anyone else to revive and legitimize the French political chanson (*see* REVOLUTIONARY HYMN). Like so many of his predecessors, he used pre-existing tunes (*timbres*) that were well known rather than compose new ones of his own. (Génin gives the few known exceptions: three graceful, even fragrant tunes that Béranger composed himself.) He is one of the few songwriters of any era to express, with a pen of professional and artistic cunning, a feeling for the desires of the popular masses. The uncrowned national bard of France and, in particular, the voice of the liberal and republican opposition during the Bourbon restoration, he lived to see his works sung and read throughout Europe, drawing praise and in some cases imitation from Goethe, Heine, Thackeray, Garibaldi and many of the progressive Russian writers. Various of his songs were subsequently set to music by professional composers. Some of these new settings were simple, intended for performance in the parlour or by amateur choruses, notably the Orphéon; others (e.g. Berlioz's *Le cinq mai*) were much more elaborate, being performed in public by professional musicians. Both in general and in many specific details, Béranger set the pattern for activist songwriters of the 19th and 20th centuries, but most directly for the working-class songwriters who were his contemporaries and fellow Parisians (Charles Poncy, Gustave Leroy, Eugène Pottier). His songs remain a powerful example of the role that music can play in the propagation of social and political ideology.

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RALPH P. LOCKE

**Bérard, Jean-Antoine** [not Jean-Baptiste] (*b* Lunel, 1710; *d* Paris, 1 Dec 1772). French *haute-contre* singer, music teacher, cellist and composer. His début in 1733 at the Paris Opéra, according to La Borde, was in the monologue of Pélée, 'Ciel! en voyant ce temple redoutable' from Act 3 of Collasse's *Thétis et Pélée* (1689). He soon joined the Italian troupe, performing in divertissements between the acts of operas. After three years he returned to the Opéra and took several minor roles between 1737 and 1745 in Rameau's works: Un Athlète in *Castor et Pollux* (1737), Un Songe in *Dardanus* (1739), Lycurgue in *Fêtes d'Hébé* (1739), and Tacmas (replacing the well-known *haute-contre* Tribou) in the third entrée of *Les Indes galantes* (1743 revival). In 1743 he sang the title role in the première of Boismortier's *ballet-comique*, *Don Quichotte chez la Duchesse*, with the famous soprano Marie Fel as Altisidore. Two years later he retired from the opera to devote himself to teaching and playing the cello. He became first cellist of the orchestra at the Comédie-Italienne in 1762 and the same year married Mlle Deschamps (*b* 1730), an actress at the Opéra-Comique. He was a 'bon musicien' (La Borde), played the guitar and harp and was the author of a collection of *Airs pour la guitarre* (Paris, *c*1775, now lost).

In his treatise, *L'art du chant* (Paris, 1755), dedicated to Mme de Pompadour, he discussed the physical and anatomical aspects of tone production. He divided sounds into two different classes, the first including those that are 'violens', 'entre-coupé', 'majestueux' and 'étoufés', and the second those that are 'légers', 'tendres' and 'manièrés'. He emphasized the importance of the character of each sound and of appropriate ornamentation, appending valuable examples from the works of Lully, Campra, Mondonville, Rameau and others, in which he indicated the desired tone and appropriate ornaments using signs of his own invention. The Abbé Joseph Blanchet, author of *L'art ou les principes philosophiques du chant* (Paris, 1756), accused Bérard of incorporating portions of his manuscript. While many passages of the two works are exactly the same, La Borde discounted the accusation and criticized Blanchet's work for its inaccuracies in other parts. La Borde thought highly of Bérard's treatise and recognized it as a summation of vocal practice for the era of Lully to Rameau:

> on trouve de bonnes choses, mais dont la plus grande partie sont inutiles aujourd'hui, ne pouvant convenir au nouveau goût de chant que l'on a adopté, & qui a détruit presqu'entièrement celui qui pendant plus de cent ans avait fait les délices de Paris & de toute la France.

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MARY CYR

**Berardi, Angelo** (*b* S Agata, *c*1636; *d* Rome, 9 April 1694). Italian theorist, composer and organist. He was one of the most prominent Italian theorists of the later 17th century and is specially important for his writings on counterpoint.

1. LIFE. Much of the information about Berardi's life derives from his published works. His place of birth is given on the title-pages of four of his theoretical works but it is yet to be established from which of the many S Agatas in Italy he originated. He was a pupil of Marco

Scacchi, who lived at Gallese near Viterbo, from about 1650 until his death. Since Berardi's op.4 (1667) cites him as *maestro di cappella* of Viterbo Cathedral he must have studied with Scacchi at some time between 1650 and 1667. According to Radiciotti he was a *maestro di cappella* and organist at Tivoli from 21 September 1673 to 1679. When he published *Ragionamenti musicali* in 1681 he was 'professor of music' and *maestro di cappella* of Spoleto Cathedral. At the time of the publication of his next two theoretical works, *Documenti armonici* (1687) and *Miscellanea musicale* (1689), he was a canon at the college of S Angelo, Viterbo. The title-page of *Il perchè musicale* (1693) cites him as canon and *maestro di cappella* of S Maria in Trastevere, Rome. At the time of his death he was stated to be about 58.

2. WORKS. Although Berardi's first treatise, *Dicerie musicali*, is lost, some idea of its contents may be derived from his references to it in his first extant treatise, *Ragionamenti musicali*. He referred to it for more thorough discussions of such subjects as the solmization syllables, modes and consonances and for a brief description of all musical instruments. If this is a representative sample of its contents it appears to have contained little information not found in his other treatises.

*Ragionamenti musicali*, which is in dialogue form, is the most traditional of Berardi's extant treatises. The subjects covered in it include the definition, division and origin of music, its noble nature, the music of the spheres and the diversities of musical styles. The final dialogue seems to have been an afterthought; it is described as 'aggiunta' and has its own title-page and dedication. In the third dialogue Berardi divided music into three styles, *da chiesa*, *da camera* and *da teatro*; he divided each of the first two categories into sub-groups and identified composers whose music falls into them. As composers in the *da chiesa* tradition he named Josquin Des Prez, Palestrina, G.M. Nanino and Carissimi; he included Marenzio, Monteverdi and Luigi Rossi in the *da camera* tradition and Peri, Monteverdi and Cesti as composers in the *da teatro* style. The same dialogue ends with a list of 136 writers on music, many of whom he designated as speculative or practical or both.

The most important aspect of Berardi's theoretical writings is his systematic description of contrapuntal composition. *Documenti armonici* and *Miscellanea musicale* provide a complete description of counterpoint as practised in the 17th century. *Documenti armonici* is in three books. The first begins with the basic types of counterpoint. Here Berardi explained the practice of composing 'con l'obligo', in which the composer adheres strictly to the consistent use, or avoidance, of a specific compositional device. The music examples include a four-part fugue in which one or more parts may be omitted, one four-part composition with a crab canon in the two upper parts which may be performed in 14 different ways, and another in which each performer may choose whether to use B♭ or B♮. The salient features of the first book are, however, a clear explanation of double fugue and a preference for having the stretto at the end. At the end of the first book Berardi printed two motets by Scacchi and Willaert's chromatic duo *Quid non ebrietas*, explaining in detail how to compose such pieces. In the second book he gave rules for composing canons at every interval from the unison to the octave and included his own circular canon for 32 sopranos. He discussed *soggetto cavato* technique and mentioned Josquin's *Missa Hercules Dux Ferrariae*. The book closes with a discussion of counterpoint at the octave, 10th and 12th; this can be seen as completing the study of counterpoint begun in *Miscellanea musicale*, which had still to be published. The third book concentrates on tied notes or suspensions. Berardi again went from the simple to the complex; the result is a comprehensive study of dissonance treatment.

The first of the three parts of *Miscellanea musicale* is primarily speculative. One interesting discussion is centred on the *seconda pratica*. Berardi mentioned the use of the tritone in expressing a text, and listed works by Rore, Marenzio, Nenna and Monteverdi in which it is employed; he always gave the words on which it appears. In the second part, attention is again focussed on the chromatic experiments of the Renaissance period. Berardi mentioned Aristoxenus ('who divided the tone into two equal semitones') and again included Willaert's chromatic duo, along with modulatory pieces by Alfonso del Violino and Romano Micheli (see Lowinsky). Berardi later outlined the rules governing various types of two-part counterpoint. The third part gives rules for three-part counterpoint, as well as a definition of the modes and an explanation of how they may be transposed using up to three sharps or flats.

In his last two treatises, *Arcani musicali* and *Il perchè musicale*, Berardi filled in gaps left by the other treatises and emphasized again some topics that he considered important. He devoted almost half of the 30-page *Arcani musicali* to a discourse on friendship. This leads into another discussion of modulatory works in which he again printed music by Micheli and Alfonso del Violino. The rest of the treatise demonstrates how to write an *a cappella* mass in the style of Palestrina and how to write for several choirs. The most interesting part of *Il perchè musicale* probably lies in two letters discussing the *seconda pratica*. Perhaps somewhat surprisingly for a contrapuntist, Berardi readily admitted its existence, but he warned against calling the *prima pratica* old and the *seconda pratica* new: since they used the same materials he felt that they co-existed.

Berardi was also a prolific composer, almost entirely of church music. His style, though indebted to Palestrina, is less conservative than his theoretical writings might suggest. His use of continuo, chromatic third relationships, modulation to keys distant from the church modes, *concertato* writing, melodic devices and performance instructions can all be classed Baroque characteristics.

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ARVED M. LARSEN III

**Beratha, I Wayan** (*b* Belaluan, Denpasar, 1924). Balinese performer, teacher, composer and choreographer. At the time of his birth, Belaluan's acclaimed gamelan group, directed by his father Madé Regog, had been among the first to import the nascent *kebyar* style to the south of the island from its area of origin in the north. Beratha's musical talent was evident early, and by the age of ten he had mastered the sacred *lalambatan* repertory and was a proficient drummer.

While young he taught village ensembles throughout Bali and continued studying dance and music with the major figures of the day. His first dance composition, *Yudha Pati*, was introduced in 1958, and the instrumental *Swa Buana Paksa* a year later. Travelling widely, he performed for Sukarno in the 1950's and was in residence at the 1964–5 New York World's Fair. When the first Balinese KOKAR (Konservatori Karawitan) opened in 1960 in Denpasar, Beratha joined the faculty and from this influential centre greatly shaped Balinese music during the ensuing decades.

Like other Balinese composers, his works involve borrowing, reworking pre-existing materials and collaboration as well as original music. He made significant contributions to the *sendratari* (dance-drama), to the *kebyar* instrumental genre *tabuh kreasi* and to the modernized *kebyar lalambatan*. Since retiring from teaching in the late 1980s Beratha has been active as a builder, tuner and merchant of gamelan instruments.

WORKS
(*selective list*)

ALL FOR BALINESE GAMELAN GONG KEBYAR

Yudha Pati, 1958; Swa Buana Paksa, 1959; Jaya Semara, 1963; Ramayana (sendratari [dance–drama]),1966; Rajapala (sendratari [dance-drama]), 1966; Palguna Warsa, 1968; Kosalia Arini, 1969; Panyembrahma, 1971; Bangun Anyar, 1978; Mie Ing Segara, 1982; Citta Uttsawa, 1983

MICHAEL TENZER

**Berberian, Cathy** [Catherine] (*b* Attleboro, MA, 4 July 1925; *d* Rome, 6 March 1983). American singer. Varied training and early experience helped to equip this versatile artist: courses in mime, writing and opera at Columbia and New York universities; Hindu and Spanish dancing; work as a soloist with an Armenian dance group and in summer repertory; and vocal study in Milan with Giorgina del Vigo. She made her début in Naples in 1957, at an Incontri Musicali concert. The following year, at a John Cage concert in Rome, she sang his *Aria with Fontana Mix*. Her American début was at Tanglewood, in 1960, with Berio's *Circles*. Berio, to whom she was married from 1950 to 1966, in a series of works (notably *Circles*, *Sequenza III*, *Visage* and *Recital I*) inspired by her vocal virtuosity, darting, witty intelligence and vivid presence, in effect limned the voices, styles and temperament of this remarkable performer. The long list of composers who wrote for her includes Stravinsky (*Elegy for JFK*), Henze, Haubenstock-Ramati and Bussotti. Her repertory embraced 17th-century opera (she had a particular affinity with Monteverdi), folksong of all countries and the salon *morceaux* – ranging from exquisite miniatures to such *trouvailles* as Griepenkerl's vocal version of the 'Moonlight' Sonata – gathered in her recital 'Une Soirée chez Mme Verdurin'. Her compositions include *Stripsody* for solo voice (1966) and *Morsicat(h)y* for piano (1971). A special issue of *Symphonica*, the magazine of Radiotelevisione della Svizzera italiana (no.30, Sept 1993), contains essays by and about Berberian, an interview with Berio and a discography.

ANDREW PORTER

**Berber music.** *See under* MOROCCO.

**Berberov, Rostislav Nikolayevich** (*b* Kondrovo, 28 March 1921; *d* Moscow, 12 June 1984). Soviet musicologist. He gained his early musical education at the Gnesin Academy of Music before going to study musicology in 1941 at the Moscow Conservatory. During the period of evacuation to Saratov, he was a member of the intimate circle of Boleslav Yavorsky and later a pupil of Mazel′. On the grounds that he did not conform adequately to the tenets of Marxism-Leninism, he was not allowed to take his final examinations and instead had to spend ten years working without the requisite diploma in the music theory department at the October Revolution Music College. He was finally awarded his diploma in 1957, and in 1970 was appointed lecturer at the Gnesin Academy of Music, where he specialized in the formal theory of music analysis.

Berberov was a principal representative of the Soviet school of music analysis. During the 1960s he formulated a complex and structured system of integral analysis that was built upon Kurth's, Asafjev's and Bobrowski's ideas concerning the temporal development of musical form in an individual work and distinguished between the constructive and destructive formants of musical development. He also adopted ideas from Riemann on types of

representation as conditioned by motif and phrase. He later examined the structure of the musical motif from the point of view of association-dissociation and developed the idea of a logical ictus within the structure resulting in a relationship between metrical and logical feet. He saw the complicated relations between the logical, compositional and organizational parameters as constituting the individuality of a musical work and formed connections between this individuality and elements of genre. His publications include *Spetsifika strukturï khorovogo proizvedeniya* ('Specifics of the Structure of a Choral Work', Moscow, 1981) and the important monograph *'Ėpicheskaya poėma' Germana Galïnina: estetiko-analisticheskiye pazmïshleniya* ('The *Epic Poem* of German Galïnin: Aesthetic-Analytic Reflections', Moscow, 1986), in which he demonstrates his analytical method. He also wrote introductions to a number of editions of Tchaikovsky's works and edited the second volume of the complete collected works of Tchaikovsky, *Polnoye sobraniye sochineniy* (Moscow, 1950).

GRIGORY PANTYELEV

**Berbigant.** *See* BARBINGANT.

**Berbiguier, Antoine (Benoît) Tranquille** (*b* Caderousse, Vaucluse, 21 Dec 1782; *d* Pontlevoy, Loir-et-Cher, 20 Jan 1838). French flautist. Though in youth intended for law he devoted much time to music and, having taught himself the flute, violin and cello, he left home at the age of 23 and entered the Paris Conservatoire. From 1813 to 1815 he served in the Gardes du Corps and thereafter lived in Paris as a soloist without any orchestral appointments of importance. Berbiguier strongly advocated a larger flute sound than was usual in France. The perfection of his technique was admired, as was the sweetness of his tone, although at least one of his pupils regarded it as rather coarse. His adherence to the Bourbons led him to flee Paris during the Revolution of 1830 and he settled in Pontlevoy, remaining there until his death. Berbiguier, like several others of his time, was a left-handed player. He composed prolifically for his instrument; among his published works are several good instruction books dating from 1818 to 1838, the last issued posthumously; partial translations into English were also published.

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PHILIP BATE

**Berceuse** (Fr.: 'cradle', 'lullaby'; Ger. *Wiegenlied*). A gentle song intended for lulling young children to sleep. In instrumental music the term usually refers to a character-piece for piano. The defining work of the genre is Chopin's Berceuse in D♭ major op.57 (1843–4), a model imitated by several other composers. Its most notable characteristics are compound time, a quiet dynamic level, a tonic pedal bass and a 'rocking' accompaniment oscillating between chords I and V, over which Chopin places a simple melody later varied with a profusion of filigree passagework.

The first version of Liszt's Berceuse (1854), also in D♭ major, is indebted to Chopin's, but the revised version (1862) is much more elaborate, featuring complex chromatic excursions and an extended coda. The 'rocking' feel of compound metre is here achieved by the use of triplets within 4/4 time; the same is true of the berceuse from Gounod's opera *La reine de Saba*, which Liszt freely arranged as a piano berceuse (1865). The 'Berceau' section of Liszt's symphonic poem *Von der Wiege bis zum Grabe* (1881–2) was originally written as a berceuse for piano solo, but departs further from the Chopin model, displaying the austerity of Liszt's later style. Other examples of the piano berceuse are by Balakirev (again in D♭) and Debussy (*Berceuse héroïque*). Ravel composed a *Berceuse sur le nom de Gabriel Fauré* for violin and piano, while Busoni's *Berceuse élégiaque* op.42 and the 'Berceuse' from Stravinsky's *The Firebird* are scored for orchestra. One of the most beautiful and sophisticated vocal berceuses is Brahms's *Geistliches Wiegenlied* op.91 no.2; a famous operatic berceuse is in Benjamin Godard's opera *Jocelyn* (1888).

*See also* LULLABY.

KENNETH L. HAMILTON

**Berchem, Jacquet de** (*b* Berchem-lez-Anvers, *c*1505; *d* Monopoli, before 2 March 1567). South Netherlandish composer, active in Italy. Prominent in the early development of the 16th-century madrigal, he is often confused with his like-named contemporaries Jacquet of Mantua, Jacques Buus and Jacques Brunel. Nothing is known of his early years. By the 1530s he was in Venice, probably as a protégé of Willaert. Most of his music was published there from 1538 on, some of it in tribute to local nobility; the motet *Unica lux Venetum* salutes Marcantonio Trevisan, statesman and noted music patron later elected doge, and Jacquet dedicated his first book of madrigals (1546) to Giovanni Bragadin, one of the great heroes of the Republic. He became an important figure in a regional circle (Willaert, Nasco, Parabosco, Ruffo and Camaterò) drawn to the new secular form, the madrigal. Frequent printings of his music extended his reputation rapidly. Antonfrancesco Doni praised him in the *Dialogo* and *Lettere*, and Rabelais counted him among the celebrated musicians of the age. In 1546 Jacquet was elected *maestro di cappella* of Verona Cathedral, a post he may have held until about 1550. The *Capriccio* (published in 1561 but probably composed much earlier) was dedicated to Alfonso II d'Este, not by the composer but by the publisher Gardane. So far as we know, Jacquet's grand scheme to create music for Ariosto's poetry produced indifferent response from the family most frequently extolled in its pages. Nonetheless, when Jacquet was seeking employment in the 1550s, he may have made inquiries of Alfonso, but his name does not then appear in surviving Este paylists. In any event, Jacquet went farther south to arrange himself an advantageous marriage and to put down family roots.

At the end of his quest, he introduced the 1555 madrigal book and a new roster of patrons: he acknowledged service not to the Este family but to Andrea Marzato, governor of Monopoli. Similarly, *Glorioso pastore*, one of the 1555 madrigals, addresses an unidentified prelate, not Ippolito II d'Este (whose uncle was Ariosto's chief patron), but more likely Juan Alvarez de Toledo, Inquisitor-General at Rome, or Ottaviano Preconio, Bishop of Monopoli. Further suggestion of his relocation are madrigals issued at Rome between 1555 and 1565. Either Marzato or Preconio was in a position to introduce Jacquet to Giustina de Simeonibus, a member of a local noble family, and to promote the couple's marriage, which took place by 1553. Giustina bore Jacquet two children. In addition to whatever salary he received from

cathedral and governor was joined his wife's income. Their joint resources must have afforded them a comfortable life. Jacquet died in Monopoli before 2 March 1567; Giustina survived a further three years.

More than 200 secular vocal works by Jacquet survive. Three volumes of his madrigals were published at Venice in 1546, 1555 (reprinted 1556) and 1561, and individual pieces were included in numerous secular anthologies well into the following century. The most popular (*O s'io potessi donna* and *Con lei foss'io*, stanza 6 of *A qualunque animale*) were also favourite subjects for instrumental intabulation. He brought a fresh, individual touch to the madrigal. Texts usually convey light, amorous situations arising typically from unrequited love. His favourite authors were Petrarch, Ariosto, Cassola and Tansillo. He was one of the first to attempt an extended setting of Ariosto; his *Capriccio*, a setting of 91 stanzas from *Orlando furioso*, is a striking example of his tendency to organize series of related texts into broad formal units. In fact, he may have originated the concept of a madrigal cycle with *Alla dolc'ombra*, printed in 1544, in which he also introduced the practice of varying the number of voices (from three to six) for successive stanzas. Jacquet also appears to have been the first to use 'capriccio' as a musical title. His madrigals show an interaction of styles. In the five-voice collection of 1546, the Netherlandish contrapuntal manner predominates, but in later works (usually in four voices) this style yields to syllabic, chordal declamation and the animated rhythms of *note nere* writing. He relied often on borrowed materials to define his forms, for example by transplanting the superius of De Ponte's *Con lei foss'io* as the superius of his own *A qualunque animale*. Elsewhere a given 'melody' may turn out on scrutiny to be a lightly elaborated intonation taken from the traditions of poetic recitation or religious chant. In joining music to units of poetry, he chose the mode most appropriate for the text on the basis of its expressive power. Repeated formulae affirm a consistent modal organization and guide the flow of internal cadences.

The chansons and religious works reveal some of the same characteristics, but here Jacquet's contributions are few, some borrow elements from other works, and in general they evoke popular examples of the genre. In some sources, sacred works are attributed variously to him, to Jacquet of Mantua, or simply to an unspecified Jacquet; only two masses and nine motets can safely be ascribed to Jacquet de Berchem. As both masses are based on chansons beginning with the word 'mort', they may have some extra-musical relationship. In the motet *Peccantem me*, he may have intended musical homage to Josquin: the *Miserere* ostinato of the *sexta vox* recalls Josquin's famous setting of Psalm 1. In contrast to the freedom and originality of the madrigals, however, the motets generally adopt a conservative approach to the time-honoured constructivist techniques of cantus firmus, ostinato and canon.

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Missa 'Mort ou merci', 5vv, 1540[3]
Motets: Ave virgo gloriosa, 5vv, 1539[7]; Factum est verbum, 6vv, Z 75; Hodie in Jordane, 6vv, 1555[12]; In te signis radians, 6vv, Z 12; O felix regina, 5vv, 1539[7]; O lux et decus Hispaniae, 5vv, 1539[7]; Peccantem me quotidie, 6vv, Z 109; Qualis es dilecta mea, 6vv, 1539[3]; Unica lux Venetum, 4vv, 1549[12] (tribute to Marcantonio Trevisan)

SECULAR

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Madrigals: Alla dolc'ombra (Petrarch sestina), 3–6vv, 1544[22]; Alma diletta sposa (Cassola), 4vv, 1555; Al più cocente raggio, 4vv, 1555; Altro non è 'l mio amor (Cassola), 4vv, 1539[24]; Amar un solo amante (Cassola), 4vv, 1546[15], H i, 200; A qualunque animale (Petrarch sestina), 4vv, 1555, stanza 6, H i, 148; Aspro cor'e selvaggio (Petrarch), 4vv, 1561[15]; Ben mille volt'al ciel (Cassola), 4vv, 1555; Chiunque in petto, 4vv, 1555; Chi vuol veder, 4vv, 1546[15], H i, 195; Cogliete delle spine, 4vv, 1555; Come del gran pianet', 5vv, 1546; Come havrà vita amor (Cassola), 5vv, 1546; Con pura bianca neve, 5vv, 1546; Consumandomi vo (Petrarch), 5vv, 1538[20]; Così ti donn'il ciel, 5vv, 1546; Crudel tu per me vedi, 5vv, 1546
Deh cara la mia vita, 5vv, 1546; Deh com'è spenta, 5vv, 1546; Deh perchè così presto, 4vv, 1555; Dolor ch'hai fatto, 4vv, 1555; Donna che veramente, 5vv, 1546; Donna se voi volete, 4vv, ed. in *Einstein IM*, iii; D'un altro fuoco, 5vv, 1546; Fuggite 'l sono (Petrarch), 5vv, 1546; Giovene donna (Petrarch), 4vv, 1555; Glorioso pastore, 4vv, 1555; Hai lasso io mi credea (Tansillo sestina), 5vv, 1555[25]; Hor cruda, hor pia, 5vv, 1546; Hor date orecchie, 5vv, 1546; Hor mi scacci, 5vv, M xi, 25; Hor vedi amor (Petrarch), 4vv, 1555; Il sol giamai non vidde, 6vv, 1546[19]; Io mi sento (Cassola), 4vv, 1555; Io non saprei mai dir (Cassola), 4vv, 1555; Ite caldi sospiri (Petrarch), 5vv, 1540[18]
L'alto mio amor, 5vv, 1546; Lasso che desiando (Petrarch), 5vv, 1544[17]; L'infinità beltà, 5vv, 1546; Madonna poi ch'uccider, 5vv, 1563[11]; Madonna se volete, 6vv, 1541[16]; Mai non vo più cantar (Petrarch), 5vv, 1546; Ma non me 'l tolse (Petrarch), 5vv, 1546; Misero lui sopra tutti, 4vv, 1558[13]; Nasce dal pensier mio, 4vv, 1555; Non muto qualità, 4vv, 1555; Non vidd'il sol giammai, 4vv, 1555; O amorose mamelle, 5vv, 1538[20]; Occhi pianget'e tu (Cassola), 4vv, 1555; O dolci sguardi (Petrarch), 4vv, 1555; O felici occhi miei, 5vv, 1546; O s'io potessi donna (i), 4vv, S 84; O s'io potessi donna (ii), Primo ... libro del capriccio (see below)
Perchè non date voi, 4vv, S 86; Perchè non sono, 5vv, 1546; Poi che tante nemiche, 5vv, 1546; Pungente dardo, 4vv, S 90; Qual anima ignorante, 4vv, 1542[17]; Qual iniqua mia sorte, 5vv, 1542[16]; Qual mort'è strana più (Cassola), 5vv, 1546; Quando fra l'altre donne (Petrarch), 4vv, 1555; Quando son più lontan, 4vv, 1542[17]; Quante lagrime lasso (Petrarch), 4vv, 1540[20]; Quei bei pensier, 5vv, 1546; Quell'ardente desir (Cassola), 4vv, 1546[15], Hi, 204; Quel rossignol, 5vv, M xi, 29; Questi ch'inditio fan (Ariosto), 5vv, 1546
Ragion è ben (Petrarch), 4vv, S 108; S'amor non è (Petrarch), 6vv, 1546[19]; Sapete amanti, 4vv, S 111; Scende da bei vostri occhi, 5vv, 1546; Se la mia donna (Cassola), 4vv, 1555; Se una fede amorosa (Petrarch), 5vv, 1540[20]; Si è debile il filo (Petrarch), 5vv, J1546; Si vario 'l mio pensiero, 4vv, 1555; Troppo scarsa madonna, 4vv, 1542[17] (also attrib. to Yvo); Vagh'augelletto (Petrarch), 4vv, 1555; Vist'ho più volt' (Cassola), 4vv, 1555; Voi ch'ascoltate (Petrarch), 5vv, 1546; Voi pur udite, 4vv, J1555; Volgendo gli occhi (Petrarch), 5vv, 1538[20]; Vostra fui e sarò, 4vv, S 133
Primo, secondo et terzo libro del capriccio di Jachetto Berchem con la musica da lui composta sopra le stanze del Furioso, 4vv (Ariosto: *Orlando furioso*, cantos 1, 8, 17, 23, 24, 30, 32, 38, 39, Venice, 1561); 5 madrigals ed. in University of Western Australia Music Series, x (Adelaide, 1978)

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Angelus Domini apparuit Zachariae, 5vv, *I-TVca 5* (probably by J. Lupi)
Apri, apri la porta, 4vv, 1542[17] (probably by Ivo Barry)
Canamus et bibamus, 4vv, 1531[4] (probably by Jacquet of Mantua)
Che giova saettar, 4vv, 1542[17] (probably by Naich)
Doulce espérance, 4vv, 1544[9] (probably by Jacquet of Mantua)
Expurgate vetus fermentum, 5vv, 1552[2] (probably by Gombert)
Inclina Domine, aurem tuam, 5vv, 1552[2] (probably by Gombert)
In illo tempore ... non turbetur cor vestrum, 5vv, 1553[17] (probably by Jacquet of Mantua)
In te Domine, speravi, 5vv, 1553[17] (probably by Jacquet of Mantua)
Io mi son giovinetta, 4vv, 1596[19] (probably by A. Ferrabosco (i))
Non più ciance, 4vv, 1539[22] (by Arcadelt)
Novo piacer, 4vv, 1542[17] (incorrectly attrib. Berchem in 1558[11], probably by Acradelt)
Poi che 'l fiero destin, 4vv, 1539[22] (probably by Arcadelt)
Se foste voi dal mondo, 5vv, 1540[20] (probably by Jacquet of Mantua)
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GEORGE NUGENT

**Berchenshaw** [Berkenshaw], **John.** *See* BIRCHENSHA, JOHN.

**Beregan** [Berengani, Bergani], **Nicolò** (*b* Vicenza, 21 Feb 1627; *d* Venice, 17 Dec 1713). Italian lawyer, poet and librettist. He was one of the best-known lawyers in Venice and was widely respected as a literary figure and classical scholar. Between 1656 and 1660 he was exiled because of a personal vendetta against a German merchant. He was a member of three academies: the Dodonei in Venice, the Concordi in Ravenna and the Gelati in Bologna. During his period of activity as a librettist he was in contact with the musically italianate imperial court and corresponded with Duke Johann Friedrich of Hanover, a principal military and musical supporter of the Venetians. Beregan's librettos, generally in a heroic vein, were set by some of the best-known composers of the time, and were revised or drawn upon by other librettists. *Genserico* (1669) was the source for the libretto of Handel's uncompleted opera of that name; and Handel also set Pariati's 1724 revision (for Rome) of Beregan's *Giustino* (1683, ed. R. Strohm (Milan, 1991)). Domenico Scarlatti wrote an opera based on *Giustino* to a text by Convò.

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WILLIAM C. HOLMES

**Beregovsky, Moisey (Yakovlevich)** [Aron-Moysha] (*b* Termakhovka, Kiev Province, 28 Dec 1892; *d* Kiev, 12 Aug 1961). Ukrainian ethnomusicologist. From 1915 to 1920 he studied composition at the Kiev Conservatory with Yavorsky; he also led choirs and taught music in Jewish schools. He continued his composition studies at the Petrograd Conservatory with Steinberg (1922–4) and from 1927 he concentrated on the methodology of folklore studies with Kvitka at the musical ethnography department of the Ukrainian SSR Academy of Sciences in Kiev. From 1929 to 1949 he headed the department for musical folklore at the Institute of Jewish Proletarian Culture of the academy (in 1936 the Institute was reduced to the Cabinet of the study of the Jewish language, literature and folklore; in 1949 it was liquidated). He undertook numerous expeditions to transcribe Jewish musical folklore (1200 recorded cylinders, 4000 transcriptions), and he collected and transcribed Ukrainian, and later Bashkir folklore material. He also taught at the Kiev Conservatory (1937–41), where he headed the department for musical ethnography. He began work in 1930 on his five-volume study (of which only one volume has been published), *Yevreyskiy muzïkal'nïy fol'klor* ('Jewish musical folklore') and defended his *Kandidat* dissertation on Jewish folk instrumental music at the Moscow Conservatory in 1944; he also took part in expeditions to collect the musical folklore of the Jewish ghettos in 1944. A victim of Stalin's anti-Semitic campaign, he was arrested on 18 August 1950; on 7 February 1951 he was accused of 'group anti-Soviet agitation' and sentenced to ten years imprisonment in Siberia. He was released in 1955 and rehabilitated in 1956 (Shostakovich played an important role in his rehabilitation). Beregovsky's papers are held in the Russian Institute for the History of Arts in St Petersburg.

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G.V. KOPÏTOVA

**Beregszászy, Lajos** (*b* Békés, 1817; *d* Budapest, 4 April 1891). Hungarian piano maker. He learned his trade in Temesvár (now Timisoara, Romania), Pest, Vienna, Hamburg (1839–40), London (from 1840) and Paris. He settled in Vienna in 1844, where he won an exhibition medal in 1845. His firm transferred to Pest in 1846. Until 1879 he produced many pianos for both western and eastern Europe. Among his inventions was a curved sounding board, the so-called 'Beregszászy system', the patent for which was bought by Bösendorfer. His pianos were honoured at the London Exhibition in 1862 and the Paris Exhibitions of 1856 and 1867.

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DEZSŐ LEGÁNY

**Bereketes, Petros** [Bereketēs, Petros; Byzantios, ho Melōdos, Glykys, Tzelepēs, Kouspazoglou] (*b* Constantinople, ?1665; *d* ?1725). Romaic (Greek) composer and cantor. Though undoubtedly influenced by the works of PANAGIOTES THE NEW CHRYSAPHES, GERMANOS OF NEW PATRAS and BALASIOS, he appears never to have been directly associated with the patriarchal court that nurtured his older colleagues. His own substantial contributions to their continuing renewal of Byzantine chanting were made instead from the Constantinopolitan parish church of St Constantine (in the district of Hypsomatheia), where Bereketes held successively the offices of reader, *domestikos* and *prōtopsaltēs*.

Among the traditional repertories, Bereketes virtually ignored the stichērarion and heirmologion recently 'beautified' by Panagiotes, Germanos and Balasios in order to focus his compositional skills on the more structurally malleable chants of the Papadikē. He also brought the newer paraliturgical genre of the kalophonic *heirmos* to its highest point with the composition of 45 *heirmoi* for use in monastic refectories or during the distribution of *antidoron* (blessed bread) at the conclusion of the Divine Liturgy. Cultivating what Chatzēgiakoumēs and Stathēs have described as a comparatively popular style of liturgical music, he occasionally composed works incorporating elements of the Arabo-Persian tradition of Ottoman secular music. Among his chants for Orthros are settings of the first and second *polyeleoi* (Psalms cxxxiv, cxxxv), the Marian *polyeleos* (Psalm xliv, ed. Phōkaeus, 1834), nine responsories with *kratēmata* for the Matins Gospel lection, Lenten *troparia* for Psalm l, eight *Magnificat* verses for the 9th ode of the kanon, and modally ordered series of eight Great Doxologies and of eight melismatic Trisagia for the Great Doxology. His eucharistic chants include 20 Cherubic Hymns (Liturgy of St John Chrysostom) and sets of communion verses for Sundays, weekdays and feasts. (For a fuller list of works see Stathēs, 1995.)

Bereketes was the first composer of Byzantine chant to have had his complete works transmitted posthumously as a unit. Despite their transcription into Chrysanthine notation by both GREGORIOS THE PROTOPSALTES and CHOURMOUZIOS THE ARCHIVIST, his complete works began to be published only in the late 1990s (see Karakatsanēs). Consequently, with the notable exception of his kalophonic *heirmoi*, which were transcribed into the New Method by Gregorios (ed. Phōkaeus, 1835), only a few of his chants have circulated widely in printed editions. The most popular of these is a massive setting in all eight modes for antiphonal choirs of the vigil hymn *Theotoke parthene* ('Virgin Mother of God') that lasts at least 40 minutes in Chrysanthine transcription (ed. Phōkaeus, 1824).

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ALEXANDER LINGAS

**Berengerius de Orehem.** *See* BERNGER VON HORHEIM.

**Berenguier de Palazol** [Parazol, Pararol, Pararols, Palaol, Palaiol, Palon] (*b* ?Palol, nr Elna [Elne]; *fl* 12th century). Troubadour. He is traditionally considered to be one of the first Catalan troubadours. He was born in the comté of Roussillon, and was in the service of Jaufre III, Count of Roussillon, who died in 1164. Although names similar to Berenguier's appear in documents between 1196 and 1209, it seems that the name was fairly common, so these may not be references to the troubadour. 12 of his poems have survived, eight of which have melodies transmitted by a single manuscript, *F-Pn* fr.22543, f.36–7. The melodies are in a simple style but only four are in a conventional *AAB* or through-composed form. *Domna, si totz temps vivia* consists of ten heptasyllabic lines grouped into three sections: *abba cca dda*. This division is followed by the music which progressively varies the opening section: *ABCD* $B^1C^1D^1$ $B^2C^2D^2$. A similar technique is found in *Domna, la gensor qu'om veja*.

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*Der musikalische Nachlass der Troubadours*, ed. F. Gennrich, SMM, iii, iv, xv (1958–65)
*Las cançons dels trobadors*, ed. I. Fernandez de la Cuesta and R. Lafont (Toulouse, 1979)
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Ab la fresca clardat, PC 47.1
Aital domna com eu sai, PC 47.3
Bona domna, cui rics pretz fai valer, PC 47.4
De la gensor qu'om vej' al meu semblan, PC 47.5
Domna, la gensor qu'om veja, PC 47.6
Domna, si totz temps vivia, PC 47.7
Tan m'abelis jois et amors e chans, PC 47.11
Totz temoros e doptans, PC 47.12

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IAN R. PARKER

**Berens, (Johann) Hermann** (*b* Hamburg, 7 April 1826; *d* Stockholm, 9 May 1880). Swedish composer and pianist of German origin. He first studied music with his father, Karl Berens, a flautist and composer, and later with Karl Reissiger in Dresden. In 1847 he settled in Sweden, where he soon made a name for himself as a pianist, playing in chamber music concerts in Stockholm. He was music director to the hussar regiment at Örebro from 1849 to 1860. He then returned to Stockholm to become music director at the Mindre (or Nya) Teatern (Dramatiska Teatern after 1863). He was appointed teacher of composition at the Swedish Royal Academy of Music in 1861 and professor in 1868; for a time he was also Queen Lovisa's piano teacher. His musical style ranges from a Schumannesque expressive depth to an elegant salon flavour; his stage works follow Lortzing's vein.

WORKS

*stage works first performed in Stockholm*

Violetta (operetta, 3, J. Granberg), Royal, 10 Jan 1855
En sommarnattsdröm (operetta, 2, F. Rosier and A. de Leuven), Nya, 27 Oct 1856
Lully och Quinault (operetta, 2, Dumanoir and Clairville), Royal, 15 Nov 1859
En utflykt i det gröna (comedy with song, 2, Sardon), Nya, 15 Sept 1862
Riccardo (op, 3, E. Scribe), Royal, ?Feb 1869

Str qt, op.78; 4 Gesellschaftsquartetten, pf 4 hands, vn, vc, opp.23, 48, 72, 80 (Hamburg, *c*1850–69); études, pf; fantasia, org

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KATHLEEN DALE/MARTIN TEGEN

**Berenstadt, (Sebastiano) Gaetano** (*b* Florence, 7 June 1687; bur. Florence, 9 Dec 1734). Italian alto castrato. His German father Giorgio was timpanist to the Grand Duke of Tuscany. Gaetano apparently sang in 55 dramatic works, 33 of which were freshly composed, during his 27-year career. Since 'Gaetano Beynstetter' first appears in Vignola's revision of *Le regine di Macedonia* (1708, Naples), he might have originally studied at a Neapolitan conservatory. He also studied with Pistocchi in Bologna, and his next known appearances were at the feast honouring St Gaudentius in Novara (1711), where Pistocchi was the leading alto castrato, and in Predieri's new opera *La virtù in trionfo, o sia La Griselda* (1711, Bologna). After appearing in two pasticcios at Florence during Carnival 1712, he obtained a post at the court of the Palatine elector in Düsseldorf, where he presumably sang cantatas and serenatas as well as roles in von Wilderer's new *Amalasunta* (1713) and in the anonymous *Annibale pacificatore* (1715). After the elector, Johann Wilhelm, died in June 1716, Berenstadt went to London, where he performed in four operas during the first half of 1717: *Rinaldo* (a Handel revival), *Pyrrhus and Demetrius*, *Vincislao, re di Polonia* and *Tito Manlio* (a new work by Ariosti). During this London trip Berenstadt wrote the first of his 42 extant letters (1717–33) to Zamboni, a Florentine merchant and diplomat who lived in London. Berenstadt's correspondence (especially his letter of 1724 to 'maestro' Pistocchi) reveals his great love of books and the visual arts. He bought and sold many rare books and unique works of art in order to earn money, and assembled a fine library including many incunabula. In 1718 Apostolo Zeno recommended him as a 'worthy professor of music' who had 'an excellent knowledge of our best authors and superb taste in the realms of Italian poetry and eloquence'.

No Italian operas were performed in London between June 1717 and April 1720, and Berenstadt moved in September 1717 to the court of the elector of Saxony, Friedrich August I (King August II of Poland). During his year there he sang in Lotti's new *Gl'odi delusi dal sangue* at Dresden and was handsomely paid 600 louis d'or plus living expenses. In 1719 he performed during Carnival at Rome in Gasparini's new *Lucio Vero* and *Astianatte*, during spring at Bologna in two revivals, then in August at Brescia in an unidentified work. At Bologna he was admitted to the Accademia Filarmonica on 3 July 1719. In 1720 he sang at Rome during Carnival in Gasparini's new *Amore e maestà* and *Faramondo*, then at Florence in his *Lucio Vero*. In 1721 he was at Milan during Carnival for two revivals, then at Padua for a summer production of Chelleri's new *Temistocle*. His only appearances in Venice were for three newly written scores of 1721–2: Antonio Pollarolo's *Plautilla*, Capelli's *Giulio Flavio Crispo* and a collaboration (*Venceslao*) between these two composers and Porta.

Berenstadt then returned to London for two seasons with the Royal Academy of Music. In 1722–4 he performed in new works by three composers: Handel's *Ottone, re di Germania*, *Flavio, re di Longobardi* and

*Giulio Cesare in Egitto*; Ariosti's *Caio Marzio Coriolano*, *Vespasiano* and *Aquilio consolo*; and Bononcini's *Erminia*, *Farnace* and *Calfurnia*. In summer 1724 he and four other singers from the Royal Academy performed Handel's *Ottone* and *Giulio Cesare* in Paris. His main operatic role throughout his career was that of a powerful man whose insidious machinations keep young lovers scurrying suspensefully until the happy ending. Metastasio affirmed this in a letter of 1732, when he said that the downright detestable Learco in his new *Issipile* would be a fine part for Berenstadt. He never portrayed a woman, perhaps because he had a 'huge, unwieldy figure' (Burney), which is clearly visible in John Vanderbank's engraving of June 1723 (see illustration) and in Ghezzi's caricature of 17 May 1725 (*I-Rvat*). His arias are usually blustery, filled with jagged leaps and with melismas of only moderate length. Languishing solos and stepwise passagework are avoided. His range is usually an 11th (*a* to *d''*) and rarely a 13th (*g* to *e''*). In Italy he sang from four to eight solos or duets in each opera, while at London in 1722–4 he usually performed only three solos.

After a 'sabbatical' in 1725, he began to sing music by the best-known *galant* composers. At Rome in 1726 he sang in three new works: Vinci's *Didone abbandonata* and Sarri's *Valdemaro* and *Il sacrificio di Jefte*. During the rest of 1726 and Carnival 1727 he appeared in four new works at Naples: Hasse's *Sesostrate* and *Astarto*, Vinci's *Ernelinda* and Sarri's *Siroe re di Persia*. During Carnival 1728 he sang at Florence in two revivals of Vinci scores. The following year he once again sang in new works at Rome: Auletta's *Ezio* and Vinci's *Semiramide riconosciuta*. Since his father had died, he and one of his sisters moved to Naples in mid-1728; but there he failed to obtain a court appointment and by 1730 he was back in Florence, where during Carnival 1730 he sang in one Pasticcio and in Porta's new *Il Gran Tamerlano*. Between October 1730 and Carnival 1731 he sang in three revivals at Livorno. His edition of Benvenuto Cellini's *Vita* was published at Florence in 1731. At Rome during Carnival 1732 he sang in the revival of the *Didone abbandonata* he had helped to create in 1726 and in Giai's new *Demetrio*. His final two productions were revivals at Florence during Carnival 1734. He suffered increasingly from rheumatism during his last years.

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*Scene believed to be from Ariosti's 'Caio Marzio Coriolano', showing Gaetano Berenstadt (left), with Cuzzoni and Senesino: engraving after John Vanderbank, 1723*

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LOWELL LINDGREN

**Beretta, Bonaventura** (*b* Saronno, nr Milan; *fl* 1635). Italian composer and organist. In 1635 he was *maestro di cappella* and organist of the Basilica di S Antonio, Padua. He is known by a set of vesper psalms for two to four voices, *Clio sacra Davidicos psalmos vespertinis horis adscriptos, notis musicis decantans* (Venice, 1635 [one partbook dated 1636]). A collection of solo motets was listed in Vincenti's catalogue of 1658 (*MischiatiI*). He may have been related to the composer Lodovico Beretta (*fl* 1604), known only by *Il primo libro delle canzoni* for four to eight instruments (Milan, 1604).

□

**Beretta** [Beretti, Berretta], **Francesco** (*b* ?Rome; *d* Rome, 6 July 1694). Italian composer and cleric. There is no evidence that he was related to Bonaventura or Lodovico Beretta. From May 1657 until October 1664 he was organist and *maestro di cappella* of Tivoli Cathedral. By 1675 he was *maestro di cappella* of Santo Spirito in Sassia, Rome, where he remained a canon regular. He is listed as *maestro di cappella* for the fourth oratorio of the Arciconfraternita del SS Crocifisso in the church of S Marcello, Rome, on 2 April 1677. The following year he became *maestro* of the Cappella Giulia in S Pietro, a post he held until his death. Three of G.B. Caifabri's sacred collections (RISM 1667[1], 1675[3], 1683[1]) each contain a piece by him. This small representation in contemporary prints suggests that he had no great reputation in his own time. However, Fétis claimed that polychoral masses, psalms and motets for six to 24 voices in four to six choirs by Beretta survive in the Vatican archives and that a number of eight-part settings of psalms are in the Santini Collection (*D-MÜs*): certainly settings of four works for eight voices in two choirs survive in the library of the Cappella Giulia. Charpentier copied and annotated Beretta's *Missa mirabiles elationes maris* for 16 voices in four choirs (*F-Pn* Vm[1] 260).

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JOHN HARPER

**Berettari, Aurelio** (*fl* Fiesole, 1654–61). Italian composer. He was a member of the Congregation of S Girolamo, Fiesole, as is stated on the title-pages of his three surviving publications: *Motetti a voce sola* op.1 (Venice, 1654); *Compieta da capella a otto con il basso per l'organo a beneplacito, con le letanie a otto voci concertate con otto istromenti e ripieni a beneplacito* op.3 (Venice, 1656); and *Liber primus missarum*, for four and five voices, op.4 (Milan, 1661). In op.1 the continuo part, for organ, plays a prominent role: the organist is directed to improvise short interludes between the vocal sections, and several of the bass lines are elaborate and include passages in dialogue with the vocal part. Op.3, which is all for double chorus, contains five psalms and a hymn as well as the litanies, which, by virtue of the additional instrumental parts – eight concertante lines as well as the optional doubling of the voices – form the most immediately impressive section.

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GIUSEPPE VECCHI

**Berezovsky, Boris** (*b* Moscow, 4 Jan 1969). Russian pianist. He studied at the Moscow Tchaikovsky Conservatory with Elizabeth Virsaladze. In 1987, aged 18, he won fourth prize in the Leeds International Piano Competition. A critically acclaimed Wigmore Hall recital followed in 1988, and in 1990 he won first prize at the Tchaikovsky International Competition. He excels in repertory calling for the highest virtuosity, such as Liszt's Transcendental Studies, Chopin's 24 Etudes and much of the Russian Romantic repertory. He has also performed major works by Bach, Beethoven, Schubert and others. His innate modesty is countered by formidable reserves of power and a capacity to rise to the greatest technical challenges with seeming nonchalance. His recordings include Rachmaninoff's D minor Sonata and Variations on a Theme by Chopin, and a recital of Musorgsky, Rachmaninoff, Balakirev, Medtner and Lyadov. He has also recorded with the Russian violinist, Vadim Repin.

BRYCE MORRISON

**Berezovs'ky, Maksym Sozontovych** (*b* Hlukhiv, 16/27 Oct 1745; *d* St Petersburg, 24 March/4 April 1777). Ukrainian composer and singer. The scantly documented facts of his life have to be gleaned from early biographies and contemporary accounts of performances in St Petersburg and Italy. He began his musical training early, possibly at the Hlukhiv choir school, a source of many singers for the St Petersburg court, or at the Kiev Academy. He reportedly began composing three- and four-part motets when still a boy. On his arrival in St Petersburg, probably in the first half of 1757, he was employed by the court of Peter III as a principal singer at the Oranienbaum theatre, where he played the role of Poro in Francesco Araja's *Alessandro nell'Indie* in 1759 and that of Ircano in Vincenzo Manfredini's *Semiramide riconosciuta* in 1760. (Uncertainty as to whether these were soprano or tenor roles has led to some doubt about his age at the time and hence about the ascribed year of his birth.) After Catherine the Great assumed the throne in 1762, Berezovs'ky remained as a court singer but no longer sang principal operatic roles; this may have been because his voice had broken, or due to a change in policy in favour of foreign musicians.

In the early 1760s Berezovs'ky began more intensive study of composition, first under Francesco Zoppis and later under Galuppi. Several choral works are documented from this period. He was then sent (perhaps in autumn 1766) to continue his studies in Italy, where he became the first eastern Slavic composer to be sent to study music in Western Europe and to be admitted to the Accademia Filarmonica of Bologna (15 May 1771). Several letters from the Russian court to Padre Martini indicate that Berezovs'ky may have studied with Martini in Bologna. Berezovs'ky was also the first Eastern Slav to compose an Italian *opera seria*; his *opera seria Demofoonte* was successfully performed in Livorno during Carnival 1773 and was repeated in Florence in the following November.

During his stay in Italy Berezovs'ky also composed a violin sonata and possibly some choral works.

By October 1773 he had returned to St Petersburg, and despite his successes in Italy, he was assigned a humble post in the imperial court chapel. This appointment has been attributed variously to Catherine the Great's preference for Italian musicians, to her reputed antipathy towards Ukrainian-born ('little Russian') musicians and to the style of Berezovs'ky's music, which was not sufficiently 'Classical' or international for Catherine's taste. For several years Berezovs'ky continued to compose sacred music for the court, but he was never promoted. The prominent statesman Grigory Potyomkin promised him the directorship of his projected music academy in Kremenchuk, but before these plans could be realized, Berezovs'ky died, at the age of 32, in abject poverty and apparently as a result of suicide. A letter from the court official Yelagin to the empress states that there was insufficient money left in Berezovs'ky's estate to pay for a proper burial.

Both Berezovs'ky's meagre recognition in St Petersburg and the questions surrounding his death have inspired much literary embroidery. Among the representations of his life are a three-act play by P.A. Smirnov (1841); a novella by the poet Nestor Kukol'nik (1844); an essay in a collection on historically prominent Ukrainians, *Neopalyma kupyna* ('Burning Bush', 1968); and a veiled reference to him in Andrey Tarkovsky's film *Nostalgia* (1983).

Few of Berezovs'ky's works survive. Only four arias remain from *Demofoonte*, and out of a total of up to 40 choral works noted in 19th-century catalogues and advertisements approximately half survive, some of them recovered only in recent years. His choral music is nevertheless regarded by Russians and Ukrainians as providing an important link, in their musical history, between the Baroque style of his predecessor Mykola Dilets'ky and the Classical style of his successor Dmytro Bortnyans'ky. The choral concerto *Ne otverzhi mene vo vremya starosti* ('Forsake me not in my old age'), in particular, is a mainstay of the Russian and Ukrainian choral repertories.

WORKS
*only those extant*

SACRED CHORAL

Edition: ed. M. Yurchenko (Kiev, 1995) [Y]
*for SATB unless otherwise stated*

Obednya (Cycle of hymns from the Liturgy of St John Chrysostom): 1 Slava inynye, Yedinorodnïy Sïne [Glory to thee, only-begotten son]; 2 Priidite, poklonimsya [Come, let us bow down]; 3 Izhe kheruvimï [Cherubic Hymn]; 4 Vyeruyu [Credo], J; 5 Milost' mira [A mercy of peace]; 6 Dostoyno yest' [It is truly meet]; 7 Otche nash [Our Father], B part only, *RUS-Mcm*; entire cycle transcr. for TTBB (St Petersburg, 1914); Y

Comm anthems: Blazheni yazhe izbral [Blessed are those whom You have chosen], *RUS-SPia*; Chashu spaseniya [Cup of salvation]; Khvalite Hospoda s nebes [Praise the Lord from the heavens], 3 versions, *SPia*; Raduytesya pravednii [Rejoice O ye righteous], *SPia*; Tvoryay anhelï svoya dukhi [He has made His angels spirits]; V pamyat' vechnuyu budet pravednik [In eternal memory the righteous shall be], *SPia*; Vo vsyu zemlyu [Their sound is gone out into all lands], J; Znamenasya na nas [There has been signed on us], *SPia*

Choral concs.: Boh sta v sonme Bohov [God stands in the assembly of Gods], Y; Da voskresnet Boh [Let God arise], *SPia*; Dokole, Hospodi, zabudesh' imya moye [How long, O Lord, will you forget my name], *SPia*; Hospod' votsarisya [The Lord is become king], misattrib. T. Traetta in a 1793 catalogue, pubd in anthology (St Petersburg, 1903), Y; Ne otverzhi mene vo vremya starosti [Forsake me not in my old age], 2 versions, 1st version, 8vv, lost, 2nd version, SATB, *GB-Lbl*, ed. V. Morosan (Washington DC, 1991)Y; Tebye Boha khvalim [Te Deum laudamus], *A-Wh*; Unser Vater (Leipzig, 1813)

15 others mentioned in some sources, all doubtful/lost

Hic vir despiciens, cantus firmus motet, *I-Bc** [submitted to Accademia Filarmonica, Bologna]

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MARIKA KUZMA

**Berezowsky, Nikolai** [Berezovsky, Nikolay Tikhonovich] (*b* St Petersburg, 4/17 May 1900; *d* New York, 27 Aug 1953). American composer, conductor and violinist of Russian birth. He studied at the court chapel in St Petersburg (1908–16) and played the violin at the Saratov opera (1917–19) and the Bol'shoy (1919–20). In 1920 he left the USSR; he studied violin with Robert Pollack in Vienna and in 1922 reached New York, where he was a member of the New York PO (1923–9). In 1927 he held a fellowship to study composition with Rubin Goldmark and violin with Pawel Kochański at the Juilliard School; he also conducted the Atwater Kent Radio Concerts (1926–7). In 1928 he became an American citizen. The following year he left the USA to live in Europe, but returned after two years and from 1935 to 1940 was a member of the Coolidge String Quartet; he was also assistant conductor at CBS radio (1932–6 and 1941–6). He received a grant from the National Institute of Arts and Letters (1944) and a Guggenheim Fellowship (1948). His style blended Russian folk melos, Rimsky-Korsakovian orchestral expertise and mild dissonance. The palatable symphonies, championed by Koussevitzky, won immediate critical acclaim, as did the concertos introduced by Primrose and Piatigorsky. His children's opera *Babar the Elephant* was widely performed.

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(*selective list*)

*dates in parentheses are those of publication, others are those of first performance*

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Vocal: Gilgamesh, cant., op.32, nar, solo vv, chorus, orch, 1947; Babar the Elephant (children's op., 1, D. Heyward), op.40, 1953

Chbr: Thème et variations, op.7, cl, str, pf, 1926; Str Qt, op.16 (1933); Duo, op.15, va, cl (1941); Suite, op.22, wind qnt (1941); Brass Suite, op.24, 7 brass (1942); Fantasy, op.9, 2 pf (1944); Sextet Conc., op.26, str (1951)

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ROBERT STEVENSON

**Berg, Adam** (*d* Munich, 1610). German printer. He took over the Schobser publishing house in Munich in 1564 and by 1568 had expanded it sufficiently to necessitate the purchase of a larger building. Under the patronage of the Bavarian Dukes Albrecht V and his son Wilhelm V, it soon became the most important business of its kind in Bavaria. Apparently not a native of Munich, Berg was Protestant, but, after having been jailed for his religious beliefs in 1569, he became a Roman Catholic and served the Counter-Reformation which his patrons enthusiastically supported. After his death his widow, Anna, ably managed the business until 1629, when she turned it over to their son Adam (*d* 1634). However, the lead in music publishing had been taken over by Berg's son-in-law and main competitor in Munich, NIKOLAUS HENRICUS.

An expert craftsman, Berg became the leading Bavarian printer of the Counter-Reformation and one of the most important German printers of his time. In addition to the official notices and reports required of him as court printer, he published a variety of books on religious and scientific topics and in the fields of literature and particularly music (which accounts for over 80 of his some 300 publications). His great interest in music reflects the brilliance of the musical establishment at the Bavarian court under the direction of Orlande de Lassus. Berg published a variety of motets and German lieder by Lassus himself and by other composers who worked in southern Germany, including Ivo de Vento, Jacobus de Kerle, Johann Pühler and Georg Victorinus. His *Gesang und Psalmenbuch* (1586) was the first book of German hymns published in Munich, and he also issued the second and third volumes of Michael Herrer's *Hortus musicalis* (1609). Berg is best known for his publication of Lassus's *Patrocinium musices* in the large choirbook format generally reserved for manuscripts, using single-impression type and decorating the pages with handsome woodcut initials.

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MARIE LOUISE GÖLLNER

**Berg, Alban (Maria Johannes)** (*b* Vienna, 9 Feb 1885; *d* Vienna, 24 Dec 1935). Austrian composer. Along with his teacher Arnold Schoenberg and fellow pupil Anton Webern in the years before and immediately after World War I, he moved away from tonality to write free atonal and then 12-note music. At once a modernist and a Romantic, a formalist and a sensualist, he produced one of the richest bodies of music in the 20th century, and in opera, especially, he had few equals.



1. 1885–1911. He was the third of four children of Johanna and Conrad Berg, at 8 Tuchlauben in the central district of Vienna, a few hundred yards from the Stephansdom. With an estate in Carinthia (the Berghof), a number of properties in Vienna and the income from a thriving export business, the Berg family lived comfortably until the death of Berg's father, in 1900, ushered in a difficult time for the family as a whole and for the young Berg in particular. A disastrous school career culminated in his having to repeat both his sixth year in 1901–2 and later his seventh year before he was finally able to pass the necessary exams, while an early sexual relationship with Maria Scheuchl, the kitchen-maid at the Berghof, resulted in the 17-year-old Berg becoming the father of an illegitimate daughter.

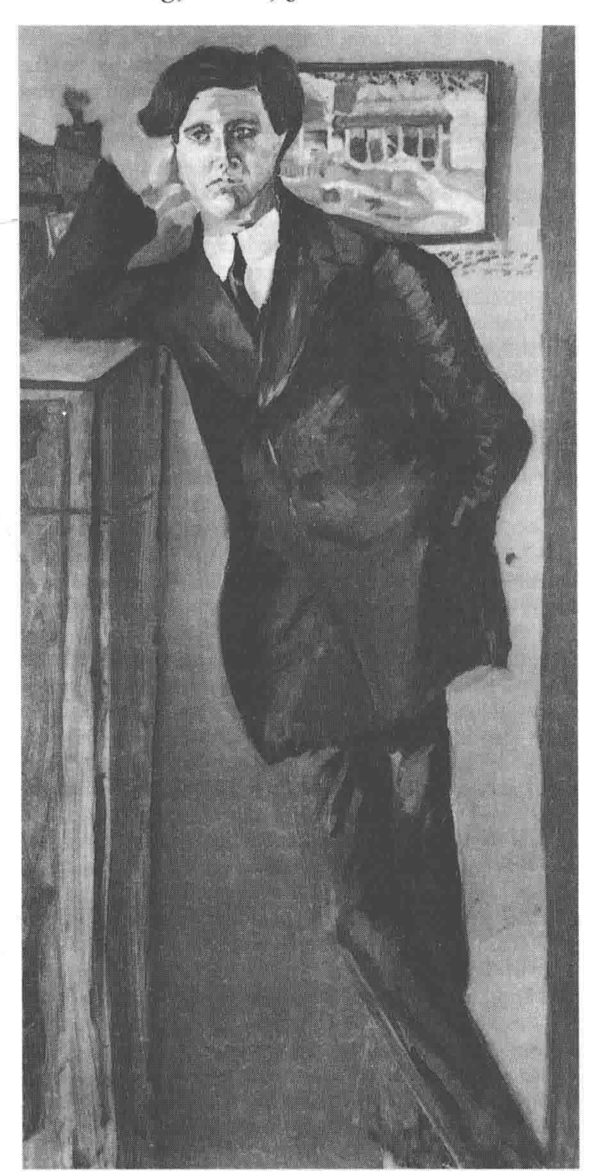
All four Berg children had been taught the piano by their governess, and the young Alban had already begun to compose for performance in the family circle; a number of piano duets and almost 80 songs, the earliest of them dating from 1901, were written before he began his studies with Schoenberg. Though passionately interested in music, he was, at that time, little more than an enthusiastic amateur. Clearly unsuited to an academic career, uninterested (unlike his two elder brothers) in business and without qualifications to enter the conservatory, he had little choice, on leaving school, but to take an unpaid post as a trainee civil servant. Not until October 1904, when, as a result of his sister and brother replying to a newspaper advertisement, he became a pupil of Schoenberg, did he receive any formal musical training, and not until two years later, as a result of his mother inheriting both money and property on the death of her unmarried sister, was he able to give up his work with the civil service and concentrate on music.

He studied with Schoenberg from 1904 to 1911, first as a student of harmony, counterpoint and music theory (though he continued to write songs during this period), then from 1907 onwards as a composition student. Writing to his publisher Emil Hertzka in 1910, Schoenberg observed: 'Alban Berg is an extraordinarily gifted composer, but the state he was in when he came to me was

such that his imagination apparently could not work on anything but lieder. Even the piano accompaniments to them were songlike. He was absolutely incapable of writing an instrumental movement or inventing an instrumental theme'. It was a flaw Schoenberg sought to correct in the first years of Berg's composition studies, during which he was required to write a host of minuets, variations, scherzos, impromptus and other small-scale instrumental pieces. Among these early pieces are the drafts (all of them incomplete) of five piano sonatas dating from 1907–8. It is a measure of how far and how rapidly Berg's musical language had developed in the previous four years that – unlike the fluctuating mixture of Brahms, Schumann, Debussy and Wolf that had characterized the pre-Schoenberg songs – the musical language of the five sonatas is that of their op.1 successor, and so close to that of Berg's maturity that he was to use the opening of the fourth as the theme of the D minor interlude in Act 3 of *Wozzeck*.

Of the works published during his lifetime, the *Sieben frühe Lieder* date from the beginning, and the single movement Piano Sonata op.1, the Four Songs op.2 and the String Quartet op.3 from the close of his time with Schoenberg. The *Sieben frühe Lieder* (1905–8) reveal the impact of Schoenberg's teaching and of Berg's growing acquaintance with music. Still essentially diatonic (though the first song, *Nacht*, strikes a balance between diatonic and whole-tone writing), even the earliest of the set – *Im Zimmer* (1905) and *Die Nachtigall* (?1905–6) – demonstrate a piano style far more idiomatic than anything in earlier songs, and whereas the piano accompaniments of the pre-Schoenberg songs frequently lack distinctive melodic figurations, here the handling of motivic ideas is skilful and highly developed. The motivic concentration of *Liebesode* (1907), for example, in which the right hand of the piano part is restricted to a single three-note figure and its inversion, or *Traumgekrönt*, which concentrates on a single melodic idea and a four-note cell, looks forward to the motivic complexity not only of the Piano Sonata but also of the mature Berg.

Though the String Quartet op.3 was the last work Berg wrote directly under his teacher's guidance, the Piano Sonata was in effect his graduation piece, the work in which he set out to demonstrate what he had learned from both Schoenberg's teaching and Schoenberg's music. The period of Berg's studies was a particularly important time in Schoenberg's own creative development, during which he produced the First Quartet (1905), the first *Kammersymphonie* (1906) and the Second Quartet (1908–9) – a series of works which, with their exploration of cyclic forms and their concentrated motivic and intensely contrapuntal textures, were to have a lifelong influence on the younger composer. Among the most immediate lessons Berg learned from these pieces, and from the *Kammersymphonie* in particular, were how to handle an extended harmonic language that combined post-Wagnerian chromaticism with quartal, whole-tone and similar tonally ambiguous, 'floating' harmonies and how to structure a large-scale instrumental movement in such a way that it was both formally clear and thematically integrated. One of the basic tenets of Schoenberg's teaching was the necessity of what he would later call 'developing variation', the belief that the logic and coherence of a work depended on all its aspects being derived from a single basic idea. It was a belief that Berg



*1. Alban Berg: portrait by Arnold Schoenberg, c1910 (Historisches Museum der Stadt Wien)*

would later pass on to his own students, as his pupil T.W. Adorno confirmed when he wrote: 'The main principle he conveyed was that of variation: everything was supposed to develop out of something else and yet be intrinsically different' (Adorno, Eng. trans., 33). It is a principle that stands at the heart of both the Piano Sonata, in which, within the confines of a clearly defined sonata structure, a wealth of distinctive thematic ideas is generated from a minimum of motivic material, and the two-movement String Quartet.

Between these works came the *Vier Lieder* op.2, the last of which marks the point at which Berg's music moved from the extended tonal language of the Sonata to the free atonality of the following works. The *Vier Lieder* also, for the first time, reveal some of the compositional preoccupations that became a feature of Berg's later music: the linking of the movements of a multi-movement work through harmonic, melodic and rhythmic motifs in

such a way as to form a single entity, the fondness for retrogrades and palindromic designs (the final bars of the first song are a retrograde restatement of the opening bars) and a fascination with the structural potential of interval cycles. Much of the second song, for example, is concerned with exploiting the structural and cyclic possibilities inherent in the French 6th chord, with the opening bars systematically transposing the chord halfway around the cycle of 5ths (at which point the original collection of notes is reinstated), the following bars recapitulating the same chord sequence in retrograde (but with the spacing changed so as to emphasize the two major 3rds in the chord) and the final six bars demonstrating that the sequence produced when the chord is transposed around the semitone cycle is identical to that resulting from the original cycle of 5ths transposition. What is equally characteristic of the later Berg is the fact that what, when described, seems a calculated and abstract procedure should produce a piece whose most immediately striking feature is its emotional spontaneity.

Berg's formative years coincided with one of the most exciting periods in Viennese cultural life. In his autobiography *Die Welt von Gestern* Berg's Viennese contemporary Stefan Zweig described the passion for art and literature that seized him and his classmates in their mid-teens, a passion 'to discover the latest, newest, the most extravagant, the unusual which had not yet been dwelt on at length, particularly by the official literary circles of our daily newspaper . . . . We were the vanguard and shock troops of every sort of new art merely because it was new'. Even before meeting Schoenberg, Berg had, like his siblings, cultivated a lively interest in everything that was new in the arts, attending Mahler's performances at the opera, seeing new plays and reading Ibsen, Strindberg and the newly published *Reigen* of Schnitzler and *Erdgeist* of Wedekind (the first of the two plays that would later form the basis for *Lulu*). Once released from the drudgery of school, as a pupil of the man at the centre of one of the most radical musical developments of the period and the colleague of fellow students of the calibre of Webern, Wellesz and Jalowetz, Berg threw himself with enthusiasm into all artistic activities. He attended the first Vienna production of Wedekind's second Lulu play, *Die Büchse der Pandora* in 1905, travelled to Graz the following year to hear the Austrian première of Strauss's *Salome* and became acquainted not only with musicians of the standing of Zemlinsky and Schreker but also with Peter Altenberg, Gustav Klimt (with whom he attended the great Kunstschau exhibition in 1908), Karl Kraus, Adolf Loos and other leading figures in Vienna's artistic and literary circles. He also, at the end of 1906, met for the first time Helene Nahowski, herself a friend and dedicatee of two of his Altenberg poems, whom, after a difficult courtship in the face of opposition from her family, Berg married on 3 May 1910.

Berg was, said Schoenberg in the letter to Hertzka cited above, 'enthusiastic and uncritical, receptive of the beautiful whether old or new, whether music, literature, painting, sculpture, theatre or opera'. The enthusiasm and the curiosity were to last throughout his life, so that he remained in touch with, and receptive to, the influence of, areas of music, literature and theatre by which Schoenberg and Webern remained unaffected. It is indicative of the range of his interests that he was familiar with the music of Debussy at a time when Schoenberg hardly knew the work of the French composer, that he went to the first Vienna performance of Büchner's *Woyzeck* (the name then misread as 'Wozzeck'), and that later in life he showed an interest in jazz and the 'new opera' of Weill and Brecht.

2. 1911–1914. Berg's relationship with his teacher was and remained a difficult one. Schoenberg became a father figure whose approval he craved and whose disapproval or interference he dreaded for many years after his studentship had ended. The years following Schoenberg's move to Berlin in 1911 were particularly difficult, with the newly married Berg, still painfully conscious of his own lack of practical professional skills, torn between awareness of his debt to Schoenberg and the need to assert his personal and artistic independence.
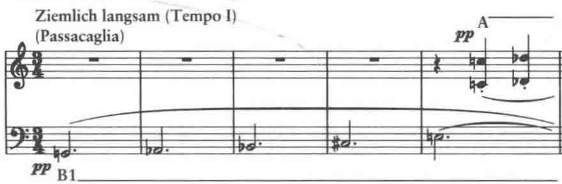
Even when no longer in Vienna, Schoenberg expected his students to carry out various musical and non-musical tasks on his behalf, and the majority of letters from Schoenberg to Berg during this period consist of abrupt and peremptory demands requiring Berg to oversee various domestic tasks, run errands and organize his teacher's musical and financial affairs in Vienna, while frequently complaining about Berg's inefficiency and untrustworthiness in these matters. Berg's long and rambling replies (about both the nature and the illegibility of the handwriting of which Schoenberg also complained) are witness to his desperate desire to please his teacher. The growing personal difficulties between the two finally came to a head in late 1915 when communication more or less ceased for a while. The rift was gradually healed over the next three years, but it remained a thorny relationship, on both a personal and professional level; it was, Berg told his friend Soma Morgenstern 'the great problem of my life – a problem that I've carried around for decades without being able to solve and which will be my downfall' (Morgenstern, 1995, p.41). The letters between Berg and Schoenberg only begin to acquire the feeling of correspondence between equals in the late 1920s, when Berg had achieved some measure of international fame with the success of *Wozzeck* and the *Lyrische Suite*, but it is indicative of the continuing unease of the relationship that, while Webern was allowed to address Schoenberg by the familiar 'Du' in 1912, Berg had to wait until 1918 before being granted the privilege, and that while Schoenberg dedicated his Violin Concerto to Webern, and Berg dedicated four works to his teacher, there is not a single work by Schoenberg dedicated to Berg.

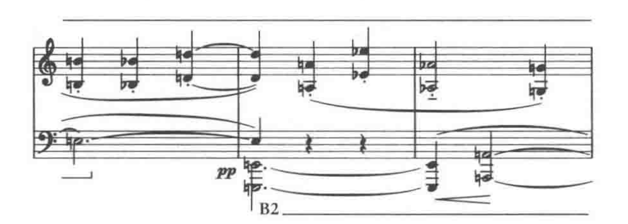
During the years from 1911 to 1915 Berg was devoting much of his time to paid and unpaid efforts on Schoenberg's behalf. His income came partly from administering the family properties, partly from private teaching and partly from his work for music publishers Universal Edition – work which included correcting the parts for and making a piano reduction of Schoenberg's *Gurrelieder* in advance of its 1913 Vienna première, preparing an index for Schoenberg's *Harmonielehre* and a guide to the *Gurrelieder*, and making piano arrangements of, among other things, the third and fourth movements of Schoenberg's Second Quartet. But despite the fact that Schoenberg's constant demands left him little time for his own work, he found it possible in the summer of 1912 to start work on a new composition, the *Fünf Orchesterlieder nach Ansichtkartentexten von Peter Altenberg* op.4.

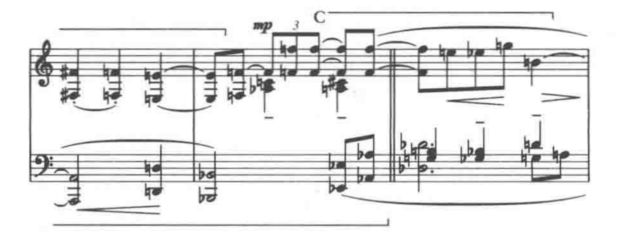
The first of Berg's works to be written without Schoenberg's guidance, this remains one of Berg's most perfect scores and his greatest achievement before *Wozzeck*. Uncharacteristically brief (even the two longest songs, the first and last, are only 38 and 55 bars long respectively), the cycle nevertheless contains large-scale dramatic and emotional gestures that are typically Bergian. Equally so is the formal and motivic complexity of the work, which is bound together by a host of recurring harmonic, melodic and rhythmic figurations.

Formally the set has an overall arch shape, with the first and last songs, though very different, having a large part of their musical material in common. Ex.1 shows the opening bars of the final song, a passacaglia. Theme A of the example has already appeared (with the same pitches but a different rhythm) as the main thematic idea of the first song, where it originally emerged out of the 'snowstorm' of overlapping ostinatos that formed the introduction; theme B2 is a motif that has also been heard in the introduction to the first song and appeared briefly in the second song, while theme B1 determined the transpositional levels of the motif in the upper part of the introduction to the first song, appeared on the celesta as the final melodic gesture of that song and reappeared in the fourth number. The climax of the introduction to the first song is marked by a harmonic shift from a vertical statement of B1 to a chromatic expansion of the same chord (with the four upper notes ascending and the lowest note descending a semitone); the final moments of the last song have this same chord sequence in reverse. This larger arch shape, resting on the relationship between the two outer songs, is reflected in the individual symmetrical formal designs of the three central songs. Especially interesting is the use of a rhythmic motif (embodied in theme C in the above example) that, originally announced as a repeated single note, acquires a number of thematic shapes during the course of the work. A similar rhythmic motif had made a fleeting appearance in the op.2 songs as a way of binding the set together; the more extensive use of such a motif here looks forward to the use of such independent structural rhythms (or 'Hauptrhythmen', to use his own term) in Berg's later works. Significantly, in view of what was to happen, both the complexity of the formal design and the brevity of the individual songs militate against their being performed other than as a complete cycle.


Ex.1 *Altenberg Lieder*, final song




There is, in much of the work of the Viennese artists of the period, a distinct desire to shock – a reaction, perhaps, to the complacent philistinism of Viennese bourgeoise cultural life. Berg's later decision to set Wedekind's scandalous Lulu plays is symptomatic of this reaction. Certainly his choice of Altenberg's aphoristic and slightly scurrilous texts, at a time when the poet was known to be in an asylum, was a provocative gesture, as was the musical language of the songs, their employment of so large an orchestra for such tiny poems and their use of unusual orchestral effects such as the *col legno* open string *bariolage* and the 'noises' (a glissando in harmonics on the violins and an effect on low strings produced by bowing on the holes of the tailpiece) that end the first number. The imagination, subtlety and sure-footedness of the instrumentation of the songs seem little short of miraculous in a composer's first work for orchestra. At the time even Schoenberg expressed doubts about what he called 'their too overt striving to employ new orchestral effects'. Whether or not Berg intended the songs to be provocative, he was unprepared for the public reaction that greeted a performance of two of them in Vienna on 31 March 1913, in a programme Schoenberg conducted that also included Zemlinsky's Maeterlinck Lieder, Schoenberg's own first *Kammersymphonie*, the first performance of Webern's op.6 and Mahler's *Kindertotenlieder*. The concert, in which the performance of Berg's songs led to a riot, with fisticuffs in the hall, the police called in and the concert organizer arrested, has gone down as one of the great musical scandals of the 20th century.

Two months after the 'Skandalkonzert', on the last day of a visit to Berlin, Schoenberg took Berg to task about the 'insignificance and worthlessness' of his recent compositions. The exact nature of Schoenberg's criticisms is unclear, though it has generally been assumed that Schoenberg criticized the brevity of his pupil's pieces. In the wake of the public reaction, Schoenberg's criticism provoked a crisis of confidence and destroyed what was left of Berg's belief in the Altenberg songs: 'My self doubt', he wrote to Schoenberg, ' is so strong that the least criticism from you, who alone are qualified to give it, robs me of almost all hope' (*The Berg–Schoenberg Correspondence*, 257). He never published or tried to have the songs performed in their entirety in his lifetime. The fifth song appeared in vocal score in 1921 as a supplement to the Dresden periodical *Menschen*, but there was no complete performance until 1953.

The precise date of Berg's next composition, the *Vier Stücke* op.5 for clarinet and piano, is unclear. The score gives spring 1913, early writers (including Reich and Redlich) summer, Berg himself, in a chronology written in a letter to his wife, June 1913. The pieces, which are even shorter than the Altenberg songs, were probably written before the traumatic discussion with Schoenberg

in Berlin in the early summer of that year. Like the Altenberg songs, the clarinet pieces again compress large-scale dramatic gestures into tiny forms (many writers have described the work as a miniature four-movement sonata); unlike the songs, with their intricate motivic structure, the op.5 pieces represent the furthest step Berg took in renouncing distinct thematic and motivic features in favour of a music whose material is generated from the manipulation of small cells, and where various more or less systematic techniques (wedge formations, interval series, progressive transformations) govern smaller, and in some cases larger, structures.

If Schoenberg's criticism of the Altenberg songs centered on their brevity, Berg's next work, the *Drei Orchesterstücke* op.6, was a deliberate answer, the model for which lay immediately to hand in Mahler's Ninth Symphony, whose first performance Berg had heard in June 1912. The pieces, on which he worked from the summer of 1913 until the autumn of 1915, are Berg's most Mahlerian work, adopting not only the ländler and march idioms that characterize so much of Mahler's music but also, in the final piece, the hammer blow of the finale of the Sixth Symphony. Like the Altenberg songs and the movements of the op.3 quartet, the three pieces ('Praeludium', 'Reigen' and 'Marsch') are linked by a network of recurring themes and motives – including a purely rhythmic theme – that binds the set into a single entity and provides a series of audible signposts within the proliferation of apparently new thematic ideas to which the constant motivic development gives rise. Much of the most important material in all three pieces grows initially from the basic three-note cell (the minor 3rd and semitone E–G–A♭) that emerges to form the opening themes of both the 'Praeludium' and 'Reigen' and that starts the 'Marsch', but the complexity of the transformation processes and the profusion of seemingly new ideas result, especially in the 'Marsch', in what is perhaps the most texturally, motivically and thematically complex of all Berg's works.

3. 'WOZZECK'. By the time he was working on the 'Marsch' of op.6 Berg had already decided on his next work. On 5 May 1914 he had seen *Wozzeck* and immediately determined to write an opera on the play. An acquaintance, who had sat a few rows in front of Berg at the performance, later remembered how, at the end of the play: 'Indescribably excited and enthusiastic I stood amidst wild applause and met Alban Berg a few steps behind me. He was deadly pale and perspiring profusely. "What do you say?" he gasped, beside himself, "Isn't it fantastic, incredible?" then already taking his leave, "Someone must set it to music".' Though he began making preliminary sketches for the opera almost at once (some of the earliest appear on the same sheets of manuscript paper as material for the 'Marsch'), work had to be laid aside when, following the outbreak of World War I, Berg was called into the Austrian army in June 1915 (fig.2). After spending a month training at the army camp at Bruck an der Leitha his health gave way, and he was transferred to guard duty and eventually to an office job in the War Ministry, where he served until 1918.

While not as overtly political as many of his acquaintainces, Berg was undoubtedly attracted to *Wozzeck* because of its socio-political message, which coincided with his own views (described by Adorno as 'socialist in so far as in the 20s it behoved an orthodox reader of the *Fackel*'). He also, perhaps, saw in the play other features



*2. Alban Berg as a cadet officer, c1915*

with which he identified. 'There is something of me in this Wozzeck', he observed in a letter to his wife Helene, a remark that on one level refers to the similarity between the situation of Wozzeck, the poor downtrodden army batman terrorized by his superior officer and the butt of absurd dietary experiments by the sadistic army doctor, and his own during his spell at the army training camp. Writing to his pupil Gottfried Kassowitz on various occasions during his stay as a reserve at Bruck an der Leitha, Berg commented on the sound made by a room full of sleeping men and complained of the injustices of the system, the inefficiency of the camp doctor and the disgusting mutton that was served every week – remarks echoed in the libretto of *Wozzeck*. At the same time, it is unlikely that Berg would not also have recognized the similarity between Wozzeck, as the father of an illegitimate child to a woman called Marie, and himself. From *Wozzeck* onwards all his works have autobiographical connotations.

In his 1928 article 'Das "Opernproblem"' (Reich, 1937, p.175), Berg observed:

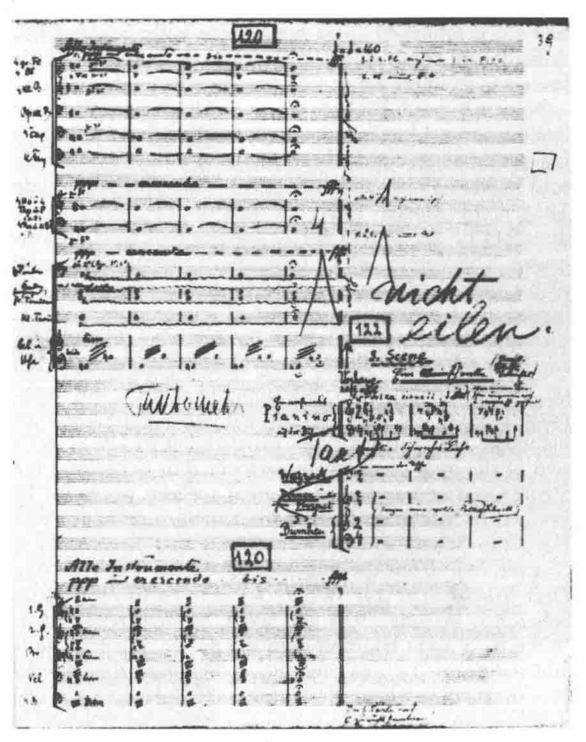
> Never in my wildest dreams would I have wished to reform the art-form of opera with the composition of *Wozzeck*. . . . Apart from my desire to make good music, to fulfil musically the spiritual content of Büchner's immortal drama, to transpose his poetic language into a musical one – apart from these things I had nothing else in mind when I decided to write an opera . . . than to return to the theatre what is the theatre's.

Despite the modesty with which Berg disclaimed any seeking after originality, *Wozzeck* was an epoch-making work that broke new ground musically, emotionally and

dramatically. If Büchner's play was discovered and first performed at a time when its techniques and concerns seemed strikingly contemporary, it also appeared at a moment when its extreme states were peculiarly suited to Berg's musical language – an atonal language that, constantly hovering on the edge of tonal confirmation, becomes a perfect musical metaphor for the emotional and mental state of the opera's chief protagonist. The world that the opera presents is a projection of the tortured mind of Wozzeck himself: a world without normality or humanity and peopled by grotesques, a haunted world of strange, hallucinatory voices and visions and of natural phenomena indifferent to the human tragedy being played out. Only at the very end of the opera is this viewpoint abandoned, when, after Wozzeck's death, the music of the final cathartic orchestral interlude achieves D minor and, with the theatre curtain down, steps outside the drama to reflect on the significance of what has happened.

Every critic and commentator on *Wozzeck* has discussed the formal structure of the opera; indeed, it is the aspect of which Berg himself was most proud and to which he drew attention in his pre-performance lectures. As one might expect in an opera written by an Austrian composer in the first quarter of the 20th century, the most immediately audible formal and unifying device in the work is a system of recurring leitmotifs (and, on a larger scale, of recurring sections), the reappearance of which underlines dramatic associations and parallels within the opera. Less immediately audible are the strict formal designs within which these leitmotifs operate. The opera is conceived as a single closed formal entity, with each act, and each scene within each act, forming a self-contained structural unit. Act 1, which is the exposition of the drama, consists of five character pieces – a suite (scene i), a rhapsody (scene ii), a military march and lullaby (scene iii), a passacaglia (scene iv) and a rondo (scene v) – each of which introduces one of the main characters and delineates his or her relationship to Wozzeck. The second act is designed as a five-movement symphony, consisting of a sonata form (scene i), a fantasia and fugue (scene ii), a largo slow movement (scene iii), a scherzo with two trios (scene iv) and a rondo (scene v). Act 3 consists of five 'inventions' each based on a single musical element: a theme (scene i), a single note (scene ii), a rhythmic pattern (scene iii), a six-note chord (scene iv) and a single note-value (scene v). The final orchestral interlude, which sums up the main motivic material of the opera and also, as the only orchestral interlude to have its own distinctive thematic material, stands as a self-sufficient musical structure, forms a sixth invention, an 'invention on a key'.

The choice of formal designs for the different scenes is determined by dramatic considerations. In some cases the musical material or form is of a sort traditionally associated with the kind of activity depicted on stage – a ländler and a waltz for the tavern scene, Act 2 scene iv, for example, or a military march and lullaby in Act 1 scene iii. In other scenes Berg arranged his libretto so that the text defines a dramatic structure corresponding to an accepted musical form. In the sonata movement or the fantasia and fugue of Act 2, for example, the appearances and recurrences of musical ideas correspond exactly to the appearances and recurrences of verbal and dramatic ideas. Elsewhere, musical form symbolizes the psychological kernel of the scene. This is true of Act 1 scene iv, where the constantly repeated passacaglia theme stands as a symbol of the Doctor's manic obsession – his hopes of achieving immortality through the absurd and sadistic scientific experiments to which he submits Wozzeck – and becomes general in the final act, where the domination of each scene by a single musical element represents the obsessions dominating Wozzeck's thoughts. Thus the single note B, present throughout the murder scene, Act 3 scene ii, moves up and down the score, receding into or emerging out of the orchestral texture as the idea of murder grows or diminishes in intensity in Wozzeck's mind. The orchestral interlude that follows this scene consists of two crescendos also on B (fig.3), separated by a fortissimo drum statement of the rhythm that will form the basis of the next scene, in which the constant presence of this single rhythmic pattern stands as a symbol of Wozzeck's memory of the crime, while the individual statements of the rhythm, adapting themselves to the moment-to-moment contingencies of the text, mirror Wozzeck's hesitations and unpredictable outbursts and the increasingly insistent accusations of Margret and the chorus. The unceasing quaver movement of the final scene suggests the indifference of the children, intrigued but unmoved by the discovery of Marie's body and the revelation of what has occurred. It is difficult to exaggerate Berg's achievement in this extraordinary work. In his first opera he not only reconciled but fused the demands of the dramatic and musical structures, and in so perfect and so personal a way that he himself was the only composer able to go further, in *Lulu*. He completed *Wozzeck* in short score in the middle of October 1921. The full score was finished in April 1922, and the vocal score, made under his supervision by his pupil Fritz Heinrich Klein, in



*3. Autograph MS of the concluding crescendo from Act 3 scene ii and the beginning of Act 3 scene iii (Invention on a rhythm) from Berg's 'Wozzeck', composed 1917–22*



*4. Design by Panos Aravantinos for Act 1 scene ii (an open field outside the town, late afternoon) of Berg's 'Wozzeck', Staatsoper, Berlin, 1925*

June of the same year. Without a publisher, and unable to bear the expense himself (he had earlier managed to pay for the printing of his opp.1 and 2 only by selling some family furniture), he was forced to borrow money from a friend of his sister Smaragda in order to finance the publication of the vocal score; the loan was later repaid thanks to the efforts of Alma Mahler, to whom he dedicated the score as a token of gratitude. He then set about creating interest in the opera by advertising its publication and sending copies to opera companies and critics. Although these efforts resulted in a number of press articles, no company expressed more than a passing interest in the work. Indeed, it would have been surprising had any established opera house been willing to stage so difficult and complex an opera by a composer then little known even in his native city, let alone beyond.

Now in his mid-30s Berg was still eking out a precarious livelihood teaching, managing the family property (including acting as steward of the Berghof, which was finally sold in May 1920) and acting, from its inception in late 1918 until March 1921, as one of the performance directors of the Verein für Musikalische Privataufführungen. The Verein, which took up an enormous amount of his time, had been founded by Schoenberg with the intention of promoting interest in contemporary music through closed performances (critics were banned) of carefully rehearsed pieces. Berg himself was represented on the programmes by his opp.1–3 and 5, but these performances did little to promote public recognition of his music. The turning-point came rather in 1923, when two of the op.6 pieces were performed in Berlin and the String Quartet was played, to great acclaim, at the ISCM Festival in Salzburg. Among the Salzburg audience was Hermann Scherchen, who suggested that Berg make a concert suite from the music of *Wozzeck*. The resulting *Drei Bruchstücke aus 'Wozzeck'* were performed under Scherchen in June 1924 and were, as Berg reported to Webern, 'a great triumph with the public, the musicians and the press'. By this time, however, Erich Kleiber, the new music director of the Berlin Staatsoper, had already declared his intention of staging *Wozzeck*. Kleiber, a passionate admirer of the Büchner play, had already seen a vocal score, and during the autumn of 1923 made his interest in the piece known to a number of Berg's acquaintances. In 1924, when in Vienna for a few days, he requested that the entire opera be performed for him by the pianist Ernst Bachrich; Berg, who was not an accomplished pianist, helped out in the more difficult parts of the score. By the time the first two scenes had been played to him Kleiber had already decided to mount the work in Berlin – even, he joked, if it cost him his job. *Wozzeck* duly received its première in Berlin on 14 December 1925, and the conductor's little joke almost proved prophetic.

The Berlin Staatsoper was at that time passing through a particularly turbulent period in its history. The position of the general administrator, Max von Schillings, had been insecure for some time, and became increasingly so as his relations with the Minister of Culture grew progressively worse during the spring and summer of 1925. When Schillings was finally dismissed in November 1925 ideological groups on right and left, the press, the staff of the opera house and almost every interested party became involved in a bitter political dispute at the centre of which was *Wozzeck*, whose first performance had taken place on the very day the Schillings affair had come to a head with a heated debate in the Landstag. But in spite of the extended press campaign waged against the opera by Kleiber's enemies (in which, among other things, it was falsely suggested that the piece had required 137 rehearsals and that the open dress rehearsal had led to riots in the opera house), the first night of *Wozzeck* was a critical success (fig.4). The piece received ten performances in Berlin, with Leo Schützendorf in the title role, and then made its way slowly into the world, only fully establishing itself on its fourth production, at Oldenburg in 1929. Coming after a production in Prague which had to be cancelled after two performances because of political protests by Czech nationalists, and a successful but little-noticed production in Leningrad, the Oldenburg staging showed it was possible for a small provincial opera house to mount this 'unplayable' work with only 32 rehearsals. What Johannes Schüler, the conductor of the Oldenburg *Wozzeck*, called 'the myth of the insurmountable difficulty of the opera' was disproved and, as Josef Lex, who sang the title role, observed, the success of the production 'broke like a hurricane and signified the final victory of the work'. The success of *Wozzeck* brought Berg not only

recognition as a composer of international standing but also a degree of financial stability, and royalties from the opera, along with income from private teaching, enabled him to devote himself to composition.

4. THE 'KAMMERKONZERT' AND 'LYRISCHE SUITE'. Though some of the themes in *Wozzeck* contain all 12 notes (the passacaglia of Act 1 scene v, for example, or the second theme of the variations of Act 3 scene i), the opera is not in any sense a 12-note composition. The two works that followed – the *Kammerkonzert* for violin, piano and 13 wind instruments and the *Lyrische Suite* for string quartet – are transitional, in that they mark Berg's gradual adoption of the 12-note system.

The *Kammerkonzert*, more than any other work, demonstrates Berg's love of intricate formal designs and his interest in using apparently abstract, mathematical schemes as structural determinants. It is, perhaps, both the most forbidding and one of the most fascinating works in his output. The scherzando first movement, for solo piano and wind, superimposes variation and sonata forms. A theme on the wind instruments alone is followed by a set of five variations: the first for solo piano is a reprise of the original theme; the next three, based on the retrograde, the inversion and the retrograde inversion of the theme respectively, constitute a development section; the last variation is a recapitulation of the original theme in canon. The design of the theme itself, with the harmonic structure of its constituent sections systematically based on chains of major 3rds, perfect 4ths, semitones, minor 3rds and whole tones, demonstrates Berg's abiding interest in interval cycles. (Material based on such interval cycles is a constant feature of his music from the op.2 songs to *Lulu* and the Violin Concerto.) The adagio second movement, for solo violin and wind, is based on a series of 12-note themes – employed as melodic elements rather than as 12-note rows – that determine the harmonic structure. Formally the movement consists of two halves, the first of which is an *ABA* structure (in which the second *A* is the inversion of the first) while the whole of the second half is the retrograde of the first. Despite their very different characters and forms (and indeed playing time) the first two movements have a number of proportional features in common, notably their overall number of bars and the structural break at the centre of each. The reasons for this structural relationship – which, as the profusion of formal and proportional sketches for the piece show, Berg went to enormous trouble in order to achieve – becomes clear in the finale.

In Act 3 scene iii of *Wozzeck* Berg had written a piece in which rhythm was the chief organizational feature and in which leitmotifs and material heard earlier reappeared rhythmically transformed by the application of a single 'Hauptrhythmus'. The last movement of the *Kammerkonzert* radically extends this idea. In terms of pitch the movement consists entirely of simultaneous reprise of the first two movements; the thematic identity and the definition of the formal structure (a fusion of sonata and rondo) of the movement thus rest not on pitch but on rhythmic elements, most notably on the handling of three independent rhythmic patterns (one of which has already appeared as the 'Hauptrhythmus' of the second movement and now generates a variety of rhythmic cells) which are superimposed on the existing pitch material.

The *Kammerkonzert* is the first of Berg's instrumental works in which important structural elements are determined by extra musical programmatic considerations. Berg himself touched on some of these in his dedicatory 'open letter' to Schoenberg, in which he revealed that the motto theme which opens the work is built of the musical letters in the names 'ArnolD SCHönBErG', 'Anton wEBErn' and AlBAn BErG', and that the number three, representing the three members of the Schoenberg school, was with its multiples a factor determining the length of sections, the metronome marks, the nature of the instrumental body and many other aspects of the work. Berg's own sketches, however, show that the programmatic elements in the work extend far beyond those discussed in his 'open letter' and that, among many other things, each of the variations of the first movement (entitled 'Friendship' in the sketches) depicts a different member of the Schoenberg circle, the second movement ('Love'), with its quotation from Schoenberg's *Pelleas und Melisande* and its use of a musical cipher based on the name 'Mathilde', portrays the relationship between Schoenberg and his wife, and the kaleidoscopic last movement portrays 'the World'.

From the *Kammerkonzert* onwards all Berg's works have such 'secret' programmes, by means of which private, subjective elements – most often numbers that he regarded as having a particular significance or musical ciphers derived from the letters in people's names – are transformed into objective compositional constraints. In this, as in other respects, *Wozzeck* had marked a turning-point in his career. In *Wozzeck* he had set himself the task of imposing 'abstract' instrumental forms on an existing narrative in such a way that those forms would embody the largest and smallest details of the drama while at the same time retaining their integrity and autonomy as self-sufficient structures. The comparable task in the post-*Wozzeck*, non-operatic works would be to devise 'secret' narratives that would give rise to and be compatible with similarly 'abstract' formal structures.

Thanks to George Perle's discovery in 1976 of a score in which Berg had annotated the details of the autobiographical programme, the *Lyrische Suite*, the work following the *Kammerkonzert*, is the most completely documented demonstration of the extent to which such extra-musical considerations act as compositional determinants. Scholars had known that some kind of programmatic reference occasionally occurred in Berg's music long before the publication of Perle's discovery – Willi Reich's description of the programme of the Violin Concerto and Berg's own 'open letter' on the *Kammerkonzert* had made that much clear – and such things as the sequence of tempo directions that head the movements of the *Lyrische Suite* (Allegretto giovale, Andante amoroso, Allegro misterioso and Trio estatico, Adagio appassionato, Presto delirando, Largo desolato) had suggested the presence of some extra-musical programme. As early as 1957 Hans Redlich had hinted at 'the enigmatic undercurrents of Berg's life and the fascinating contradictions of his personality' (Redlich, Eng. trans., 217), yet such speculation was, by its nature, unprovable. The publication of Perle's articles on the annotated score supplied, for the first time, concrete evidence of the programme of what Adorno had called 'a latent opera'. The annotated score reveals that the six movements of the *Lyrische Suite* document the love affair between Berg and Hanna Fuchs-Robettin, the wife of a wealthy Prague businessman and the sister of Franz Werfel, from their

first meeting (Allegretto giovale), through a portrait of Hanna and her two children (Andante amoroso), their declaration of love (Allegro misterioso – Trio estatico) and a subsequent Adagio appassionato, to a depiction of the 'horrors and pains' of the following days and nights (Presto delirando) and an acceptance of the affair's hopelessness in the final Largo desolato, a secret setting of Stefan George's translation of Baudelaire's *De profundis clamavi*.

The most remarkable aspect of Berg's secret programme for the *Lyrische Suite* is not so much the presence or the nature of the programme itself – Janáček's Second Quartet, written three years after the Berg, has a similar one – but the extent to which Berg transforms details of this programme into elements that determine not simply the mood and character but the technical and formal details of the music. Thus, as in the *Kammerkonzert*, the names of the main actors are converted into musical notation, so that the most important musical material of the work – a four-note collection consisting of the notes A, B♭, B, F – is derived from the initials of Alban Berg and Hanna Fuchs, while both the formal proportions and the metronome markings of the whole work are based on the numbers 23 and 10, which Berg believed had a particular significance for himself and Hanna respectively.

The design of the Allegro misterioso, almost every aspect of which is determined by extra-musical considerations, may be taken as an example of Berg's methods. In the annotated score the movement is headed by the date '20.5.25' – presumably the date when Alban and Hanna first declared their love. The choice of note row, row forms and transpositions in the outer 12-note sections is limited to those forms that keep the four notes of the A–B♭–B–F cell next to one another; the movement is an *ABA* structure in which the *B* section is a Trio estatico and the second *A* a shortened retrograde version of the first, the negation metaphorically associated with such retrogrades in Berg's music being explicitly indicated by the annotation 'Vergessen Sie es . . .!' ('Forget it . . . !') above the point at which the music starts to run backwards; the proportions of the movement are based on multiples of 23, Berg's fateful number, with the first *A*section having 69 bars, the trio 23 and the reprise of *A* 46 bars, while the metronome marks are based on multiples of Hanna's number 10. Even the instrumentation, which requires the four strings to play muted throughout (even when playing *fortissimo*) as a symbol of the secret, repressed nature of Alban and Hanna's love for each other, is determined by programmatic considerations.

In form the work is, as usual with Berg, labyrinthine. The tempos of the six movements from a gradual expanding wedge in which fast movements, each faster than the last, alternate with slow movements, each slower than the last. Within this scheme each movement quotes (sometimes at length) from its predecessor. The sixth movement, which dies away into nothingness, quotes not only from the fifth but also from the first, and thus closes the circle.

Berg's earliest 12-note composition had been a setting of the short poem *Schliesse mir die Augen beide*, a text he had already set before and chose to reset using the row he was to use in the *Lyrische Suite*, whose first movement became his first extended 12-note composition. Though only the first and last movements of the quartet are entirely 12-note (the outer sections of the third movement and the central part of the fifth are also 12-note, the remainder being free), the work already demonstrates the features that distinguish Berg's handling of the 12-note system from that of Schoenberg or Webern. The first movement alone has what, in terms of interval sequence (that is to say, in orthodox Schoenbergian terms), are three different rows. All three are, however, related harmonically, in that their hexachords are identical in content. Each hexachord is a rearrangement of a segment of the cycle of 5ths, and as the work progresses these diatonic collections become increasingly chromatic as more notes are exchanged between the hexachords.
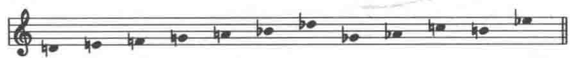
The third and fifth movements also continue, and expand into new areas, the rhythmic explorations of *Wozzeck* and the *Kammerkonzert*, the fifth by imposing on many passages a durational formula which determines the presentation of material in the *tenebroso* sections, the third by using, as the main rhythmic determinants of the outer sections, two rhythmic cells that arise from a particular method of partitioning the row according to its registral presentation. The use of more than one row and the derivation of both new rows and rhythmic patterns through registral presentation of a basic set were to be features of *Lulu*. Equally significant for Berg's later development is the large-scale temporal organization of the *Lyrische Suite*. The fact that the metronome markings of the different movements share a common numerical basis (as multiples of 23 or 10) is not simply a conceit but has the effect of interlinking the different tempos in the work. Berg had employed such interlinked tempos (which make it possible to move from one precise metronomic tempo to another by a process that has since become known as 'metric modulation') in sections of *Wozzeck* and had even, in sketches for the *Kammerkonzert*, experimented with the possibility which such relationships afford of having different layers of music moving at different tempos simultaneously. Such methods of organizing tempos, metres and rhythms underpin large sections, and even whole scenes, of *Lulu*.

5. 'LULU' AND THE FINAL YEARS. After the successful première of the *Lyrische Suite* in January 1927, Berg began to search for a subject on which to base another opera, eventually deciding on Wedekind's two Lulu plays. The 1905 performance he had seen of *Die Büchse des Pandora*, produced by Karl Kraus and with Wedekind himself in the role of Jack the Ripper, had been private, since the play was still under consideration on an obscenity charge (and was eventually banned) by the Royal Court in Berlin. To the 20-year old Berg, as to many of his generation, Wedekind represented the 'really new direction in modern art' and, fired by Kraus's introductory lecture to the Vienna performance, his enthusiasm for the play stayed with him for the rest of his life. By 1928, when he began work on *Lulu*, Wedekind's plays were no longer banned (censorship was abolished in Germany in 1918), but they remained controversial and were still widely regarded as obscene. In choosing, despite the advice of many of his friends, to base his opera on Wedekind's plays, Berg was making a deliberately provocative choice. Just how provocative would only become clear five years later, when the Nazis came to power.

As a composer of international standing Berg now spent much of his time travelling to attend performances or serving on various juries and committees, and work on

*Lulu* progressed slowly. It was also twice interrupted by commissions. The first, in the summer of 1929, resulted in the concert aria *Der Wein* for the Czech soprano Růžena Herlingerová, and was undertaken partly because Berg needed a new work to keep his name before the public while he worked on the opera (the same period saw the orchestral arrangements of the *Sieben frühe Lieder* and the string orchestra arrangement of three movements from the *Lyrische Suite*) and partly because the aria gave him the opportunity to explore in advance some ideas for *Lulu* in terms of the handling of voice and orchestra, the use of a jazz idiom and the creation of a sound world characterized in particular by piano and saxophone – though the vibraphone, the sound of which is so prominent in the *Lulu* orchestra, is absent from *Der Wein*. Above all, the composition of the aria gave Berg the chance to experiment with ways in which new, subsidiary rows might be derived from a single basic row. The row of *Der Wein* (ex.2), like that of the later Violin

Ex.2 Note row from *Der Wein*



Concerto, is based on one of the two most characteristic key-defining patterns of tonal music: in the case of *Der Wein*, an ascending minor scale. While such a row naturally gives rise to horizontal figurations reminiscent of tonal music, the production of tonally orientated vertical formations remains problematic. The most important harmonic (and some melodic) features of *Der Wein* are derived from the basic set by processes of extraction: by systematically extracting alternate notes (to produce a new row that consists of notes 1–3–5–7–9–11–2–4–6–8–10–12 of the original), by partitioning the set into four three-note collections which are then superimposed (in effect presenting vertically a new row that consists of notes 1–4–7–10, 2–5–8–11, 3–5–9–12) and by extracting three non-adjacent tritones (notes 4–7, 8–10, 11–3) so as to leave a residue of two three-note chromatic figures. Such methods of deriving subsidiary rows and further extensions of these methods (by the systematic extraction of every fifth or seventh note, for example) were to play an important role in *Lulu*.

*Lulu* represents the culmination of the technical and structural preoccupations of Berg's works from the op.2 songs onwards. In particular, the ingenious knitting together of dramatic and musical demands, already demonstrated in *Wozzeck*, is here taken a number of steps further. At the most detailed level *Lulu* is a 12-note work – the first 12-note opera, just as *Wozzeck* was the first, full-length atonal opera. Like the *Lyrische Suite*, *Lulu* uses a number of different rows, all of them, as sketches show, derived precompositionally from a single 12-note set in a number of intricate ways. The basic set of the whole opera (ex.3) and a few of the motifs that run

Ex.3 Note row from *Lulu*



throughout the work – most noticeably the four-note figuration on trombone that begins the whole piece and a short fateful rhythmic pattern that underlies every significant event in the drama – operate independently of the characters on stage. For the rest, the rows and the characteristic harmonies and themes to which they give rise (and also, in some cases, rhythms, metres and instrumental timbres) function as leitmotifs linked to particular characters and particular ideas in the text. This leitmotif system works within an intricate, multi-layered formal design.

On one level *Lulu* is a number opera consisting – as is appropriate for an opera in which one subject is the writing of an opera – of a sequence of arias, ensembles, cavatinas, ballades and other forms traditionally associated with vocal music, all of them clearly identified by Berg in the score. At the same time, each of the three acts has within it a single large-scale form. The different sections of the form are scattered throughout the particular act in a mirroring of the main dramatic development. Act 1, for example, is dominated by a sonata form, associated with Dr. Schön's attempts to break free of Lulu; the exposition and first reprise appear in scene ii, and the development and recapitulation in scene iii. In Act 2 the large-scale form is a rondo (continually interrupted in scene i but heard in its entirety in scene ii), which is associated with Alwa's declarations of love for Lulu, while in Act 3 a set of variations, based on a cabaret song by Wedekind himself, charts Lulu's descent into prostitution.

Unlike the self-sufficient musical forms of *Wozzeck*, which follow one another in sequence, the musical forms of *Lulu* are interpenetrated and interrupted. At the highest structural level is the large-scale symmetrical relationship between the two halves of the opera, the dramatic and musical fulcrum of which is the orchestral film-music interlude linking the two scenes of Act 2. Constructed as a musical palindrome and designed to accompany the showing of a silent film (itself palindromic since each shot in the first half mirrors a shot in the second), the interlude marks the turning point of Lulu's career – the point at which begins her descent into the nightmare world of the final scene. The symmetrical musical-dramatic structure of the opera is emphasized by the relationship between the two scenes of Act 2 (the only scenes to share the same set) and, most importantly, by the extent to which large blocks of music from the first half of the opera increasingly reappear, until the final scene consists almost entirely of music that has been heard earlier. In some cases the return of music is occasioned, as one might expect, by a desire to underline dramatic similarities. Thus, to cite one of many examples, the return of the music of the duettino of Act 1 scene i as part of the cavatina of Act 2 scene i ironically anticipates Schön's fate by drawing attention to the fact that he, like the Painter earlier, is beginning to take Lulu for granted.

More generally, the reappearance of large blocks of music underlines a unique feature of the opera: the reappearance of certain performers in different roles. The largest and most important of these musical reprises are determined by the doubling of the roles of Lulu's three clients in the final scene with those of her three husbands in the earlier part of the opera: the Medical Specialist, the Painter and Dr. Schön, who comes back as Jack the Ripper. Similarly, the roles of the Prince in Act 1, the Manservant in Act 2 and the Marquis in Act 3 are sung by the same performer and share the same music, though the bit parts of the Wardrobe Mistress, the Schoolboy and the Groom, while also taken by a single performer, are not associated musically. The doubling of the roles of Lulu's husbands and clients is the key to both the musical



5. *Act 2 scene i of the original production of Berg's 'Lulu', Zürich, 1927; Lulu (Nuri Hadžić) prepares to leave after shooting Dr Schön (Asger Stig), watched by Geschwitz (Maria Bernhard) and the Schoolboy*

structure and the dramatic meaning of the opera. In his introductory lecture to the 1905 Vienna performance of the second play Kraus had described the final scene of the work as 'a men's world brashly taking revenge for its own guilt'. Berg's doublings not only symbolized this revenge strikingly but also, by equating the characters who inhabit the respectable bourgeois world of the first half with the shady inhabitants of the demi-monde depicted in the final act, draw attention to the sexual hypocrisy which is the subject of the work, and which gives it a wider moral and social significance.

With the exception of the two months in the summer of 1929 spent on *Der Wein*, Berg worked on the composition of *Lulu* from mid-1928 until the spring of 1934, by which time the whole opera was complete in short score. He then began to orchestrate the work, starting with those sections he intended to form part of a concert suite, the *Symphonische Stücke aus 'Lulu'*. Having completed the suite he went back to the Prologue and scored the rest of the opera in order, pausing only for a period of about four months in the summer of 1935 to compose the Violin Concerto, the commission for which, from the American violinist Louis Krasner, he had initially accepted out of financial necessity. With the coming to power of the Nazi party in Germany in January 1933, performances of his music became rare in both Germany and Austria, and he grew desperately short of money – so short that he was even, at one point, forced to consider selling the Waldhaus, the retreat at Velden in Carinthia he had bought in 1932. The emotional and artistic stimulus for the concerto – the death from poliomyelitis of the 18-year-old Manon Gropius, the daughter of Alma Mahler and Walter Gropius – only came after Berg had accepted the commission and begun work on the piece. On learning of Manon's death he resolved to dedicate the work to her memory ('To the memory of an angel') and create a tone poem which would paint her portrait.

The row of the Violin Concerto is based on a series of overlapping major and minor triads and a final whole-tone tetrachord, an ingenious set in which the inversion on B♮ is identical to a cyclic permutation of the prime form in retrograde. In *Der Wein* Berg had derived harmonies from a scale-like row by systematically extracting notes; in the Violin Concerto he arrived at non-triadic figures by the opposite method of inserting notes: the long lamenting solo line in the final section of the work, for example, is produced by systematically alternating notes from three different row forms. The overtly tonal implications of the set also enabled Berg to include a number of diatonic references, some to particular sources (a Carinthian folksong and Bach's harmonization of the chorale *Es ist genug*), others to genres such as the ländler



*6. Alban Berg, 1909*

and the Viennese waltz. Written at a time when his music, labelled as a manifestation of 'cultural bolshevism', was no longer played in Germany or even in his native Austria, and when he himself was no longer regarded as an indigenous composer, the Violin Concerto, with its overt references to the Austro-German tradition, is perhaps as much a rejection of that narrow nationalism which denied him and other composers a place in their tradition as it is a depiction of the life and death of a young girl.

Shortly after completing the concerto Berg received an insect sting which formed an abscess. Returning to Vienna from the Waldhaus in November 1935 he was able to attend the Vienna première of the *Symphonische Stücke aus 'Lulu'*, but was rushed to hospital shortly after, and died there during the night of 23–4 December. The Violin Concerto had not yet been performed or published; as to *Lulu*, Acts 1 and 2 had been scored, together with the first 268 bars of Act 3 and the two later sections (the orchestral variation interlude and the final 70 bars) that appear in the *Symphonische Stücke*, leaving 940 bars unorchestrated. The world première of the opera took place in Zürich in 1937, when, as a 'temporary' solution pending the expected – and, indeed, announced – publication of a complete Act 3, the opera was presented as a two-act torso, with the last moments acted to the music of the final Adagio of the *Symphonische Stücke*. The 'temporary' two-act version held the stage for 40 years, as Berg's widow gradually became more and more convinced that the opera should remain unfinished and refused all access to the sketches and short score. Only after her death in 1976, and after a court action instituted by the foundation set up by her to manage the Berg estate had attempted and failed to stop the performance, was it possible to perform the complete opera with Friedrich Cerha's brilliantly realized orchestration of Act 3 and thus finally, after almost half a century, to appreciate the full stature of Berg's final achievement.

6. CONCLUSION. Though Berg was always the most popular of the three Viennese composers with concert and opera audiences, his posthumous critical standing fluctuated considerably. Until the 1960s, when Perle published his first articles on *Lulu*, there had been little detailed study of Berg's music, and it was generally accepted that he was the least strict, the least systematic and the most conservative and backward-looking of the composers of the Second Viennese School. Whether his supposed lack of system and of modernist conviction was seen as an asset or a failing depended on the writer's attitude to what was happening in contemporary music. To Boulez and other young composers who spearheaded the period of total serialism in the Europe of the 1950s, and for whom Webern was the most important of the three Viennese composers, Berg's attachment to tradition was a sign of an unacceptable willingness to compromise. 'Dodecaphony', wrote Boulez of the Violin Concerto, 'has more pressing duties than to tame a Bach chorale'.

But such views of Berg were based on mistaken premisses. His 'free' music has been revealed as at least as systematic as – and, in some ways, more systematic than – that of his colleagues and contemporaries, involving methods of organizing pitch, metre, rhythm and proportion that seem strikingly relevant to what has happened in music since his death. That such innovative and apparently 'abstract' organizational procedures take place within, and indeed give rise to, an intensely expressive music invoking the emotional world of *Tristan*, Mahler and the late Romantics is one of the many paradoxes that underlie Berg's music. The bringing together of elements that would normally be regarded as mutually exclusive – tonality with atonality, subjective autobiographical elements with objective compositional constraints, quotation and reference to popular style with rigorous and integrated handling of all musical parameters – is a constant feature of Berg's music. It is perhaps the rich resulting ambiguity that makes Berg so important an influence on more recent composers, whether modernist or postmodernist. As the 20th century closed, the 'backward-looking' Berg suddenly came as Perle remarked, to look like its most forward-looking composer.

WORKS

Early works: *c*80 songs, 1v, pf, 1901–8; sonata fragments, variations, etc., pf; variations, str; for detailed list see Hilmar (1980), only those pubd listed below

op.

— Jugendlieder, i, 1901–4, 1v, pf (1985): Herbstgefühl (S. Fleischer), Spielleute (H. Ibsen), Wo der Goldregen steht (F. Lorenz), Lied der Schiffermädels (O.J. Bierbaum), Sehnsucht I (P. Hohenberg), Abschied (E. von Monsterberg-Muenckenau), Grenzen der Menschenheit (J.W. von Goethe), Vielgeliebte schöne Frau (H. Heine), Sehnsucht II (Hohenberg), Sternefall (K. Wilhelm), Sehnsucht III (Hohenberg), Ich liebe dich! (C.D. Grabbe), Ferne Lieder (F. Rückert), Ich will die Fluren meiden (Rückert), Geliebte Schöne (Heine), Schattenleben (M. Greif), Am Abend (E. Geibel), Vorüber! (F. Wisbacher), Schummerlose Nächte (Greif), Es wandelt, was wir schauen (J.F. von Eichendorff), Liebe (R.M. Rilke), Im Morgengrauen (K. Stieler), Grabschrift (L. Jakobwski)

— Jugendlieder, ii, 1904–8, 1v, pf (1985): Traum (F. Semler), Augenblicke (R. Hamerling), Die Näherin (Rilke), Erster Verlust (Goethe), Süss sind mir die Schollen des Tales (K.E. Knodt), Er klagt das der Frühling so kortz blüht (A. Holz), Tiefe Sehnsucht (D. von Liliencron), Über den Bergen (K. Busse), Am Strande (G. Scherer), Winter (J.

| | |
|---|---|
| | Schlaf), Fraue, du Süsse (L. Finckh), Verlassen (Bohemian trad.), Regen (Schlaf), Traurigkeit (P. Altenberg), Hoffnung (Altenberg), Flötenspielerin (Altenberg), Spaziergang (A. Mombert), Eure Weisheit (J.G. Fischer), So regnet es sich langsam ein (C. Flaischlein), Mignon (Goethe), Die Sorglichen (G. Falke), Das stille Königreich (Busse) |
| — | Sieben frühe Lieder, 1v, pf, 1905–8, rev. and orchd 1928; orch version Vienna, 6 Nov 1928; vs (1928), fs (1969), critical edn (1997): Nacht (C. Hauptmann), Schilflied (N. Lenau), Die Nachtigall (T. Storm), Traumgekrönt (Rilke), Im Zimmer (Schlaf), Liebesode (O.E. Hartleben), Sommertage (Hohenberg) |
| — | Schliesse mir die Augen beide (T. Storm), 1v, pf, 1st setting, 1907, pubd in *Die Musik*, xxii (1930), separately (1955) |
| — | An Leukon (J. Gleim) 1v, pf 1908; pubd in Reich (1937), separately (1985) |
| — | Frühe Klaviermusik, i (1989) |
| — | Zwölf Variationen über ein eigenes Thema, C, pf, 1908, Vienna 8 Nov, 1908; pubd in Redlich (1957) and as Frühe Klaviermusik, ii (1985) |
| — | Symphony and Passacaglia, frag., 1913, facs. (1984) |
| 1 | Piano Sonata, 1907–8, Vienna, 24 April 1911 (1910) |
| 2 | Vier Lieder, 1v, pf ?1909–10 (1910): Schlafen, schlafen (C. Hebbel), Schlaffend trägt man mich (Mombert), Nun ich der Riesen Stärksten (Mombert), Warm die Lüfte (Mombert) |
| 3 | String Quartet, 1910, Vienna, 24 April 1911 (1920) |
| 4 | Fünf Orchesterlieder nach Ansichtkartentexten von Peter Altenberg, S, orch, 1912; 2 nos. cond. Schoenberg, Vienna, 31 March 1913; all 5 E. Calveti, cond. Horenstein, Rome 24 Jan 1953; vs (1953), fs (1966), critical edn (1997): Seele, wie bist du schöner, Sahst du nach dem Gewitterregen, Über die Grenzen des All, Nichts ist gekommen, Hier ist Friede |
| 5 | Vier Stücke, cl, pf, 1913, Vienna, 17 Oct 1919 (1920) |
| 6 | Drei Stücke, orch, 1914–15: Präludium, Reigen, Marsch, nos.1–2 cond. Webern, Berlin, 5 June 1923, all 3 cond. J. Schüler, Oldenburg, 14 April 1930 (1923) |
| 7 | Wozzeck (op, 3, Büchner), 1917–22, cond. E. Kleiber, Berlin, Staatsoper, 14 Dec 1925 vs (1923) |
| — | Drei Bruchstüche aus 'Wozzeck', S, orch, cond. Scherchen, Frankfurt, 11 June 1924 (1924) |
| — | Kammerkonzert, pf, vn, 13 wind, 1923–5, cond. Scherchen, Berlin, 27 March 1927 (1925), critical edn (2000) |
| — | Adagio, vn, cl, pf (1956) [arr. of Kammerkonzert, movt 2] |
| — | Schliesse mir die Augen beide (Storm), 1v, pf, 2nd setting, 1925; pubd in *Die Musik*, xxii (1930), separately (1955) |
| — | Lyrische Suite, str qt, 1925–6, Kolisch, Vienna, 8 Jan 1927 (1927) |
| — | Drei Sätze [2–4] aus der Lyrischen Suite, arr. str orch, cond. Horenstein, Berlin, 31 Jan 1929 (1928) |
| — | Der Wein (C. Baudelaire, trans. S. George), concert aria, S, orch, 1929, R. Herlinger, cond. Scherchen, Königsberg, 4 June 1930; vs (1930), fs (1966), critical edn (1997) |
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| — | Lulu (op, 3, Berg, after Wedekind: Erdgeist, Die Büchse der Pandora), 1929–35, orch of Act 3 completed F. Cerha; cond. R.F. Denzler, Zürich, 2 June 1937 [inc.], cond. P. Boulez, Paris, 24 Feb 1979 [complete]; vs of Acts 1–2 (1936), fs of Acts 1–2 and excerpts from Act 3 contained in suite (1964), complete vs, ed. E. Stein (1979), complete fs (1985) |
| — | [5] Symphonische Stücke aus der Oper 'Lulu' (Lulu-Suite), S, orch, cond. Kleiber, Berlin, 30 Nov 1934 (1935) |
| — | Violin Concerto, 1935; L. Krasner, cond. Scherchen, Barcelona, 19 April 1936 (1936), new critical edn (1996) |
| — | Arrs. in vs of F. Schreker: *Der ferne Klang* (Vienna, 1911); A. Schoenberg: *Gurrelieder* (Vienna, 1912), *Litanei* and *Entrückung* from Str Qt no.2, 1912 (Vienna, 1921); arr. of J. Strauss II: *Wein, Weib und Gesang*, pf, hmn, str qt, 1921 (Vienna, 1977) |

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DOUGLAS JARMAN

**Berg, George** [?Georg] (*b* ?1730s; *d* London, 1775). English composer and organist of German origin. He may also have been a chemist who experimented in musical glassmaking. It is strange that a composer who published so much should be mentioned so little by his contemporaries and not at all by Burney or Hawkins. Sainsbury, whose other information is incorrect, said in his *Dictionary of Music* that he was German, and W.H. Husk (*Grove1*) said that he was a pupil of Pepusch. Berg probably played either the organ or the violin at Ranelagh Gardens in the late 1750s; he published six books of Ranelagh songs then, many of them for John Beard to sing. The scarcity of surviving copies may suggest that they were never very popular. No doubt Berg's op.1 concerti grossi were also written for Ranelagh; though rather conventional as music, the idiomatic violin writing suggests a composer-performer. As 19 organists in the London area subscribed to this publication, Berg was also clearly popular in the organ world and may have already held a church appointment. He was elected a member of the Royal Society of Musicians in 1763, and in the same year was listed in Thomas Mortimer's *The Universal Director* as 'composer & teacher on the harpsichord, Lincoln's Inn Fields'. By 1771 he was organist at St Mary-at-Hill in the City of London. Thereafter he published no more music. Following his death, his extensive music library was sold by Christie's (1776), in a joint sale with the business effects of the keyboard instrument maker Samuel Gillespy.

Nothing survives of Berg's operas, his oratorio, *The Cure of Saul*, or of his ode, *The Invitation*, but he published some glees, and in 1763 won a prize with one, *On softest beds*. His op.7 sonatas were among the earliest to be published as for harpsichord or piano, but their style is less progressive than their title suggests. The *galant* works are somewhat clichéd, with numerous Alberti basses; the more traditional sonatas, however, have greater individuality. Each sonata has three movements, and seven of the ten end with minuets.

WORKS

*all printed works published in London*

INSTRUMENTAL

| op. | |
|---|---|
| 1 | 6 Concertos in 7 Parts, str (*c*1756) |
| 2 | 10 Voluntaries, org/hpd (1757) |
| 3, 4 | 24 Sonatinas or Easy Lessons, hpd (1759, 1760) |
| 5 | 8 Suites, hpd (*c*1760) |
| 6 | 12 Sonatinas or Easy Lessons, hpd (1762) |
| 7 | 10 Sonatas, hpd/pf (1768) |

VOCAL

New English Songs Sung … at Ranelagh (6 bks, 1757–9)
The New Songs Sung … at Marylebone (*c*1765)
Glees and catches
Lost works: Antigono (op), Spring Gardens, St James's, 13 Feb 1764; The Invitation (ode), Marylebone Gardens, April 1765; The

Reapers (op); Titus (op), inc.; The Cure of Saul (orat); Arise, cry out in the night (dirge), on the death of Pepusch

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ROGER FISKE/GERALD GIFFORD

**Berg, Gunnar (Johnsson)** (*b* St Gallen, 11 Jan 1909; *d* Bern, 25 Aug 1989). Danish composer. His father died in 1914, and his upbringing in Switzerland, with a period in Copenhagen between 1921 and 1924, was marked by serious illness, with time spent in sanatoriums and in a children's home. He began piano instruction at the age of 14. In 1928, after a short visit to Paris, he moved to Copenhagen. In 1931 he chose to make his life in music; he managed to attend the Salzburg Summer Festival in 1932 and 1935, and private tuition with, among others, Jeppesen led him to enter the Royal Danish Conservatory in 1936. He left after only one year, disappointed in the conservatory's lack of interest in the new musical trends in central Europe. He studied the piano with Koppel (1938–42) and theory with Rosenberg. From 1944 to 1947 he took further piano instruction with Elisabeth Jürgens, who was to encourage him througout his career. In 1945 he introduced his freely atonal compositions in Copenhagen; they were received very negatively by Danish critics, and after a series of piano recitals in refugee camps in Denmark and another concert of his music in 1947 in Copenhagen, Berg left for Paris in 1948. There he studied for a short period with Honegger, but of greater influence was his contact in the French capital with the musical avant garde, in which he found a kindred musical thinking. In 1950 he attended the American Seminar in Salzburg, and in 1952 – the first Danish composer to do so – he visited Darmstadt, together with the French pianist Béatrice Duffour, whom he married the same year. In 1953 there was a concert devoted to Berg's works in Paris, and his ballet *Mouture* was given several times in the Netherlands in 1956. Berg and his wife toured in several European countries introducing avant-garde music, supported by the French Ministry of Foreign Affairs. In 1957 they moved to Denmark and, through their many lectures and concerts at the Folk High Schools, were among the first to introduce the music of the avant garde to the country. In 1965 Berg received a lifelong artist grant from the Danish Ministry of Culture and was made a Knight of the Order of the Dannebrog. In 1966 the Bergs settled near Horsens in East Jutland. Béatrice died in 1976 and in 1980 Berg moved to Switzerland, where he found interest in his music slowly growing.

Berg was a respected but isolated figure in Danish musical life with neither position nor pupil, and his music, which has only rarely been performed, still awaits its deserved acknowledgement. Never compromising in his style, nor publishing analyses – and very seldom writing or speaking about his own music – Berg was not good at promoting his works. His music was accepted only by a limited audience, although *Essai accoustique III* (1954) and *Aria* (1981) received nominations for the Nordic Council Music Prize. His first compositions from the mid-1930s relate him more to a central European style in the tradition of Bartók, Honegger and Stravinsky than to the Nielsen tradition prevalent in Denmark, from which his personal creative approach was quite different. He was fascinated by the static aspects of the musical gesture and had an urge for innovation. Inspired by the Parisian avant garde, he became the first Dane to compose serial music with his Suite for cello (1950); in the Suite he used traditional 12-note technique, but in the trio *Filandre* (violin, clarinet and flute, 1953) all musical parameters were predetermined. Since then a personal kind of serial technique has enabled him to bring the various musical parameters into a new, different and unique relationship in his work. Characteristic of the compositions before the serial turning-point of 1950 is a highly constructed, dissonant harmonic structure with a tendency towards tone clusters, a specific, 'turning' melody and an extremely elaborate rhythmic design. From about 1950 his style ranged from a totally static music without gesture or inner dynamic tension, through quiet vegetation to violent eruption. There are similarities to the work of Stockhausen and Boulez, but Berg's work is differentiated by its meditative, lyrically introverted sound.

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*(selective list)*

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Pf: Fantaisie, pf, 1936; Toccata – interludium – fuga, pf, 1938; Variations sur une daina litaunienne, pf, 1946; Sonata, pf, 1947; Eclatements I–XIII, pf, 1954-87; Gaffkys I–X, pf, 1959

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JENS ROSSEL

**Berg, Joachim.** *See* BERGEN, GIMEL.

**Berg, Johann vom** [Montanus; vom Perg, Johann; von Berg, Johann] (*b* Ghent, ?*c*1500–15; *d* Nuremberg, 7 Aug 1563). German printer. He studied in Paris, and after becoming a Protestant emigrated to Nuremberg in a state of penury. He there was befriended by Veit Dietrich, the powerful preacher at St Sebald and important Reformation theologian; Berg later printed virtually all of Dietrich's writings. The earliest extant documentary evidence concerning him is the Nuremberg record of his marriage in 1541 to the widow Katherina Schmidt (née Bischoff); he was granted citizenship shortly thereafter. With Ulrich Neuber he founded a printing house on his wife's property, known (according to the firm's colophon) as 'auf dem Neuen Bau, bey der Kalkhütte', in 1541 or 1542. A daughter, Veronica, was born in 1545. In 1549 the firm acquired additional premises, and the colophon changed to 'auf dem zwölf Brüder Platz, bey dem Cartauser Closter'.

The firm of Berg and Neuber was one of the most prolific publishers of polyphonic music in the 16th century, and is known to musicologists primarily for its editions of motet anthologies. It published at least 122 editions of music, including Latin motets, German polyphonic lieder, Kirchenlieder and treatises, besides works of literature and books on theology, mathematics, astronomy and medicine. It also sold books published by other firms. The firm's first volume of music was Hans Gamersfelder's *Der gantze Psalter Davids in Gesangwies gestellt* (1542); its earliest identified volume of polyphonic music is Hans Ott's *Hundert und fünfftzehen guter newer Liedlein* (RISM 1544[20]). Berg apparently acted as editor for most of the volumes of sacred polyphony printed by the firm, particularly the enormous motet anthologies which characterized its output. He was a friend of Adrianus Petit Coclico, who lodged in his home for at least two years (1550–52) during the Augsburg Interim. Berg and Neuber also had a fruitful relationship with Lassus, printing his first book of motets in 1562; there is every reason to believe that Berg was a trained musician as well as a printer and publisher. At the time of Berg's death, the firm was the largest in Nuremberg as well as one of the most important and prolific in Europe. The printing dynasty founded by Berg and Neuber continued, with the Gerlach and Kauffmann firms, well into the 17th century and eventually dominated the Nuremberg printing market.

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SUSAN JACKSON

**Berg, Josef** (*b* Brno, 8 March 1927; *d* Brno, 26 Feb 1971). Czech composer. He studied composition with Petrželka at the Brno Conservatory and musicology with Jan Racek at Brno University (both 1946–50). After a period as a music editor for Czech Radio in Brno (1950–53) he lived as a freelance composer, being a member of Tvůrčí Skupina A ('Creative Group A') from 1963. He also wrote criticism for the specialist and daily press (*Hudebni rozhledy*, *Host do domu*, *Rovnost*, *Práce*), but his literary talent found its best expression in the texts he wrote for his own works.

Berg's early compositions, such as the First Symphony, were influenced by neo-classicism and Stravinsky. In the 1950s he turned in the direction of Moravian folk music and Janáček, composing folksong arrangements and suites for the Brno Orchestra of Folk Instruments. He adjusted to the ideas of socialist realism in several romanticized programme compositions, such as the overture *Lidé bděte* ('People, Be on Guard') and the Third Symphony, but these tendencies slowly gave way to a subjective lyricism which reached its peak in the cycle *Písně nového Werthera* ('Songs of the New Werther') of 1963.

Around that time Berg began to compose under the stimulus of new western European music and to concentrate on chamber pieces. Several of his instrumental compositions of this period are marked by lingering neo-classical traits and a clearly defined timbral drama; examples include the Sextet, the Nonet, the *Sonata in modo classico* for harpsichord and piano, and *Snění* ('Dreaming') for chamber orchestra. At the same time he began to use collage and the superimposition of different layers to reveal new meanings. His principal development, however, was of a theatre of alienation in his dramatic works, following Brecht's ideas. All the resources of the stage and of (12-note) music are involved in social criticism expressed in terms of irony, grotesquerie and the absurd, which was pursued in the 'happenings' of Berg's last years, in which his many talents (as writer, as composer, as dramatist and as provocative *animateur*) came together. Using new methods with a cheerful inventiveness and a contempt for technical dogmatism, Berg established himself as an outstanding representative of the Czech avant garde in a vibrant period of Brno's musical history. The flowering of his art coincided with the political liberalization which culminated in the Prague Spring of 1968, his early death with the realities of 'normalization'.

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(*selective list*)

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OLDŘICH PUKL/R

**Berg** [Rexroth-Berg], **(Carl) Natanael** (*b* Stockholm, 9 Feb 1879; *d* Stockholm, 14 Oct 1957). Swedish composer. He studied singing and a little counterpoint at the Stockholm Conservatory (1897–1900); otherwise he was self-taught. When Berg was a young man, a patron offered him a large sum on condition that he also find himself non-musical work. Berg therefore studied to become a veterinary surgeon, and worked as such in the army (1902–39). He associated with Atterberg, Rangström and Lindberg in reaction against earlier Swedish music; his Straussian style was more cosmopolitan than the nationalist Romanticism of his colleagues, although his music tended increasingly towards pathos and was at times bombastically patriotic. His orchestration was skilfully adapted to dramatic, sometimes melodramatic, programmes and his taste was often for fragile romantic subjects. After *Höga visan* ('Song of Songs', 1925) his technique grew more refined. The central works are the operas; those to his original texts concern Engelbrekt, the 15th-century Swedish champion of liberty, and St Birgitta. Berg was founder-chairman of the Society of Swedish Composers (1918–25).

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Orch: Traumgewalten, sym. poem, 1911; Sym. no.1 'Alles endet was entstehet', 1913; Varde ljus! [Let there be light!], sym. poem, 1914; Älvorna [The Elves], pantomime-ballet, 1914; Sym. no.2 'Årstiderna' [The Seasons], 1916; Sym. no.3 'Makter' [Forces], 1917, rev. 1939; Sym. no.4 'Pezzo sinfonico', 1918; Vn Conc., 1918; Sensitiva, pantomime-ballet, 1919; Hertiginnans friare [The Duchess's Suitor], pantomime-ballet, 1920; Serenade, vn, orch, 1923; Sym. no.5 'Trilogia delle passioni', 1924; Suite, 1931; Reverenza, 1949

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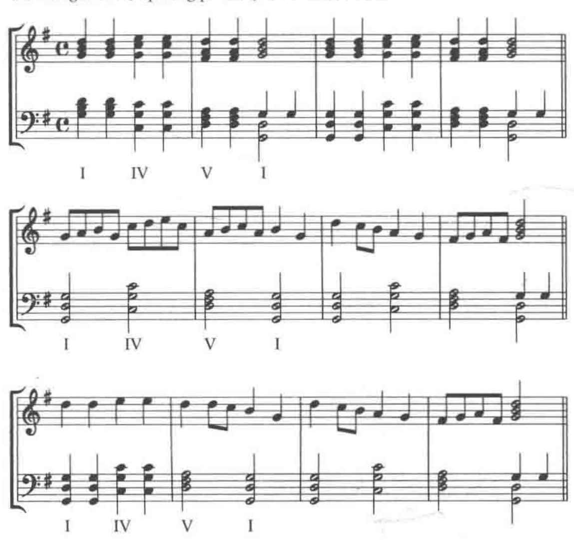
ROLF HAGLUND

**Bergamasca** [bergamasco, bergomask] (It.). A tune widely used for instrumental variations and contrapuntal fantasias in the late 16th century and the 17th. It was probably based on a folksong or folkdance, and its name suggests a connection with the district of Bergamo in northern Italy. The tune was usually associated with the recurring harmonic scheme I–IV–V–I (ex.1).

Chordal accompaniments for the bergamasca appear in many Italian tablatures from Montesardo (1606) to G.P. Ricci (1677). Some keyboard variations retain the harmonic scheme in the manner of an ostinato (see Samuel Scheidt's set in *H-Bn* 26). Others, however, simply use the melody of the first half of ex.2 without the bass formula, as in Frescobaldi's bergamasca from *Fiori musicali* (1635), Giovanni Salvatore's *Canzone francese sopra un ballo detto la Bergamasca* (1641) and G.B. Fasolo's *Fuga prima sopra la Bergamasca* as well as in some ensemble pieces by Viadana (1610) and Giamberti (1657).
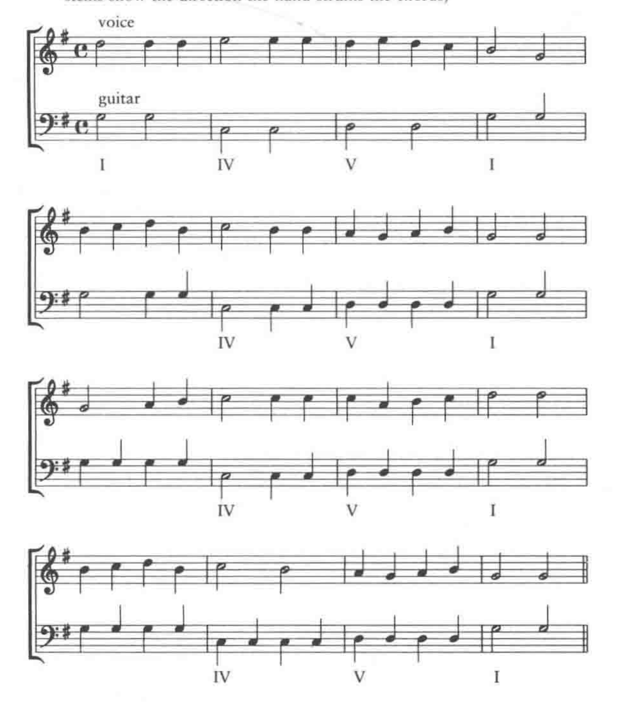
In Italy bergamasca variations were also written for keyboard by Bernardo Pasquini (*D-Bsb* L.215); for ensemble by Salamone Rossi (1622), Marco Uccellini (1642) and Gasparo Zanetti (1645); and for lute by

Ex.1 *Bergamasca*, opening phrases, *US-LAu* MS 51/1




Abondante (1587), Rasponi (1635), Alessandro Piccinini (1639) and Bernardo Gianoncelli (1650). Anonymous bergamascas in manuscript include works for violin (*HR-Zaa* I.a.44), keyboard (*I-Rvat* Chigi Q.IV.28) and lute (*US-SFsc*, Bentivoglio MS M.2.1.M3; *I-Lg* 774; and one transcr. Chilesotti in *Da un codice Lauten-buch del cinquecento*, Leipzig, 1890). Earlier pieces bearing the name 'bergamasca', such as Gorzanis's *Saltarello dito il bergamasco* for lute (1564), two *villotte* by Filippo Azzaiolo (1569) and Barbetta's *Moresca quarta deta la Bergamasca* (1585), are unrelated to the bergamasca melody, and only Barbetta's *Moresca* follows the harmonic pattern I–IV–V–I.

Ex.2 A bergamasca melody from Matteo Coferati: *Corona di sacre canzoni . . . seconda impressione* (Florence, 1689) on the top staff, with a chordal guitar accompaniment from *Fior novello, libro primo* (Bologna, 1627) by Fabrizio Costanzo on the lower staff (notes indicate major triads; the stems show the direction the hand strums the chords)




Examples in French lute tablature may be found in Besard's *Thesaurus harmonicus* (1603) and *Novus Partus* (1617) as well as in *D-Ngm* 33748, *D-Hs* B/2768 and the Thysius Lutebook (*NI-Lu*). English bergamascas (sometimes called 'bergomask') include settings by Bull and Holborne; in Shakespeare's *A Midsummer Night's Dream* a 'Bergomask Dance' is performed by rustics (Act 5 scene i). In Germany the first half of the tune, which became associated with the text *Kraut und Rüben*, occurs in the quodlibet of Bach's Goldberg Variations (1742).

In the 19th century the term was used for a fast dance in 6/8, which served as a model for Alfredo Piatti's *Bergamasca* for cello and piano (op.14). Other 19th- and 20th-century compositions have titles based on 'bergamasca', such as Debussy's *Suite bergamasque* (1890–1905) and Fauré's *Masques et bergamasques* (1919), but with no evident connection to the traditional tune or the harmonic scheme.

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RICHARD HUDSON/GIUSEPPE GERBINO, ALEXANDER SILBIGER

**Bergamo.** City in Lombardy, Italy, *c*50 km north-east of Milan, below the first foothills of the Alps. Its principal church, S Maria Maggiore, built in the 12th century, was administered from 1449 by the Misericordia Maggiore, whose *consorzio* (council) had conducted its liturgy and given alms since 1265. The Misericordia introduced music into the service and began to keep records, a practice which continued into the late 19th century. The first records of payments to singers date from 1361. Instruction in singing and playing was instituted in 1449, with two teachers serving under the *maestro di cappella*; these courses were then connected to the Accademia di Lettere, thus establishing a school of music. The first organ, a positive, was installed by 1402, and by 1527 instrumentalists were regularly employed at the church. The post of *maestro di cappella* was held by Franchinus Gaffurius in 1483; his 16th-century successors included Gasparo Alberti, who was attached to the *cappella* in several capacities during the period 1514–60, Pietro Pontio (1565–7), Pietro Vinci (1568–80), Ippolito Chamaterò (1580–81) and Giovanni Cavaccio (1598–1626). Among the students of the *cappella* was the composer Antonio Scandello, cornettist in the years 1541–7. As in Venice (Bergamo belonged to the Venetian Republic from 1430), there was a choir supported by two organs, brass and viols, appropriate especially to Renaissance double-choir music such as Alberti's.

During the 17th century the musical forces were reduced and performed simple, though no less festive, concertato music. From the 1620s, and notably after the plague of 1630, the use of string instruments acquired a new importance, and some of the most progressive composers of Italian instrumental music were active in the *cappella*. The principal *maestri* of the 17th and 18th centuries

included Alessandro Grandi (i) (1627–30), Tarquinio Merula (1631–2), G.B. Crivelli (1642–8), Filippo Vitali (1649), Maurizio Cazzati (1653–7), P.A. Ziani (1657–9) and G.B. Bassani (1712–16). Among the other musicians employed there were Giovanni Legrenzi (organist, 1645–55) and C.A. Marino (violinist, 1683–96 and 1700–05). Though it was never again as important, music continued at S Maria Maggiore: Simon Mayr was *maestro* in the early 19th century, with an ensemble of six solo voices, organ and orchestra. His successor, Alessandro Nini (1847–77), enlarged the group of performers to 19th-century proportions. Towards the end of the century the *maestri di cappella* were well-known opera composers, Ponchielli (1882–6), Cagnoni (1886–90) and Pizzi (1897–1900).

The Cathedral of S Alessandro, situated in the old town next to S Maria Maggiore and strictly speaking attached to it, was musically less significant; among the *maestri di cappella* there were Cavaccio (1581–98) and Merula (1638–46), following his dismissal from S Maria Maggiore. S Alessandro della Croce and S Alessandro in Colonna, which served two Renaissance suburbs of Bergamo, had modest musical establishments in the early 17th century, including voices, strings and an organ. These churches all exchanged musicians with S Maria Maggiore for special celebrations.

During the 18th and 19th centuries the celebrated Serassi family of organ builders worked in Bergamo in competition with the already established firm of Antegnati at Brescia; the organ at S Alessandro in Colonna (1781) is one of Giuseppe Serassi's most brilliant creations.

The earliest documented opera performance in Bergamo was of Cazzati's *Ercole effeminato*, at the Palazzo della Ragione in 1654. The Teatro Riccardi, Bergamo's earliest permanent opera house, was begun in 1786 and opened on 24 August 1791 with a performance of Piccinni's *Didone*. It burnt down in 1797 but was rebuilt within two years. During the period 1801–9 the repertory was dominated by Mayr's operas, and later Bellini and Verdi staged and conducted their works there; the first Italian performance of Meyerbeer's *L'étoile du nord* was given in 1879 and the repertory also included works by Donizetti and Rossini. The name of the theatre changed to Donizetti to mark the centenary year, 1897, of the city's most famous native composer. In 1937 it achieved greater national importance with the institution of the Teatro delle Novità, a scheme which aimed to stage at least three new Italian operas each year (a list of premières is in *ES*). The Teatro Cerri was constructed of wood in 1797 within the precincts of the Palazzo Vecchio; after ten years it was replaced by the Teatro Sociale, which flourished in the early 19th century under Mayr as an aristocratic venue for residents of the old town (the Società dei Nobili Signori).

Mayr's presence transformed Bergamo's musical life. He came to the city to study with Carlo Lenzi in 1789; Canon Pesenti from Bergamo supported him financially during his studies in Venice, and he became *maestro di cappella* of S Maria Maggiore in 1802, a position he held until his death in 1845. He started by reorganizing the vocal and instrumental ensemble of the church (one soprano, one alto, two tenors, two basses, organ, two first and two second violins, viola, double bass, two oboes and two horns); in 1805 he founded the Lezioni Caritatevoli di Musica, which, after various changes of name, became the Istituto Musicale Gaetano Donizetti in 1897, when it ceased to be attached to the *cappella* of S Maria Maggiore. Mayr's organization of this school established the pattern for music schools throughout Italy. The most famous students included Donizetti, the tenor G.B. Rubini and the cellist Alfredo Piatti. From 1809 to 1824 Mayr was also director of the Teatro Sociale, where he conducted and staged his operas. He promoted performances by amateur chamber musicians (in which he took part himself) and founded the Unione Filarmonica in 1822; it met in the Teatro di S Cassiano (later the Teatro G.S. Mayr). A later chamber music society, the Società del Quartetto, was founded in 1904 as a continuation of the Unione Filarmonica. The Festival Pianistico Internazionale (held in cooperation with Brescia) began in 1964 and the Festival Donizettiano in 1982.

The Museo Donizettiano, founded in 1897 by the Bergamo scholar Cristoforo Scotti, houses autograph scores and early and recent editions of Donizetti's operatic and instrumental music, the house of his birth is also a small museum. The Biblioteca Civica A. Mai contains important early music prints and manuscripts (described in the library's bulletin *Bergomum*, lxxxvii (1992), 67–91 and 157–75; lxxxix (1994), 89–102), and some from the archives of the Misericordia Maggiore, as well as Mayr's personal library, rich in 18th-century manuscript opera scores and his own compositions.

The most important composers born in Bergamo besides Donizetti were P.A. Locatelli and Antonio Lolli.

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JEROME ROCHE/RODOBALDO TIBALDI

**Bergamo, Petar** (*b* Split, 27 Feb 1930). Croatian composer. He studied in Split with Josip Hatze, then at the Belgrade Academy with Rajičić (composition), graduating in 1960, with further studies until 1964, including conducting with Zdravković. From 1965 to 1972 he was an assistant and later lecturer in composition and instrumentation at the Belgrade Academy. He was a music editor at Universal Edition in Vienna from 1973 to 1976. In 1983 he settled in Zagreb.

Bergamo's early music is romantic in style but always guided by a firm structural discipline. The Symphony no.1 (rewritten from an earlier piano sonata) and the overture-fantasy *Navigare necesse est* show his classical leanings, but the strong harmonic language indicates further developments. These were largely realized in the ironical and harsh Symphony no.2 and *Musica concertante*, works notable for their striking atonal harmony, a strong and sometimes violent dramatic sense and brilliant orchestration. Also noteworthy is Bergamo's excellent orchestration of Vojislav Vučković's ballet *Čovek koji je ukrao sunce* ('The man who stole the sun', 1966).

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(*selective list*)

Dramatic: U zemlji lazji [In the Land of Lies] (radio op, 1, D. Lukić), 1954
Orch: Navigare necesse est, ov.-fantasy, 1960; 2 syms., 1961, 1963; *Musica concertante*, 1962; Arco per archi, str orch, 1985; Sax Conc., 1991–3
Choral: Bezimini [The Nameless] (J. Kaštelan), suite, 1954; Rastanak i Podgorski mornari [Farewell and Sailors of Podgora], diptych, 1955; Spiriti eccellenti (M. Čapalija), female chorus, ob, 2 tpt, bells, perc, 1994–6
Chbr and inst: Pf Sonata, 1957; Variazioni sul tema interotto, pf, 1957; Str Qt, 1958; Canzone antiche, wind, 1962; Conc. abbreviato, cl, 1966; Gloria, alla memoria Vincenzo Bellini, 13 str, 1966–84; Espressioni notturne, pf trio, 1967; I colori d'argento, conc., fl, hpd, ens, 1967; Ritrovari per tre, pf trio, 1967; Concerto per una voce, bn, 1975; Canzona da sonar, vn, 1976; Domande senza ripostà, sax, pf, 1996
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NIALL O'LOUGHLIN

**Bergani, Nicolò.** *See* BEREGAN, NICOLÒ.

**Berganza (Vargas), Teresa** (*b* Madrid, 16 March 1935). Spanish mezzo-soprano. She studied in Madrid with Lola Rodriguez Aragon, a pupil of Elisabeth Schumann. She made her début in 1957 as Dorabella at Aix-en-Provence, returning as Rosina, Purcell's Dido, Cherubino, Octavia (*L'incoronazione di Poppea*) and Ruggiero (*Alcina*). In 1958 she sang Isolier (*Le comte Ory*) at the Piccola Scala and Cherubino at Glyndebourne, and made her American début at Dallas as Isabella (*L'italiana in Algeri*). She first appeared at Covent Garden in 1960 as Rosina, then sang



*Teresa Berganza in the title role of Rossini's 'La Cenerentola'*

Cherubino and, during La Scala's 1976 visit, the title role of *La Cenerentola*. She sang at Chicago, the Metropolitan (1967–8), Vienna, Paris and Salzburg; her roles included Cesti's Orontea, Mozart's Sextus and Cherubini's Neris (*Médée*). Her rich creamy voice with its great agility, perfect for the Rossini mezzo-soprano roles, developed a heavier tone and a more dramatic style appropriate to Carmen, which she sang at Edinburgh (1977–8) and repeated at Hamburg, San Francisco, Covent Garden and Paris; and to Charlotte, which she sang at Zürich (1979). She appeared as Zerlina in Joseph Losey's film of *Don Giovanni* (1979). In the 1980s she sang mainly in concerts, and in 1992 she took part in the gala ceremonies in the Olympic Games in Barcelona. Among her many recordings are memorable interpretations of Sextus (*La clemenza di Tito*), Carmen, Rosina and Cenerentola, operas by Falla and a delightful recital of Spanish song. A volume of memoirs, *Flor de soledad y silencio: meditaciones de una cantante*, was published in Madrid in 1984.

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HAROLD ROSENTHAL/R

**Berge, Håkon** (*b* Stavanger, Norway, 22 April 1954). Norwegian composer. He embarked on his career as a composer for the theatre, arranger and conductor even before he graduated from the conservatory in Stavanger and received his diploma in composition from the Norwegian Academy of Music (1986). He has collaborated with leading directors at all the major theatre companies in Norway and also several abroad. He has written music for more than 70 plays. For some years he was also active at the Norwegian Broadcasting Televi-

sion's group for experimental music production and presentation. The group was awarded several prizes, and Berge's TV opera *Gagarin* (1990) on scenes from the life of the first Soviet cosmonaut won acclaim both for its music and innovative use of the visual medium. Berge has been instrumental in moulding Norwegian cultural policy and has held a number of important positions, among which was his chairmanship of the Norwegian Composers Association from 1991 to 1997.

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Dramatic: Movement from Eclipse, ballet, 1984; Gagarin (TV op, J. Bing and T.Å. Bringsvaerd), 1990; Bakkantinnene (incid music, Euripides), 1997

Orch: Coriolan, conc., tpt, sym. band, 1981; Landskap. Åpent. Stille [Landscape. Open. Quiet], 1982; Signal, chbr orch, tape, 1986; Trombel, trbn, brass band, 1990; (four unexpected dances), brass band, 1994; The Great Color-Gobbler March, brass band, 1996; Indian Song Book, S, orch, 1996

Chbr: Suite, brass qnt, 1978; Wave, trio, ob, vc, hpd, 1983; Rain-Dance, ob, cl, bn, 1985; Signal II, 14 brass insts, perc, 1986; Girlander, accdn, 1991; Shimmer: Erindring, pf, chbr ens, 1993; Nanawatai, 3 perc, 1994

Vocal: Kitairon (Sophocles), male chorus, tape, 1985; Windows, choir, tape, 1986

ARVID O. VOLLSNES

**Bergeijk, Gilius van** (*b* The Hague, 7 Nov 1946). Dutch composer. From 1966 to 1972 he studied the oboe and the alto saxophone at the Hague Conservatory; there he also studied composition with van Baaren and electronic music with Raaijmakers. In 1972 he began lecturing on electronic music at the Conservatory. He has also held various administrative positions in the field of Dutch music. In 1987 he was awarded the Ooyevaer Prize.

Van Bergeijk has composed both instrumental and electronic music including works for ballet, film and theatre. His music, often tragic and bitter in its effect, often uses deconstructive procedures and he often selects well-known works for this treatment in order to make the process understandable to the listener. *Demontage*, for example, incorporates themes by Handel and Thelonious Monk, while *Over de dood en de tijd* is based on Schubert's *Der Tod und das Mädchen*. Instead of using modern digital techniques in his electronic pieces he restricts himself to analogue splicing methods. He does this out of a craftsmanlike conviction that the imperfection of manual work gives the music its necessary vitality.

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El-ac: Over de dood en de tijd (after Schubert: *Der Tod und das Mädchen*), A, pf, org, elecs, 1980; De roep [The Shout], 1982; Pro juventute, 1985; Sym. der duizend, (alfabetisch), 1992; Een lied van schijn en weezen [A Song of Appearance and Essence], 1993; You are my Fairy Queen Dearest (van Bergeijk), 1v, pf, 1995

Other: D.E.S., tape, 1967–8; Demontage, 6 pieces, 1993–8

Principal publisher: Donemus

JACQUELINE OSKAMP

**Bergen.** City in Norway. During the 16th century art music there was cultivated by the church, the grammar school and the official town musicians. Nils Mogensson (*c*1530–66) was the first organist at the cathedral. The first known contract for a town musician is dated 1591, although the post seems to have been well established by that time. Of the 18 town musicians appointed before 1848 (when the appointment was discontinued) the following were outstanding: L.J. Nattheide (appointed 1591), Povel Krøpelin (1669; *d* 1706), Rudolph Grip (1685; *d* 1716), O.P. Rødder (1789; *d* 1806) and F.G. Schediwy (1837–48). In 1671 Bergen appointed its first director of music, Peder Mogenssøn Wandel, who was succeeded by Søren Pedersen (from 1681), Anders Eckhoff (*d* 1718), Peder Stub (from 1719; *d* 1747) and Diderich Warnicke (*d* 1766). From the 16th century to the 18th the church choir consisted of grammar school pupils. Under Søren Linstrup (headmaster from 1696 to 1702) a series of church music dramas was performed.

In 1765 the Harmonien music society founded its own orchestra in Bergen, the Harmoniske Selskab (Harmonic Society), the first of its kind in Norway. Initiated by Jens Boalth and Claus Fasting, the orchestra had 20 members and gave weekly concerts of symphonies, chamber music and choral works. The first conductor was Samuel Lind (1765–9); his successors included Rødder (1785–1805), Ferdinand Rojahn (1856–9), A. Fries (1859–62 and 1864–73), Grieg (1880–82), Halvorsen (1893–9), Harald Heide (1905–48), Olav Kielland (1948–52), Arvid Fladmoe (1958–61), Karsten Andersen (1964–84), Aldo Ceccato (1984–90) and Dmitri Kitaienko (from 1990). In 1987 the orchestra (until then called the Musikselskab Harmoniens Orkester) was reorganized as the Bergen PO, with its own choir; in 1995 the orchestra and choir each had about 90 members. The orchestra has toured in Italy and elsewhere in Europe, as well as in the USA and Japan (1993).

The theatre Den Nationale Scene was founded in 1850 by the violinist and composer Ole Bull, and until the end of the 19th century many music dramas and operas were performed there by visiting companies. From 1894 Den Nationale Scene and Harmonien collaborated closely. The theatre had its own orchestra from 1902 to 1918. Opera Bergen, established in 1982, presents two major productions a year, using both professional and amateur performers.

The Bergen Festival was inaugurated in 1953. Each year a number of symphony, chamber, church and jazz concerts are held, as well as theatre and ballet performances, folklore and art exhibitions, in which both Norwegian and foreign artists participate. In 1953 the festival consisted of 22 events, but by the 1990s the annual number of events had risen to about 100. The director from 1994 was Ole Wiggo Bang. A large concert hall, the Grieghal, was opened in 1978.

The Bergen Musikkonservatorium was opened in 1905, on the initiative of T. Castberg. The first Norwegian music college was founded in Bergen in 1852 by the German-Norwegian composer Friedrich Vogel. The teacher-training college in Bergen opened a music department in 1958.

The city has several chamber music groups, including the Bergen Kammermusikforening (Chamber Music Society, founded 1935). The ensemble BIT20, established in 1989, specializes in contemporary music. Amateur music societies include the Bergen Handelsforenings Orkester (Trade Union Orchestra, 1941), and a number of choral societies, among them the Bergen Haandverks og Industriforbunds Sangforening (1847), the Søraas Kor (1882) and the Concordia society (1923). The Bergen Domkantori choir (founded 1971) has won prizes in Norway and

abroad. The city also has several military bands. A piano factory was opened in Bergen in 1896 by Jakob Knudsen.

Composers who have worked in Bergen include Bull, Grieg, Sverre Jordan and Harald Saeverud. Troldhaugen, Grieg's home, was completed in 1885, and remains as it was during the composer's lifetime, as a museum, augmented by a visitor centre and a recital hall, where chamber concerts are held during the annual festival. A collection, established in 1906, of Grieg's manuscripts and letters is in the Bergen public library (*N-Bo*). The 150th anniversary of Grieg's birth in 1993 prompted a series of cultural events.

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KARI MICHELSEN

**Bergen, Gimel** [Berg, Joachim; Montanus] (*b* Lübeck, *c*1540; *d* Dresden, 1597). German printer. After apprenticeship with Jakob Lucius in Rostock and Johann Eichorn in Frankfurt an der Oder, he moved to Dresden, working at first with Matthäus Stökel. His music printing began in 1570 with vocal collections by Matthaeus Le Maistre and Antonio Scandello, followed by several Lutheran hymnals. After his death the press was continued by his widow and heirs, including his son Gimel II (*fl* 1610–37, made Hofbruckdrucker in 1616), then Gimel III (*fl* 1640–43), Christian and Melchior (*fl* 1643–88), Melchior's son Immanuel (*fl* 1688–93) and eventually Melchior's son-in-law, Johannes Riedel (*fl* 1688–1716). Their most ambitious and best-executed printing coincides with their finest music. Editions of Heinrich Schütz began to appear in 1618, including the *Psalmen Davids* (1619) and the second and third parts of the *Symphoniae sacrae* (1647, 1650, the first having been issued earlier in Venice). Other major works are the dance music (1527–8) of Carlo Farina and the dialogues (1645–71) of Andreas Hammerschmidt, the latter often with the printer Georg Beuther in nearby Freiberg. Wolfgang Seiffert (*fl* 1624–55), who married Hedwig Bergen, Gimel II's daughter, and his son Gottfried (*fl* 1655–*c*1662) are named in joint imprints and alone on works of Farina, Hammerschmidt and Schütz, notably Schütz's *Psalmen Davids* of 1661. (*BenzingB*)

DONALD W. KRUMMEL

**Berger, Andreas** (*b* Dolsenhaim, nr Altenburg, Saxony, 1584; *d* Ulm, 10 Jan 1656). German composer, singer and teacher. His father having left him little in the way of worldly goods, he went as a young man to Schwandorf, Nördlingen, and then to Augsburg, where his first publication appeared in 1606. The title 'Kaiserlicher Notar', which he held from 1624, indicates a legal training. At the end of 1606 he was appointed a tenor in the Stuttgart court chapel and in 1608 acted also as composer to the duke, Johann Friedrich; however, his application for the post of Kapellmeister was unsuccessful. Despite a contemporary report that he was 'a good musician and a fine composer', he was dismissed in 1612 when the number of singers in the chapel was reduced. After this he appears to have employed his talents in various directions. Until 1624 he worked as *Präzeptor* and music director at Bopfingen, near Nördlingen; then for ten years he was Kapellmeister and probably also official scribe to Count Ludwig Eberhard of Öttingen before returning to Augsburg in 1634 to become the town's official secretary. He was town clerk of Leutkirch, near Memmingen, from 1635 until in 1641 he moved to Ulm, where he worked as clerk of the court until his death.

Berger composed both sacred and secular vocal music. The 1606 book of *Harmoniae* contains 32 motets in four to eight parts, of which those for fewer voices adhere strongly to the polyphonic style of the late 16th century. Those based predominantly on flowing counterpoint are musically the most effective, for Berger's attempts to use shorter, pointed motifs as a basis for imitation are less successful. However, he handled other progressive features more ably; these include passages of homophony, which are specially strong when used antiphonally in the double-choir pieces; some imaginative word-painting, including quite startling discords; and an extensive use of sequences showing tonal feeling, which are found alongside traces of modal influence. The general layout of these motets shows a certain affinity with similar works by H.L. Hassler that were published in Augsburg at the time. Berger wrote his collection of secular lieder of 1609 to compensate for what he felt to be a comparative lack of German songs, as opposed to those in Latin and Italian; they are simple strophic pieces. The ten-part antiphon setting *Da pacem, Domine* of 1635 is his most mature surviving work; it displays effective contrasts in sonority and texture and in the treatment of the text, as well as strong reminders of the polychoral style of Giovanni Gabrieli.

WORKS

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A. LINDSEY KIRWAN/STEPHAN HÖRNER

**Berger, Arthur (Victor)** (*b* New York, 15 May 1912). American composer and critic. Between the ages of 11 and 16 he studied the piano and his first compositions were written while he was in high school. From 1928 to 1930 he attended the City College, CUNY; he received his first formal instruction in composition at New York University (BS 1934). In these years he became acquainted with the avant garde (Ives, Varèse, Cowell) and joined the Young Composers Group, formed by Copland. As a

fellowship student he enrolled in the Longy School of Music (1935–7) and concurrently attended Harvard (MA 1936), where he was taught by Piston, A.T. Davison and Leichtentritt. During the years 1937–9 he studied in Paris with Boulanger. He then taught at Mills College (1939–42) and also studied composition with Milhaud, who helped him secure a commission to write a woodwind quintet for members of the San Francisco SO. Berger subsequently taught at Brooklyn College (1942–3), the Juilliard School and Brandeis University (from 1953); in 1979 he became a member of the faculty of the New England Conservatory, from whose composition faculty he retired in 1998. Long active as a writer and editor, he has been music critic for the *Boston Transcript* (1943–7), *New York Sun* (1943–6) and *New York Herald Tribune* (1946–53); served as editor of the *Musical Mercury* (1934–7) and *Perspectives of New Music* (1962–3), of which he was a co-founder; and contributed articles to many journals, notably *Modern Music*, *Saturday Review*, *Atlantic Monthly*, *High Fidelity* and *Score*. He also wrote a monograph on Copland (1953). Among his awards have been an American Council of Learned Societies grant (1936), a Fulbright scholarship (1960), and a Guggenheim Fellowship (1975–6). He is a member of the American Academy of Arts and Sciences and of the Institute of the American Academy and Institute of Arts and Letters.

While in Paris (1937–9) Berger's interest in Stravinsky's music was heightened and this had considerable influence on the development of his style, leading to the publication of several articles on Stravinsky's music. Berger is almost invariably categorized as a Stravinskian neo-classicist with regard to his music of the period 1940–57 and as a serial or post-Webern composer for his later works. Although he has admitted the early influence of Stravinsky and Schoenberg, particularly of the latter's *Die glückliche Hand* and Piano Suite op.25, it is simplistic to classify him in this way, for he has developed his own procedures that lend special and highly effective qualities to his music. Paramount is a concern with musical space, both vertical and horizontal. To maintain the clarity of vertical pitch relationships he uses a lean, spare texture; horizontal connections are delineated by wide-spaced leaps. In his vocabulary of linear procedures, 7ths and 9ths are commonplace and function as they would in traditional tonal music; they are not used 'as a means of speaking in a raised voice' (Berger). Rhythmically fragmented lines also contribute to the openness of the textures. Berger's concern with the structuring of musical space does not spring from an interest in the abstract, nor is it the result of formulaic manipulations; he believes simply that such treatment enhances the beauty of pitch relationships and sonorities.

During the early 1950s Berger's harmonic idiom was essentially diatonic, but because he often displaced the elements of chords, exploding them by means of fragmentation, vertical octave spacings, or delayed progression, his music hardly seemed diatonic. Comparisons with Webern undoubtedly stemmed from his use of such techniques, yet the diatonic skeleton of his music provided a connection with Stravinskian neo-classicism; indeed, Babbitt used the term 'diatonic Webern' in a review of the Duo for cello and piano (1951) and Berger himself hinted at a merging of the two styles in his work when he described the Chamber Music for 13 players (1956) as 'neoclassic twelve-tone'. His Five Pieces for piano (1969) display a sophisticated arsenal of procedures, including the use of combinatorial sets as well as refined techniques of pitch selection and registration. In a number of works he has used a group of five source-trichords whose pitch classes both provide vertical sonorities and are arpeggiated as melodic fragments.

Since 1961, when he wrote the Three Pieces for two prepared pianos, Berger's music has tended to be less rigorously systematic in its serialism. In his words, 'cells, often of a tone-cluster variety', are used to create vertical organization in which individual pitch classes are dispersed by means of widely shifting octave dispositions. Since 1958 his output has not been large; at the same time he has shown increasing stylistic independence. Having ended his reliance on dodecaphony and neo-classicism, he derives new constraints and assumptions for each work in order to replace those previously provided by external procedures. Indeed, an increased attention to the use of instrumental colour has been noted by his friend, the artist Robert Motherwell.

Later in life Berger has paid considerable attention to the revisions of earlier works, utilizing a variety of techniques which range from re-composition to the simultaneous overlay of new materials. He considers these revisions to be collages based on the earlier pieces.

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CHARLES H. KAUFMAN

**Berger, Christian** (*b* Freiburg, 13 Dec 1951). German musicologist. He studied the violin and music education at the Musikhochschule in Freiburg and musicology at Freiburg University with Eggebrecht. After completing the state examination at the Hochchule in 1975, he continued his musicological studies with Dahlhaus and Rudolf Stephan in Berlin and with Reckow and Krummacher in Kiel, where he worked as an assistant (from 1980) and later senior assistant (until 1994). He took two postgraduate degrees at Kiel: the doctorate in 1982 with a disseration on Berlioz's *Symphonie Fantastique*, and the *Habilitation* in 1989 with a study on French 14th-century chanson. In 1995 he was appointed professor and head of the music department at Freiburg University and he became an editor at the *Musikforschung* in 1998. His research focusses on late medieval music, late Baroque instrumental music, 18th- and 19th-century French music, Liszt's symphonic poems and Webern. One of his major achievements has been exploring the implications which the medieval hexachord-based teaching system has for the polyphonic writing of the Middle Ages. Based on his investigations of this neglected area of medieval music history, he has been able to provide new and often surprising insights into the compositional processes of this repertory.

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LORENZ WELKER

**Berger, Erna** (*b* Cossebaude, nr Dresden, 19 Oct 1900; *d* Essen, 14 June 1990). German soprano. After studying in Dresden, she was engaged by the Dresden Staatsoper, making her début as First Boy (*Die Zauberflöte*) in 1927. She sang at Bayreuth (1929–33) as the Shepherd in *Tannhäuser*, the First Flowermaiden and the Woodbird. Her first Salzburg appearance (1932) was as Blonde, her last (1953–4) as Zerlina. She made her Covent Garden début in 1934 as Marzelline, returning in 1935 and 1938, when she sang Queen of Night, Konstanze and Sophie. She sang again in London in 1949, and in that year made her Metropolitan début as Sophie (performance preserved on disc). She continued to appear in Germany and Austria until the end of the 1954–5 season. On her retirement from the stage she devoted herself to lieder, giving her final public recital in Munich in 1968. Berger's voice retained its youthful freshness throughout her career; her Queen of Night and Konstanze were considered peerless, and her purely sung, innocent Gilda was one of the best of its day. Among her recordings are the Queen of Night, Gilda and Zerlina (on film, 1954); she also made many notable recordings of lieder.

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HAROLD ROSENTHAL/ALAN BLYTH

**Berger, Francesco** [Francis] (*b* London, 10 June 1834; *d* London, 26 April 1933). English pianist and composer. The son of a businessman from Trieste, Berger's early teachers in London were Adolf Gollmick (piano) and Raffaello Paravivini (composition). In 1848 he went to Trieste where he studied piano with Aegidius Karl Lickl and composition with Luigi Ricci. Together with Alberto Randegger, Giuseppe Rotta and Alberto Zelman (all pupils of Ricci), he composed an opera, *Il lazzarone*, which was produced at the Teatro Mauroner in Trieste on 23 August 1851. During his time in the city he composed a comic opera, *I ciarlatani*, and a mass with orchestral accompaniment which was performed in the cathedral of S Giusto, and also produced operas by Bellini and Donizetti in his role as *maestro concertatore* at one

of the theatres. In about 1852 Berger decided to continue his studies in Leipzig, and took private lessons there with Moritz Hauptmann and Louis Plaidy. In 1855 he returned to London and established himself as a teacher of piano, appearing as soloist in concerts in London and the provinces. He became a friend of Charles Dickens, and composed the music for Dickens's productions of two plays by Wilkie Collins, *The Lighthouse* (1855) and *The Frozen Deep* (1857). In August 1857 *The Frozen Deep* was performed in Manchester with Berger conducting. He married the contralto Annie Lascelles (*d* 1907) in 1864. Between 1868 and 1908 Berger organized unique classes in London for the study of chamber music with piano, known as the 'Après-midi instrumentales'. From 1886 he was on the staff of the RAM and from 1887 he also taught at the GSM. He was a member of the Philharmonic Society from 1871, a member of its directorate (1880–1912) and its honorary secretary (1884–1911).

Berger composed over 100 light piano pieces, and almost the same number of short vocal pieces. His partsong *Night, lovely night* had a considerable vogue, and his *First Steps at the Pianoforte* (1894), published in Novello's series of music primers, was popular as a piano method. He left two books of memoirs, *Reminiscences, Impressions and Anecdotes* (London, 1913) and *97* (London, 1931), which contain many interesting sketches of contemporary musicians personally known to him. He also published a useful book of musical expressions with translations into French, German and Italian (London, 1921).

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ROSEMARY WILLIAMSON

**Berger, Ludwig** (*b* Berlin, 18 April 1777; *d* Berlin, 16 Feb 1839). German composer and pianist. The son of an architect, he spent his youth in Templin and Frankfurt, where he studied the flute and piano and composed over 100 pieces, most of them songs. In 1799 he undertook a composition course with Gürrlich in Berlin; a projected course under J.G. Naumann in Dresden two years later was prevented by the latter's death, and Berger composed a cantata in his memory. On his return to Berlin he became friendly with Clementi, with whom he visited Russia in 1804. Berger remained in St Petersburg for eight years, learning much from a close acquaintance with the music of Field. There he also married, but his wife died within a year. In 1812, Napoleon's advancing army forced him to flee to London. The public received his piano playing enthusiastically, but homesickness drew him back to Berlin in 1815 when the Treaty of Versailles had been signed. He lived there until his death, an eminent teacher whose pupils included the young Mendelssohn, as well as Taubert and Henselt, but an increasingly embittered man: his career as a virtuoso had been curtailed in 1817 by a nervous disorder of the arm, and his music never attained the popularity he felt it deserved. In 1819 he founded the Jüngere Berlin Liedertafel with B. Klein, Ludwig Rellstab and G. Reichardt, in opposition to the earlier Berlin Liedertafel of C.F. Zelter.

As a composer Berger made his chief mark as a later exponent of the Berlin Song School, and he published over 160 solo songs. He was the first to set Wilhelm Müller's texts for 'Die schöne Müllerin' in 10 Gesänge op.11, as a participant in Müller's original Liederspiel. His works, extending to 55 opus numbers, also include a piano concerto in C, seven piano sonatas, partsongs, 29 studies (the 12 Etudes op.12 being the best known), a quantity of didactic piano works, variations, marches and rondos, and even unfinished operas. His piano style, especially in the works written between 1800 and 1810, reflects that of Beethoven; the *Sonata-Pathétique* in C minor op.7, for example, not only borrows title and key from Beethoven's op.13, but also adopts his scheme of interpolating its slow Introduzione into the subsequent Allegro. Berger's Sonata op.18, also in C minor, is based entirely on a six-note motif pervading all three movements with an insistence that quickly becomes wearisome; that the experiment was made at all, however, indicates an original mind and a willingness to attempt complex technical problems. In his later works, lyricism supersedes motivic preoccupations, and it is in his capacity as a 'singing' piano composer that his greatest influence on Romantic piano music can be seen: Mendelssohn's *Lieder ohne Worte* stem directly from Berger's Etudes, opp.12 and 22, as a comparison between Berger's op.12 no.11 in G minor and Mendelssohn's op.38 no.2 in C minor confirms.

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RICHARD KERSHAW/MICHAEL MUSGRAVE

**Berger, Roland** (*b* Berlin, 16 June 1937). Austrian horn player. The son of Hans Berger, first horn player in the Vienna PO, he studied with Gottfried von Freiberg, whom he was to succeed as the orchestra's principal horn in 1962. He established his reputation leading the horns in Solti's recordings of Wagner's *Ring*; his rendering of the solo horn call in Act 2 of *Siegfried* was recognized as a definitive interpretation. Paradoxically, in Wagner and Bruckner he was to specialize not as first horn but as leader of the Wagner tuba quartet. His playing of the Vienna F horn was marked by great strength, solid warmth and a declamatory exactness; the standard of playing he set on this instrument, which is notably more unpredictable than one of more modern design but whose tonal qualities are unrivalled, has ensured the F horn's survival (at one time under threat) as the instrument of the Vienna PO. Berger retired from the orchestra in 1992 to devote himself to passing on the Vienna horn tradition as professor at the Vienna Hochschule für Musik.

OLIVER BROCKWAY

**Berger, Roman** (*b* Cieszyn, 9 Aug 1930). Slovak composer, writer on music and pianist of Polish birth. During his schooling in Český Těšín he took theory, piano and organ lessons with Jan Gawlas. He entered the Katowice State Higher School of Music in 1949, and from 1952 continued his piano studies under Kafenda and Štefan Németh-Šamorínsky at the Bratislava Academy of Music and Dramatic Art. After a period working as a pianist and

piano teacher, he returned to the Academy in 1961 to study composition with Dezider Kardoš; his graduation piece, *Transformácie* (1965), became one of the most important Slovak works of the 1960s. He then worked as a piano teacher at the Conservatory in Bratislava and as a sound technician for Czechoslovak television; he was a lecturer at the Academy of Music (1969–71), and in 1976 he joined the staff of the Institute of Art History at the Slovak Academy of Sciences. The period of 'normalization' in Czechoslovakia after 1968 barred Berger from suitable employment in the years 1971–6. He remained at the Institute until 1991 when he joined the board of the contemporary music festival Melos-Ethos. In 1988 he was awarded the Herder Prize for his achievements in composition and music theory.

All his early works, without exception, are for piano, and are inspired above all by music of the Second Viennese School, and the ideas of Boulez and Adorno. His student compositions, in particular *Suita v starom slohu* ('Suite in Olden Style') and *Transformácie*, display considerable maturity and individuality. Within the four-movement symphonic structure of the latter piece, Berger tackled the problem of integration as viewed by the avant garde: the issue of strict organization versus random structure, and of rational construction versus intuitive composition. The three solo pieces that followed – *Konvergencie* I–III (1969–75) – seemed to focus on reconstructing the compositional process itself: they feature the audible transformation of a sequence of randomly selected notes. In addition to defining the space between music and non-music, Berger sought to bridge the gap between traditional and avant-garde approaches. In his unpublished theory of modern harmony, 'Logické základy harmonického systému', he sought, following the example of Xenakis, to systematize algebraically the harmonic series, an exercise that had direct bearing on *Memento po smrti Miroslava Filipa* ('Memento on the Death of Miroslav Filip') for orchestra (1973).

During the late 1950s and early 60s Berger also developed an interest in experimental music. One of the earliest exponents of electronic music in Slovakia, he realized a number of scores for radio and film before creating his first independent piece for the medium, *Elégia in memoriam Ján Rúčka* (1969), which was conceived during the heyday of the Experimental Studio at Czechoslovak Radio. His greatest achievement using electronics, however, is *Epitaf pre Mikuláša Kopernika* ('Epitaph for Nicolaus Copernicus', 1972), which combines orchestral sounds with their electronic transformation.

During the period of 'normalization' and beyond, Berger slowly rejected the ideas and principles of the avant garde in favour of a more semantic approach. His organ pieces *Exodus* II and IV ('Finale', 1981–2) represent the culmination of this development on a purely musical level. Another work from this period, *De profundis* for bass voice, piano, cello and live electronics (1980), is a setting of verses which treat of the moral dilemma of 20th-century man who is forced by circumstance to become both executioner and victim. Later works have meditative qualities, and some a harmony that suggests sacredness.

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(*selective list*)

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VLADIMÍR GODÁR

**Berger, Theodor** (*b* Traismauer, Lower Austria, 18 May 1905; *d* Vienna, 21 August 1992). Austrian composer. He studied at the Vienna Music Academy (1926–32), where his teachers included Franz Schmidt and Hubert Kessler. Understanding music to be a state of nature or a portrayal of experiences in the natural world, he composed sound pictures linked to clearly defined instrumental ensembles. His melodies developed as the result of the

sounds involved, rather than vice versa. 'Scivolando', for example, the first movement of the *Sinfonia parabolica* (1956), portrays skiing; *Hydromelos* (1965), reproduces sounds heard when diving. Although Berger wrote almost exclusively for the orchestra, his occasional use of the voice (*Frauenstimmen im Orchester*, 1959) was consistent with his emphasis on tone colour. After moving to Berlin during the 1930s, he adopted some of the ideas of the Neue Sachlichkeit, particularly those that accommodated his fondness for motor rhythms ('Sägewerk' and 'Werkstattrhythmen' from *Impressionen*, op.8, 1938). He returned to Vienna in 1939. His music did not receive its greatest exposure, however, until after World War II. Wilhelm Furtwängler and Karl Böhm were among his supporters.

WORKS

(*selective list*)

Ballet: Heiratsannoncen, Salzburg, 1958

Orch: Malinconia und Rondo giocoso, op.5, str, 1933; Impressionen, op.8, 1938; Rhapsodisches Duo, vn, vc, orch (1939); Chronique, 1940; Rondo ostinato, wind, perc, 1940; Legende von Prinz Eugen, op.11, 1941; Ballade, op.10 (1942); Homerische Symphonie, 1946–8; Concerto manuale, 2 pf, mar, metallophone, str, perc, 1951; Musikalischer Nachrichtendienst, 1953; Symphonischer Triglyph, 1953, rev. 1958; La parola, 1955; Sinfonia macchinale, 1956; Sinfonia parabolica, 1956; Jahreszeiten, sym., 1957; Vn Conc., 1963; Fonofolium, 1987

Choral: Musik zu Goethes Faust II, chorus, orch, 1949; Frauenstimmen im Orchester, 6 female vv, hp, str orch, 1959; Divertimento, 6 male vv, 7 wind, perc, 1970

Other works: Str Qt no.1, 1930; Str Qt no.2, e–E, op.2, 1932; film, radio and TV scores, incl. Hydromelos, 1965

MSS in *A-Wn*

Principal publishers: Universal, Sikorski, Ries & Erler

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H.A. Fiechtner: 'Theodor Berger', *ÖMz*, xii (1957), 249–53

SIGRID WIESMANN

**Berger, Wilhelm (Reinhard)** (*b* Boston, 9 Aug 1861; *d* Jena, 15 Jan 1911). German composer, pianist and conductor. He was taken to Germany at the age of one and grew up in Bremen, his father's native town, where he studied the piano and harmony with Wilhelm Kallmeyer. From 1878 to 1882 he attended the Berlin Hochschule für Musik, studying composition with Friedrich Kiel, the piano with Ernst Rudorff and score-reading with Woldemar Bargiel. As early as 1878 some of his lieder and piano works were published by Praeger and Meier in Bremen. In 1888 he married the singer Isabella Oppenheim and became a teacher at the Klindworth-Scharwenka Conservatory. He made successful appearances as a concert pianist and as the conductor, from 1899, of the Musikalische Gesellschaft in Berlin. In 1903 he became a member of the Berlin Akademie der Künste and succeeded Fritz Steinbach (on Steinbach's own recommendation) as court Kapellmeister at Meiningen. The stimulating activities of that post were troubled, after 1906, by his strained relationship with Duke Georg III. Max Reger became Kapellmeister on Berger's death.

As a composer Berger represents a link between the harmonic language of Brahms and that of Reger. In his day he was known chiefly for his lieder, choral works and piano muisc; he gained recognition for his work in 1898, when his chorus *Meine Göttin* and his String Quintet won prizes and his Symphony no.1 was performed in Meiningen under Steinbach. Some of his chamber music was performed at the Monday Popular Concerts in London in January 1904. His chamber music has recently been revived, but his works for chorus and orchestra, praised by his contemporaries, are forgotten.

WORKS

Catalogue: *Wilhelm Berger-Katalog: vollständiges Verzeichnis sämtlicher im Druck erschienenen Tonwerke und Bearbeitungen*, ed. W. Altmann (Leipzig, 1920)

INSTRUMENTAL

Orch: Dramatische Tondichtung, ov., op.33, unpubd; Konzertstück, pf, orch, 1888, unpubd; Sym., B♭, op.71 (Leipzig, 1899); Variationen und Fuge über ein eigenes Thema, f, op.97 (Leipzig, 1910); Sym., b, op.80 (Berlin, 1912)

Chbr: Fantasiestück, D, vn, pf, op.4 (Bremen, 1880); Sonata, d, vc, pf, op.28, 1880 (1930); Pf Trio, 1881–2, unpubd; Sonata, A, vn, pf, op.7 (Bremen, 1882); Pf Qt, A, op.21 (Bremen, 1887); Sonata, F, vn, pf, op.29 (Leipzig, 1888); Str Trio, g, op.69 (Berlin, 1898); Sonata, g, vn, pf, op.70 (Berlin, 1898); Str Qnt, e, op.75 (Berlin, 1899); Trio, g, cl, vc, pf, op.94 (Leipzig, 1905); Pf Qnt, f, op.95 (Leipzig, 1905); Pf Qt, c, op.100, unpubd; Serenade, 12 wind insts, op.102, 1910, unpubd

Kbd: Kleine Suite, a, hmn, op.56 (Berlin, 1894); Variationen und Fuge über ein eigenes Thema, e, 2 pf, op.61 (Berlin, 1896); 111 solo pf works, incl. Sonata, B, op.76 (1899), Variationen und Fuge über ein eigenes Thema, op.91 (1904), 7 Kompositionen, op.99 (1909), Klavierstücke, intermezzos, Humoresken, caprices, studies, etc.

VOCAL

Alt-Heidelberg (op, P.O. Höcker), mentioned by Altmann

Choral with orch: Gesang der Geister über den Wassern (J.W. von Goethe), 4vv, op.55 (Berlin, 1893); Meine Göttin (Goethe), male vv, op.72 (Leipzig, 1898); Euphorion: Szene aus Goethe's Faust II. Teil, solo vv, mixed chorus, op.74 (Berlin, 1899); Die Tauben (G. Hauptmann), S, Mez, mixed chorus, op.83 (Leipzig, 1902); An die grossen Toten (G. Schüler), mixed chorus, op.85 (1903); Der Totentanz (Goethe), 4vv, op.86 (Leipzig, 1903); Sonnenhymnus (Zoozmann), Bar, mixed chorus, op.106 (Leipzig, 1912); Heldenklage, 1889, Gesang der Erynnien, both unpubd, mentioned by Altmann

Several choral works with pf acc, for unacc. chorus, for female vv and for unacc. male vv

Solo vv, pf: Trios, op.84; 3 Duets, S, Bar, pf, op.38; 24 Volkslieder, Mez, Bar/A ad lib, pf (Berlin, 1901); 8 nordische Volkslieder, Mez, Bar/T, pf (Berlin, 1909); 191 solo songs, numerous op. nos., 14 arr. 1v, orch

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*NDB* (W. Kahl)

E. Krause: 'Wilhelm Berger', *Monographien moderne Musiker*, ii (Leipzig, 1907), 40–51

G. Ernest: *Wilhelm Berger: ein deutscher Meister* (Berlin, 1931)

K. Reinhardt: 'Unbekannte Briefe des Herzogs Georg II. von Sachsen-Meiningen aus den Jahren 1904–1910 an den Hofkapellmeister Wilhelm Berger', *Mf*, xl (1987), 135–49

K. Reinhardt: *Eine Musiker-Jugend in Bremen: die Wiederentdeckung des Komponisten Wilhelm Berger (1861–1911)* (Bremen, 1989)

R.J. PASCALL/IRMLIND CAPELLE

**Berger, Wilhelm Georg** (*b* Rupea, Braşov district, 4 Dec 1929; *d* Bucharest, 8 March 1993). Romanian composer and musicologist. He studied at the Bucharest Conservatory with Alexandru Rădulescu (viola), Ion Şerfezi (theory and solfège), and Vancea (history); he also took private lessons with Cecilia Niţulescu-Lupu and Anton Adrian Sarvaş (violin) and Benjamin Bernfeld (chamber music). After beginning his career as a violinist in the Enescu PO (1948–58) and the Composers' Union Quartet (1953–6) he turned to musicology and composition. He received national and international prizes for composition, and in 1968 he was elected secretary of the Romanian Composers' Union. As a composer he was quick to acquaint himself with new developments, but his work remained rooted in the Romanian national tradition, with dominant neo-classical and lyrical traits. The symphonies show a

continuing search for variety; their dramatic moments are sometimes pushed to the monumental, as in the Third and the Fifth. His chamber works and concertos alike display virtuoso writing for the violin. Some of his most specifically Romanian music is in the works to texts by Mihai Eminescu. During his later years he embarked on a prolific study of aesthetics and musical form, producing over 20 publications.

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(*selective list*)

21 syms.: 'Lirica', 1960; 'Epica', 1963; 'Dramatica', 1964; 'Tragica', 1965; 'Musica solemnis', 1968; 'Armonia', 1969; 'Energia', 1970; 'Luceafărul' (M. Eminescu), chorus, orch, 1971; 'Fantasia', 1974; Sym. no.10, org, orch, 1975; 'Sarmizegetusa', 1979; 'La steaua', 1978; 'Simfonia Solemnis', 1980; 'B–A–C–H', 1985; 'Anul pacii', 1986; 'Dimensiuni decshise', sym. cycle [nos.16–21], 1987–92

Other orch: Conc., str, 1960; Vn Conc., 1965; Vc Conc., 1967; Meditations-variations, chbr orch, 1968; Variations, wind, 1968; 2 Vn Conc., 1968; Music for Fl, Orch, 1972; Conc., vn, vc, orch, 1977; Conc., vn, va, orch, 1978; Cl Conc, 1979; Solo Organ Conc., 1981; Pf Conc., 1986

20 str qts, 1954, 1956, 1957, 1959, 1961, 1965, 1966, 1966, 1967, 1967, 1967, 1967, 1979, 1980, 1983, 1986, 1988, 1990, 1991, 1993

Sonatas: va, pf, 1957; vn, pf, 1958; pf, 1962; va, vc, 1962; vn, 1963; fl, va, vc, 1965; vn, va, 1967; vc, 1967; va, 1968; solo va, 1968; org, 1979; solo fl, 1985

Vocal: Stefan Furtună (orat, G. Dan), 1958; Dintre sute de catarge [Rising Stars] (cant, Eminescu), 1973; Faust (orat, J. Goethe), 1981

Principal publisher: Muzicală

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*Muzica simfonică barocă-clasică*, i (Bucharest, 1967)
*Cvartetul de coarde de la Haydn la Debussy* (Bucharest, 1970)
*Muzica simfonică romantică: 1830–1890*, ii (Bucharest, 1973)
*Muzica simfonică romantică-moderna: 1880–1930*, iii (Bucharest, 1974)
*Muzica simfonică moderna-contemporana: 1930–1950*, iv (Bucharest, 1976)
*Muzica simfonică contemporana: 1950–1970* (Bucharest, 1977)
*Cvartetul de coarde de la Reger la Enescu* (Bucharest, 1979)
*Dimensiuni modale* (Bucharest, 1979)
*Estetica sonatei clasice* (Bucharest, 1981)
*Estetica sonatei romantice* (Bucharest, 1983)
*Estetica sonatei moderne* (Bucharest, 1984)
*Estetica sonatei baroce* (Bucharest, 1985)
*Estetica sonatei contemporane* (Bucharest, 1985)
*Teoria generala a sonatei* (Bucharest, 1986)

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V. Cosma: 'Berger, Wilhelm Georg', *Sohlmans Musiklexikon*, ed. H. Astrand (Stockholm, 2/1975–9)
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V. Cosma: *Muzicieni români: lexicon* (Bucharest, 1970), 64–6
M. Popescu, ed.: *Repertoriul general al creatiei muzicale romanesti*, i (Bucharest, 1979); ii (Bucharest, 1982)
V. Cosma: *Muzicieni din Romania*, i (Bucharest, 1989)

VIOREL COSMA

**Bergerette (i)** (Fr.: 'little shepherdess', 'pastoral song'). (1) A kind of song in the 15th century, first found in a text manuscript (*GB-Lbl* Add.15224 (*c*1430)), which gives the heading 'Bergerete chantee' to 13 poems with no apparent common features; the heading 'Bergerette' appears in another manuscript (*F-Pn* fr.2230 and fr.19182) for virelais. Descriptions of the term in several literary treatises of the 15th century show no clear consistency of meaning.

(2) In common parlance the word is often used to denote a virelai setting from the second half of the 15th century, in the erroneous belief that its single-stanza form is not found among virelais of the 14th century. In this sense it is treated as a *forme fixe* (*see* FORMES FIXES); and the word appears to lie at the root of the Italian word BARZELLETTA, which does (in music) denote a *forme fixe*.

DAVID FALLOWS

**Bergerette (ii)** (Fr.: 'little shepherdess', 'pastoral song'). In the 18th century the word, alongside 'bergerie', is given to folksong-like *airs* of a pastoral and amorous nature.

DAVID FALLOWS

**Bergerette (iii)** (Fr.: 'little shepherdess', 'pastoral song'). A shepherd-dance, the title given to four dances in Susato's *Het derde musyck boexken* (Antwerp, 1551); that three of them are in triple time but the other in duple, and that their formal designs have nothing in common, suggests that the title is just a broad characterization.

DAVID FALLOWS

**Berggreen, Andreas Peter** (*b* Copenhagen, 2 March 1801; *d* Copenhagen, 8 Nov 1880). Danish folklorist, teacher and composer. He began composing and playing the flute while still in school. After his matriculation he studied law for a time, but influenced by the composer C.E.F. Weyse he soon dedicated himself to music and attracted attention in 1823 with a cantata for the 200th anniversary of Regensen, the students' college in Copenhagen. Over the next few years he composed several more cantatas as well as incidental music for the Royal Theatre. From 1838 he was organist at the Trinitatis Kirke, and from 1843 singing master at the metropolitan school. He held both posts until his death; they led him to an intensive occupation with church and school singing. He composed a notable set of hymn melodies, many of which are still used in the Danish Church, and edited many collections of partsongs for schools, containing several of his own compositions. He also made an important collection of Danish and foreign folksongs and melodies. In 1858 he was appointed honorary professor and in 1878 granted an honorary doctorate by the University of Copenhagen. From 1859 he was inspector of singing in the Danish schools. Although a self-taught musician, he became a distinguished teacher of music theory; among his pupils were Gade and Peter Heise. Late in life he published his complete songs and some other earlier vocal compositions. He also wrote a biography of Weyse and edited the periodicals *Musikalsk Tidende* and *Heimdal*.

Berggreen's original compositions are strongly indebted to Viennese Classical models. His folkloristic work was bound to the musical point of view of his time: he attempted to arrange folk melodies according to the traditional harmonic system, often at the expense of their original melodic character. Although his collections are thus without the scholarly method one finds in modern research, they have been valuable in stimulating interest in early folk music and for the Scandinavian peoples' consciousness of their musical roots.

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(*selective list*)

*all printed works published in Copenhagen*

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THEATRICAL

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Incid music for tragedies (Oehlenschläger): Dronning Margareta, 1833, Tordenskjold, 1832, Socrates, 1835, all Copenhagen, Royal, B ii

CANTATAS

Cantate til Regensens 200 aars jubilaeum, 1823 (1823)
Cantate til Prins Ferdinand og Prinsesse Carolines bryllup (wedding cant.), 1829 (1829)
Cantate til Bogtrykkerkunstens jubelfest [Cantata for the Printers' Jubilee], 1840, B ii
Cantate til Oehlenschlägers mindefest, 1850, B ii
Cantate ved Kong Frederik VII død, 1863 (1863)

OTHER WORKS

Forspil til psalmemelodierne, org (1867); Thèmes variés, gui (n.d.); Fantasie over en norsk fjeldsang, fl, orch (1875)
Songs and partsongs, B i–ii

EDITIONS

Folke-sange og melodier, faedrelandske og fremmede, i–xi (Copenhagen, 1842–55, enlarged 2/1861–71)
Melodier til den af Roeskilde Praesteconvent udgivne psalmebog [Melodies for the Roskilde Psalter] (Copenhagen, 1853–6, 7/1889)
Aeldre sangmusik af forskjellige componister, i (Copenhagen, 1875), ii–iii (Copenhagen, n.d.)

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*DBL* (E. Abrahamsen)
C. Skou: *Andreas Peter Berggreen* (Copenhagen, 1895)
E. Dal: *Nordisk folkeviseforskning siden 1800* (Copenhagen, 1956)

SIGURD BERG

**Bergh, Gertrude van den** (bap. Cologne, 21 Jan 1793; *d* The Hague, 10 Sept 1840). Dutch pianist and composer. A child prodigy, she studied the piano with Ferdinand Ries and composition with J.A.F. Burgmüller. Her sonata for piano was published by J.J. Hummel when she was nine years old. By 1813 she had moved to The Hague, where she was especially renowned for her interpretation of Beethoven, and was also one of the earliest 'revivalists' of J.S. Bach's music. She was the first Dutch woman to publish a manual on the fundamentals of music theory, *Principes de musique* (*c*1830). Besides conducting several choirs, she supported herself by teaching members of the Dutch royal family. Her sweetly romantic *Lied für Pianoforte* was probably the earliest 'Song without Words' to be written in the Netherlands. She also composed virtuoso works, such as the *Rondeau pour le pianoforte* op.3 (*c*1820–21). Manuscript works, including her string quartet and preludes and fugues, are lost. In 1830 she was made an honorary member of the Maatschappij tot Bevordering der Toonkunst (Association for the Promotion of Music).

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H. Metzelaar: *From Private to Public Spheres: Exploring Women's Role in Dutch Musical Life from c. 1700 to c. 1880 and Three Case Studies* (Utrecht, 1999)
H. Metzelaar: 'Gertrude van den Bergh', *Women Composers: Music Through the Ages*, iii: *Women Born Before 1799*, ed. M.F. Schleifer and S. Glickman (New York, 1999), 329–39

HELEN METZELAAR

**Berghaus, Ruth** (*b* Dresden, 2 July 1927; *d* Berlin, 25 Jan 1996). German director. She studied dance at the Palucca School in Dresden from 1947 to 1950. Her career as a choreographer began in 1964 with the Berliner Ensemble, of which she was later Intendant (1971–7), and she also staged productions of a strongly ideological character at the Deutsche Staatsoper, including a famous *Il barbiere di Siviglia* (in German) that remained in the repertory for 25 years. From 1980 to 1987 she worked under the Gielen-Zehelein regime at the Frankfurt Opera as one of a team of guest directors (which also included Alfred Kirchner, Christof Nel and Hans Neuenfels) who presented a series of challenging, radical stagings that put the house in the front rank of innovation.

In her production of *Die Entführung* (1981) the physical and psychological confinement of the harem was represented by an empty white, box-like set which at critical moments heaved and rolled. The staging was at once richly comic and a powerful theatrical realization of the notion that *Die Entführung* advocates freedom of choice for women as well as for men. Among Berghaus's other productions – which included *Die Zauberflöte* (1980), *The Makropulos Affair* (1982), *Parsifal* (1982) and *Les Troyens* (1983) – that of Wagner's last opera stood out as a bold attempt to address the 'regeneration' ideology that lies behind it. The Grail community was presented as a sinister gang of hoodlums with shaven heads and dark glasses, a depraved society in dire need of redemption. That process was aided by Kundry herself, who ultimately joined the knights in their apparently voluntary self-annihilation – a symbolic enactment of the passing away of the old, corrupt order.

The climax of Berghaus's work at Frankfurt came with her *Ring* (1985–7), a demythologized, deconstructionist production that could similarly be understood as a confrontation with the Wagnerian ethos and legacy. Her repertory of frequently shocking images and bizarre gestures made a subliminal appeal to the imagination; her stage conventions owed something to the theories of Brecht and something to Beckett and the Theatre of the Absurd. Her *Don Giovanni* for the WNO (1984) was similarly notable for its arresting, if enigmatic, images and vibrant symbolism: crucifix-like swords shuddering in the ground fused the phallic with the religious. In a brilliant *coup de théâtre*, the swaddling-clothes caressed by Elvira unravelled to reveal that her baby was but a phantom; they then became a nun's headdress – a telling combination of erotic longing and religious fervour. Ottavio's isolation and frigidity were neatly represented by a snowfall.

Other notable productions include *Lulu* at Brussels, *Tristan* at Hamburg and Schubert's *Fierrabras* in Vienna (all 1988) and *Elektra* at Dresden (1995). Berghaus's surreal acting style, and even specific images, can be traced in the work of the next generation of directors.

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K. Bertisch: *Ruth Berghaus* (Frankfurt, 1990)

BARRY MILLINGTON

**Berghe, Frans van den.** Baptismal name of TIBURTIUS VAN BRUSSEL.

**Bergholz** [Perdeholtz, Perkholtz], **Lucas** (*fl* 1520–51). German composer. In 1539 he matriculated at the University of Wittenberg. Three of his compositions are extant: a Latin motet for six voices and two German psalm motets for four voices (in *D-Dl* 1/D/3 and *Z* 73). His German works follow the tradition established by Thomas Stoltzer, and are distinguished by careful text setting and a fine understanding of imitative techniques. It is likely that Bergholz was acquainted with Sixt Dietrich, who taught music at Wittenberg in 1540, and with Johann

Reusch, a prominent composer and theorist in the Wittenberg circle of Lutheran adherents.

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CLEMENT A. MILLER

**Berghout, Phia** [Sophia] (**Rosa**) (*b* Amsterdam, 14 Dec 1909; *d* Doorn, 22 March 1993). Dutch harpist. A student of Rosa Spier at the Royal Conservatory in The Hague, she made her début in 1926. She performed widely as a soloist and in chamber music, and with her help and encouragement many Dutch composers, including Badings, Flothuis and van Delden, wrote solo works for the harp. From 1933 to 1959 she was harpist with the Concertgebouw Orchestra, and after the death of its conductor, Eduard van Beinum, she established a foundation in his name, organizing courses and an international centre for musicians at Huis Queekhoven, Breukelen (1960–74). Particularly notable were the famous harp weeks (jointly led by Maria Korchinska) which eventually led to the establishment of both the World Harp Congress and its triennial international festivals. The first of these was held in 1983 in Maastricht, where Berghout settled after her retirement and continued to teach at the Conservatory.

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ANN GRIFFITHS

**Bergier, Nicolas** (*b* Reims, 1 Mar 1567; *d* Reims, Aug 1623). French historian and theorist. He trained in law and was appointed a professor of law and then syndic in Reims, where he was a popular representative. He acquired a lasting reputation as a historian, due to the success of his principal work, *Histoire des grands chemins de l'empire romain* (Paris, 1622). He published other works on diverse subjects and also left a number of important works in manuscript, including the treatise *La musique speculative* (*F-Pn* fr.1359; ed. with Ger. trans. E. Jost, Cologne, 1970), in which he sought to distinguish between poetic and musical rhythm, stressing that musical rhythm had to be flexible in order to accommodate the poetry. His views on certain topics (such as the musical proportions) are similar to those of Salinas. The treatise ends with proposals for assessing the effects of rhythm. For further discussion see P. Vendrix: 'Nicolas Bergier: le dernier théoricien de la Renaissance en France', *'La musique de tous les passetemps le plus beau. . .': hommage à Jean-Michel Vaccaro*, ed. F. Lesure and H. Vanhulst (Paris, 1998), 369–86.

PHILIPPE VENDRIX

**Bergijk, Johannes van.** *See* ORIDRYUS, JOHANNES.

**Bergiron** [Bergiron de Briou], **Nicolas-Antoine,** Seigneur du Fort Michon (*b* Lyons, 12 Dec 1690; *d* Lyons, before 27 April 1768). French composer and co-founder of a concert academy in 18th-century Lyons. The son of Antoine Bergiron (1654–1731), advocate of the Paris Parlement and one of Louis XIV's hunting organizers, he studied classics and law, matriculating at the University of Paris in July 1715. Two years earlier his father lamented his son's 'fatal and violent stubbornness for music', reflected in his collaboration with the scientist J.P. Christin (inventor of the mercury thermometer) in organizing the Académie des Beaux-Arts to give regular concerts of vocal and instrumental music.

His first surviving composition was an entertainment for the Marshal of Villeroy, Governor of Lyons and favourite of Louis XIV and Mme de Maintenon, performed at the Académie in August 1714. The work opens with a typical Lullian overture and intersperses dances (minuets, sarabande etc.) and *symphonies* between the *airs tendres* and *airs guerriers*: Campra's *Les fêtes vénitiennes* (1710) was a clear model, and many passages rework themes by him. Bergiron composed a number of similar divertissements during the next decade, including *La chasse* (1723) based on excerpts from works by Louis Lully, Montéclair, Gervais, the Duke of Orléans, Desmarets, Lacoste, Salomon and Campra. He also attempted opera and was one of a group who early in 1739 attempted to reorganize and restore the Lyons opera to its former glory with a performance of Montéclair's *Jephté*. His reputation as a composer, however, rested mainly on his motets and cantatas, which provided the academy's staple diet throughout his life. Although he ceded the direction of the largely amateur orchestra and choir to Jacques David in 1718, he remained attached to the academy as inspector (*officier du concert*) and succeeded Christin as copyist and librarian after the latter's death in 1757; he was still concert director in 1763–4 and his obituary in the Lyons *Petites affiches* of 27 April 1768 refers to him as 'Examinateur et Censeur des ouvrages destinés au Théâtre'. The leading figure in the academy's activities for over half a century, he won the praises of distinguished visitors, including Bernier and Rameau.

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Divertissements: Impromptu divertissement en musique (Bordes), Lyons, Académie des Beaux-Arts, 1 Aug 1714 [autograph]; Le retour de la paix; Hipermenestre et Lincée; La jalousie; Thétis et Pélée; Les fêtes de l'amour: all *F-LYm*; L'apothéose d'Hercule; La pastorale; La fête marine; Le désespoir; Les vendanges de Neuville, Lyons, 15 April 1722; La chasse (pastiche), Lyons, 10 Feb 1723: all lost

Cants.: Cantates françoises [Les Sirènes, Le supplice de Cupidon, Le songe d'Anacréon, Narcisse, La lire d'Orphée en Astre, Bacchus et l'Amour], 1v, insts (Lyons, 1729); others cited in Vallas (1908), lost

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FRANK DOBBINS

**Bergkreyen.** *See* BERGREIHEN.

**Berglund, Paavo (Allan Engelbert)** (*b* Helsinki, 14 April 1929). Finnish conductor. He studied the violin from the age of 11, and joined the Finnish RSO in 1949. Three years later he and several colleagues formed the Helsinki Chamber Orchestra to broaden the scope of musical performance in the city, and he became its first conductor. Soon after, he was appointed assistant conductor of the Finnish RSO, and was its chief conductor, 1962–71. He improved the orchestra's standard, and toured with it to the USSR, Germany and Britain. His début in Britain was with the Bournemouth SO in 1965, conducting Sibelius

centenary concerts; Berglund then became a frequent guest conductor at Bournemouth and, as well as giving the first performances outside Finland of Sibelius's *Kullervo* symphony in Bournemouth and London in 1970, he made the first recording of the work with the Bournemouth SO and Finnish singers. After Silvestri's death, Berglund succeeded him as principal conductor at Bournemouth, 1972–9, becoming, in addition, musical director and principal conductor of the Helsinki PO, 1975–9. Subsequently he was principal conductor of the Royal Stockholm PO, 1987–91, and from 1993 to 1996 was principal conductor of the Royal Danish Orchestra, with whom he recorded an invigorating set of the six Nielsen symphonies. His other recordings include ruggedly impressive series of Sibelius and Shostakovich symphonies. He has written *A Comparative Study of the Printed Score and the Manuscript of the Seventh Symphony of Sibelius* (Helsinki, 1970).

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NOËL GOODWIN

**Bergman, Erik (Valdemar)** (*b* Uusikaarlepyy, 24 Nov 1911). Finnish composer. He studied musicology with Ilmari Krohn and literature with Yrjö Hirn at Helsinki University (1931–3) and attended the Helsinki Conservatory (1931–8) as a pupil of Erik Furuhjelm and Bengt Carlson (composition) and Ilmari Hannikainen (piano). In addition, he studied composition with Heinz Tiessen at the Berlin Hochschule für Musik (1937–9, 1942–3) and 12-note techniques with Wladimir Vogel in Ascona (1954). He has taken a particular interest in non-European cultures and religions, especially those of north Africa and the Near East, and has travelled extensively in all continents, listening to traditional music and collecting instruments. Until the mid-1960s he devoted much time to conducting choirs, including that of the Roman Catholic church in Helsinki, the Sällskapet M.M. and the Akademiska Sångförening. From 1945 to 1981 he was a music critic for the Helsinki newspapers *Nya pressen*, *Svenska pressen* and *Hufvudstadsbladet*, and he was professor of composition at the Sibelius Academy (1963–76). His many honours include membership of the Royal Swedish Academy of Music (1961), honorary membership of the Academy of Finland (1982) and honorary doctorates at the Åbo Akademi (1978) and the University of Helsinki (1982).

Bergman's first important compositions date from the later 1940s, when he abandoned the Romantic idiom and was drawn towards neo-classicism; at the same time he was searching for new constructive methods, which gradually led him to serialism. In the early 1950s he became the first Finnish composer to adopt the 12-note method (in *Espressivo*, 1952, and *Three Fantasies*, 1954), used in an increasingly complicated but unorthodox and individual manner. More used as a device to control intervallic 'colour' than as a thematic principle, his 12-note music is comprised of rows that are unusually homogeneous in intervallic content and symmetrical in structure. Permutation technique is used, but in such a way that the original form is not greatly altered; the unifying factor is the intervallic colour even when new melodic and harmonic ideas are unfolded. In some works, such as *Aubade* (1958), the rhythm is controlled by serial principles, and occasionally this extends to the dynamics (*Simbolo*, 1960). Polyrhythm, variable metre and simultaneous use of different tempi also contribute to the rhythmic elasticity of his works during this period.

At the end of the 1960s Bergman abandoned strict serial procedures for a freer technique involving elements of improvisation and aleatory writing within oscillating tone-fields but retaining a strict control over form. This approach, as shown in, for example, *Colori ed improvvisazioni*, is reminiscent of Lutosławski's 'aleatory counterpoint'. A straight line of development runs from the 'neo-Impressionist' *Aubade* to the even richer yet more delicate scoring of *Colori ed improvvisazioni*. Bergman's main interest since the 1980s has been the more dramatic orchestral concerto. The period is also characterized by chamber music for various combinations of instruments.

Choral works occupy a central position in Bergman's output. His considerable experience of choral conducting has given him an extremely versatile technique in writing for voices. The melody is usually wide-ranging and he often employs various forms of Sprechgesang and speech (*Galgenlieder*, 1959–60), either for a whole piece or as a contrast with sung material, as well as other vocal techniques such as glissandos and microtones (*Lapponia*, 1975). In some works, for example *Bardo Thödol*, a continuum between instrumental and vocal sounds is created. Bergman's choice of texts includes classical and modern poetry in various languages, religious texts of different cultures and even meaningless phonetic elements.

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ILKKA ORAMO

**Bergmann, Carl** (*b* Ebersbach, 12 April 1821; *d* New York, 16 Aug 1876). American conductor and cellist of German origin. He studied with Zimmermann at Zittau and Hesse at Breslau. Involved in the German Revolution of 1848, he emigrated to New York in 1849, having had orchestral experience in Breslau, Vienna, Pest, Warsaw and Venice. He joined the Germania Musical Society, serving for a time as cellist, then as conductor until 1854. In 1852–4 he also conducted the concerts of the Boston Handel and Haydn Society. When the Germania Society disbanded in 1854, he settled in New York, becoming conductor of the Männergesangverein Arion, cellist of the Thomas chamber ensemble and, in 1855, conductor (alternating with Eisfeld) of the New York Philharmonic Society orchestra. His surprising success in performances of the radical new music of Wagner (the overture to *Tannhäuser* on 21 April 1855, and other works later in the spring) led to his being appointed sole conductor for the 1855–6 and 1858–9 seasons of the Philharmonic. He then shared the conductorship with Eisfeld until the latter's retirement in 1865, after which he retained the post alone until failing health compelled his resignation in March 1876. He was also conductor for several years of the Brooklyn Philharmonic Society orchestra. One of his most noteworthy performances was that of *Tannhäuser* on 4 April 1859 at the New York Stadt Theater: it was the first hearing in America of a complete Wagner opera.

Among Bergmann's boldest New York ventures was a series of 11 concerts given in 1856 not by the Philharmonic but by his own smaller orchestra and including the American premières of Schumann's Fourth Symphony and Berlioz's overture *Le carnaval romain*; but it was Wagner whom Bergmann championed above all, conducting, besides the 1859 *Tannhäuser*, the first known American Wagner performance (1852) and the first all-Wagner concert in the USA (1853).

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H. WILEY HITCHCOCK, JOSEPH HOROWITZ

**Bergmann, Walter (Georg)** (*b* Altona-Ottmarschen, 24 Sept 1902; *d* London, 13 Jan 1988). British editor and harpsichordist of German birth. He studied the piano and the flute at the Leipzig Conservatory, but turned from a musical career to the study of law, which he pursued at Halle and Freiburg. He qualified in 1930 and set up his own practice in 1933, often acting on behalf of Jews. In 1938 he was arrested by the Gestapo and imprisoned for three months; shortly after his release he emigrated to London. After internment on the Isle of Man Bergmann worked at Schott as a packer, eventually becoming their most distinguished editor. He brought much hitherto unknown Baroque music into the repertory, especially that of Telemann, for whom he had a special affinity. His many editions include recorder sonatas by Handel, Francesco Barsanti, Francis Dieupart and (with Frans Brüggen) J.C. Schickhardt, and music by Blow and Purcell. Associated with Tippett at Morley College in London in the 1940s, he later taught at the Mary Ward Settlement which stimulated his flair for working with children and amateurs. He also appeared frequently at Alfred Deller's Stour Festival. As harpsichordist he performed with Ilse Wolf, April Cantelo and many other artists, and accompanied Deller in several recordings of Purcell's music. Endowed with a rare generosity of spirit, he encouraged recorder players, such as Brüggen and Michala Petri, and young scholars, notably David Lasocki. He also composed two sonatas for recorder.

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J.M. THOMSON

**Bergmans, Paul (Jean Etienne Charles Marie)** (*b* Ghent, 23 Jan 1868; *d* Ghent, 14 Nov 1935). Belgian musicologist and librarian. As a university student at Ghent, Bergmans attended piano and violin classes at Ghent Conservatory and had private lessons in music theory from Hendrik Waelput. In 1885, while still at university, he began to

write music criticism for *Flandre libérale* and continued to do so until his death. In 1892 he took a post as assistant librarian at Ghent University, where he remained for the rest of his professional life. He became principal librarian there in 1919 and in the same year accepted the chair of musicology at Ghent, the first to be established at a Belgian university. In the following year he became a member of the Académie Royale de Belgique. Bergmans was interested in all branches of history, not merely that of music, and with his training as a historian and librarian, had an exact and painstaking cast of mind. Throughout most of his life he played an important part in the commission for the *Biographie nationale de Belgique*, serving from 1889 as assistant secretary and from 1919 as secretary, and contributing numerous articles on musicians.

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MALCOLM TURNER

**Bergna, Antonio** (*fl* probably at Ferrara, *c*1582–1587). Italian composer. He is mentioned among the musicians of Duke Alfonso II of Ferrara by Lazzari, Della Corte and Newcomb, on the basis of a single payment register which can be dated after 1582. His connections with Ferrara are supported by the fact that his only known work, *Ad vesperas omnes salmi falso bordonis concinendi* (Ferrara, 1587), for five voices, was published by Vittorio Baldini, the ducal printer.

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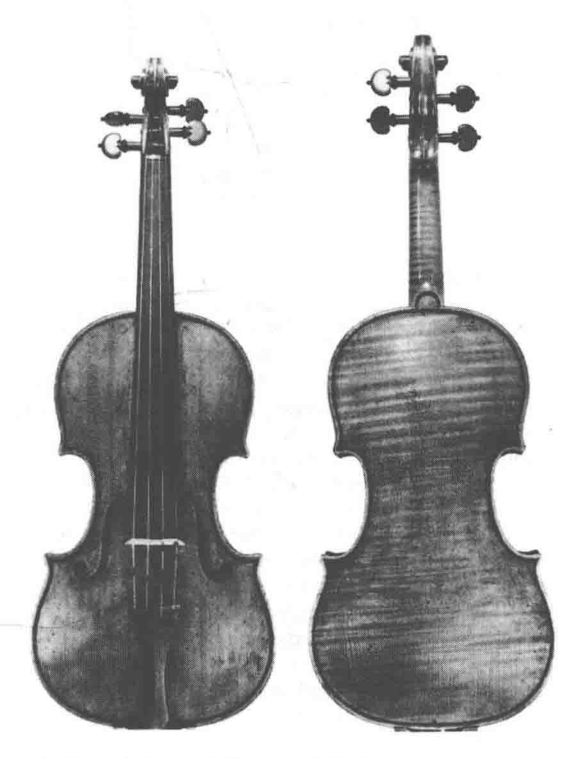
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IAIN FENLON

**Bergonzi.** Italian family of instrument makers, primarily luthiers. They were active in Cremona in the 18th and 19th centuries.

**(1) Carlo Bergonzi (i)** (*b* Cremona, bap. 21 Dec 1683; *d* Cremona, 9 Feb 1747). The first of three generations of the family who made violins, he was one of the greatest Cremonese masters, overshadowed only by his contemporaries Antonio Stradivari and Giuseppe Guarneri 'del Gesù'. The question of his early training has been a matter of speculation for two centuries. He was not born into a musical or artisan family: his father Michele was a successful flour miller and his mother, widowed in 1697, became an innkeeper. Early writers, including Count Cozio di Salabue, who had dealings with the Stradivari family, believed that Carlo Bergonzi was a pupil or assistant of one or more of the Stradivaris. However, more recent opinion has favoured Giuseppe Guarneri 'filius Andreae' as Bergonzi's possible teacher, though there is much evidence to suggest that Vincenzo Rugeri was his mentor during the early years of the 18th century. Whichever the case, Bergonzi had relationships with all three of these important families at different points in his life.

Carlo Bergonzi may have worked alone as early as 1720, but almost certainly not before. The fact that he began to label his own instruments comparatively late in life, towards 1730, is probably a reflection of his subordinate role in other workshops. His early violins are characterized by a delicacy of detail not found in the work of the Guarneris. This is particularly true of his scrolls, carved cleanly and with a symmetry that few violin makers have achieved. The form of his soundholes is influenced by Stradivari, while the waist of the soundbox is narrow and the upper corners project out squarely in Guarneri fashion. His finest instruments date from 1730 to 1740. Their character remains the same but the details gain in strength: the archings are broader and flatter, the soundholes more pointed, and the treatment of the edges heavier, at times massive. Made from unusually handsome wood and covered with a rich varnish, his violins stand



*Violin by Carlo Bergonzi, Cremona, 1740 (private collection)*

both tonally and visually almost unsurpassed. The very last violins are less inspired: his eldest son Michele Angelo was doubtless taking a greater part in their construction. In the 19th century, many of Matteo Goffriller's cellos were wrongly attributed to Carlo Bergonzi.

In 1745 Carlo Bergonzi and his family took up residence in the Casa Stradivari; this suggests that the Bergonzis had a close working relationship with the heirs of Antonio Stradivari, who were the owners of a considerable patrimony of instruments. Carlo's second son Zosimo (*b* 18 Nov 1724; *d* after 1773) is listed as a maker in many dictionaries but no instruments can be definitely attributed to him. Zosimo's second son Carlo (ii) (*b* Cremona, 29 Jan 1757; *d* Cremona, 12 March 1836), the last of the Bergonzi craftsmen, made a small number of violins and guitars.

(2) **Michele Angelo Bergonzi** (*b* Cremona, 29 Sept 1721; *d* Cremona, 24 June 1758). Son of (1) Carlo Bergonzi (i). Although he in no way equalled his father, he was a very good maker in his own right, and historically an important one. Still under the age of 25 when his father died, he remained a tenant in the former Stradivari house and workshop until his premature death. From 1747, the sole hope for the continuation of the Cremonese violin-making tradition rested on Michele's shoulders, for the previous decade had seen the demise of all the makers in the Stradivari and Guarneri families. Unfortunately he either failed to inherit, or chose to abandon, the varnish used by his predecessors, and the great secret was lost. Nevertheless his instruments are solidly crafted on the prototypes of his father, if at times less refined in the finer points of workmanship. His violins make good instruments for solo playing; his rare cellos are patterned after the smallest Stradivari form. A few mandolins are also known.

(3) **Nicola Bergonzi** (*b* 19 Feb 1754; *d* 23 Feb 1832). Grandson of (1) Carlo Bergonzi (i) and eldest son of Zosimo Bergonzi. He began making instruments in the late 1770s, shortly after his contemporary Lorenzo Storioni, to whom he can be compared in many respects. During the period 1787 to 1794, Nicola and Storioni lived and worked in very close proximity on Cremona's Contrada Coltellai, which may in part explain a certain resemblance in the choice of materials in their work. Nicola, however, was much less productive than Storioni and in 1804 he officially changed his profession to that of cloth merchant, though he had ceased making instruments a few years earlier. His violins, violas and double basses, which date from approximately 1777 to 1798, are well designed and of a flat model, sometimes covered in an attractive orange varnish. Nicola and two of his sons were amateur players of the *corno di caccia*.

(4) **Benedetto Bergonzi** (*b* Cremona, 8 Feb 1790; *d* Cremona, 30 Sept 1839). Horn player and composer. Son of (3) Nicola Bergonzi. He designed mechanical improvements to the *corno di caccia* which were recognized by the Royal Institute of Milan in 1824. Benedetto was apparently the source of some of the historical anecdotes on the great Cremonese violin makers published by Fétis in the 19th century.

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CHARLES BEARE/DUANE ROSENGARD

**Bergonzi, Carlo (ii)** (*b* Vidalenzo, nr Cremona, 13 July 1924). Italian tenor. He studied at the Parma Conservatory, making his début as a baritone at Lecce in 1948 as Rossini's Figaro. After studying the tenor repertory he made a second début as Chénier at Bari in 1951. That year he was engaged by Italian radio to take part in performances to mark the 50th anniversary of Verdi's death. He first sang at La Scala in 1953, creating the title role of Napoli's *Mas'Aniello*, and appeared there for the next 20 years. He made his London début at the Stoll Theatre in 1953 as Don Alvaro, the role in which he first appeared at Covent Garden (1962); he returned as Manrico, Riccardo, Radames, Cavaradossi, Nemorino, Rodolfo (*Luisa Miller*) and Edgardo. He gave farewell recitals at Covent Garden (1992) and Carnegie Hall (1994), but continued to give occasional concerts in Italy. He made his American début in Chicago in 1955 in a double bill as Luigi (*Il tabarro*) and Turiddu, and sang regularly at the Metropolitan from 1956 for 30 years, making his last appearance there in 1988 as Rodolfo (*Luisa Miller*). In addition to the Verdi tenor repertory Bergonzi sang more than 40 roles, including Pollione, Enzo, Boito's Faust and Canio. His voice was of beautiful quality, well modulated and well defined; he used it with taste, discretion and an elegant sense of line. These qualities can be heard in his many recordings, most notably of Verdi. He continued to give recitals well into his 70s.

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HAROLD ROSENTHAL/ALAN BLYTH

**Bergreihen** [Bergreyen, Bergkreyen] (Ger.). German popular songs, mainly of the 16th and 17th centuries, about various secular and sacred subjects. The term was originally used for dance-songs from the Erzgebirge in Saxony. The songs are strophic, and many were sung at mountain festivals, usually with instrumental accompaniment. The vogue for them began with W. Meierpeck's *Etliche Bergkreien geistlich und weltlich* (Zwickau, 1531) and continued into the 18th century, when the term was replaced by *Berglieder*. Only two printed collections of *Bergreihen* contain music. One, Erasmus Rotenbucher's *Bergkreyen* (Nuremberg, 1551), contains mostly sacred songs (possibly contrafacta of secular pieces), all for two voices. The other, Melchior Franck's *Musicalischer Bergkreyen* (Nuremberg, 1602), consists of four-part, primarily homophonic secular songs mostly in bar form; they begin with the tenor voice alone and include a few melismas, usually on the penultimate syllable of a verse, which may be only suggestions for improvised ornaments. For an edition, see G. Heilfurth and others, eds.: *Bergreihen, eine Liedersammlung des 16. Jahrhunderts*

(Tübingen, 1959). The rubric 'in the manner of *Bergkreyen*' occurs in the chorales of both Johann Walter and Caspar Othmayr and indicates the free, simple style of folksong. Many published collections of *Bergreihen* lack music, probably because it was meant to be improvised.

JOHN H. BARON

**Bergsagel, John D(agfinn)** (*b* Outlook, SK, 19 April 1928). Canadian musicologist of Norwegian descent, naturalized Danish in 1984. After graduating at the University of Manitoba in 1949, he studied musicology under Grout at Cornell (1950–53), then composition with Howard Ferguson at the RAM. He was assistant professor of musicology at the University of Ohio from 1955 until 1959, when he was elected Senior Arts Fellow of the Canada Council. With this award he went to Oxford to carry out research on early Tudor church music, working especially on the unpublished mass cycles of that period and the music of Nicholas Ludford. From 1962 he also undertook teaching duties at Oxford, and in 1966 was appointed to a lectureship at New College. The following year, however, he moved to the University of Manchester as lecturer (later senior lecturer) in the history of music; in 1970 he left England to teach at the University of Copenhagen, where in 1981 he became professor of musicology. From 1961 to 1973 he was the executive editor of the Early English Church Music series, in which capacity he supervised the production of the first 16 volumes, contributing two of them himself; thereafter he remained a member of the editorial committee until 1985. In 1993 he was appointed chairman of the editorial committee for the collected edition Monumenta Musicae Byzantinae, becoming director of the series in 1996. His research has been concerned with many aspects of English music, but has focussed increasingly on that of the Middle Ages and Renaissance. He has also developed an interest in Scandinavian music.

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PAUL DOE

**Bergsma, William (Laurence)** (*b* Oakland, CA, 1 April 1921; *d* Seattle, WA, 18 March 1994). American composer. He studied at Stanford University (1938–40) and at the Eastman School (1940–44, BA, MA), where his principal composition teachers were Howard Hanson and Bernard Rogers. After teaching composition at the Juilliard School (1946–63) he joined the school of music at the University of Washington, Seattle, where he later became professor emeritus. He received numerous awards including two Guggenheim fellowships (1946, 1951), an NEA fellowship (1976) and the American Academy of Arts and Letters Award (1965).

When other 20th-century composers were abandoning tonality in favour of serialism, Bergsma remained unwaveringly conservative in his compositional style. This conservatism should not be mistaken for conventionality, however, for he was very successful in blending several styles into a highly individual compositional language. Predominately lyrical in nature, his music is resourceful and imaginative, employing long lines and transparent textures. His instrumental music (e.g. the *Concerto for Wind Quintet*, 1958) successfully infuses traditional formal frameworks with a clearly 20th-century use of melody, harmony, rhythm and metre. The early string quartets demonstrate the composer's skill as a contrapuntist. His two operas, *The Wife of Martin Guerre* (1956) and *The Murder of Comrade Sharik* (1973), deal with realistic issues and provide vivid social commentary. In later works, Bergsma explored elements of avant-garde compositional style, including aleatory techniques and a more dissonant harmonic language.

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Stage: Paul Bunyan (ballet), 1938, San Francisco, 22 June 1939, orch suite, 1938, rev. 1945; Gold and the Señor Commandante (ballet), 1941, Rochester, 1 May 1942; The Wife of Martin Guerre (op, 3, J. Lewis), 1956, New York, 15 Feb 1956; The Murder of Comrade Sharik (op, Bergsma, after M. Bulgakov), 1973

Orch: Dances from a New England Album, 1939, rev. 1969; Music on a Quiet Theme, 1943; The Fortunate Islands, str, 1947, rev. 1956; Sym. no.1, 1949; A Carol on 12th Night, 1954; March with Tpts, band, 1956; Chameleon Variations, 1960; In Celebration, 1963; Documentary 1 'Portrait of a City', 1963, rev. 1968; Serenade 'To Await the Moon', chbr orch, 1965; Vn Conc., 1966; Documentary 2 'Billie's World', 1968; Changes, 1971; Sym. no.2 'Voyages', solo vv, chorus, orch, 1976; Sweet was the Song the Virgin Sung: Tristan Revisited, va, orch, 1978

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JAMES P. CASSARO (text, bibliography), KURT STONE (work-list)

**Bergson** [Bergsohn], **Michał** [Michel] (*b* Warsaw, 20 May 1820; *d* London, 9 March 1898). Polish pianist and composer. He took his first music lessons in Warsaw, later studying composition with F. Schneider in Dessau and with K.F. Rungenhagen and W. Taubert in Berlin. In 1840 he went to Paris, where he continued his piano studies. He spent the years 1846–50 in Florence, Bologna and Rome, and from 1850 to 1853 he was in Vienna, Berlin and Leipzig. He then settled in Paris, performing as a pianist at numerous concerts. In 1863 he was appointed professor at the Geneva Conservatoire, and later became its director. Late in life he moved to London and taught there privately until his death.

Bergson's works adhere strictly to the conventions of the period, particularly his pieces intended for domestic performance. These generally make few demands on the players and place great emphasis on cantabile melodic lines. Sometimes Bergson gave his pieces programmatic titles (e.g. *Un orage dans les lagunes*). Many of the piano pieces are in the style and forms of Chopin (e.g. *Impromptu Mazourka* op.35). Some works show the influence of national musical traditions, for example *I zingari: grand caprice hongrois* op.42 and *La tatamaque: danse havanaise*op.51. A large proportion of his work consists of pedagogical works (e.g. *12 nouvelles études caractéristiques* op.60 and *École nouvelle du mécanisme* op.65), operatic paraphrases and fantasias, and the popularity of his own music is attested by the number of arrangements that were made of it. He composed three operas: *Luisa di Montfort* was performed in 1847 in Livorno, Florence and elsewhere in Italy, and in 1849 in Hamburg; *Salvator Rosa* was not staged, but parts of a one-act operetta *Qui va à la chasse perd sa place* were given in Paris in 1859.

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Inst: Pf Conc., g, op.62; Pf Trio; 3 Duets, vn/cl, pf; Dramatic duet, vc, pf; works for fl, pf, incl. Grand Sonata; works for cl, pf; solo pf pieces

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JERZY MORAWSKI

**Bergt, (Christian Gottlob) August** (*b* Oederan, Saxony, 17 June 1771; *d* Bautzen, 10 Feb 1837). German composer. After studying various instruments with his father, he went first to the Dresden Kreuzschule and then to Leipzig as a theology student, continuing his music education especially with organ and composition. While acting as a family tutor he began composing, developed his organ playing and eventually in 1802 took up a full-time music post as organist of St Petri, Bautzen, where he was to remain all his life. In Bautzen he also taught, and founded a teachers' seminar and a Singverein. His *Briefwechsel eines alten und jungen Schulmeisters* (ed. C.G. Hering, Zittau and Leipzig, 1838) cast in the fashionable form of an exchange of letters, was a popular practical handbook for students and young church musicians; it includes a biography and list of works. As a member of the Dresden Liederkreis, he knew many of the city's poets and musicians, including Weber, who admired him. E.T.A. Hoffmann praised his Passion oratorio *Christus durch Leiden verherrlicht* in the *Allgemeine musikalische Zeitung*. Bergt wrote a large quantity of church music, including oratorios and cantatas, and Singspiels (including two settings of Goethe), instrumental music, chamber music and choruses. His sacred works in particular were at one time very popular in Germany and were also performed abroad.

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JOHN WARRACK

**Bergwald, Victor von.** *See* MONTBUISSON, VICTOR DE.

**Beria, Giovanni Battista** (*b c*1610; *d c*1671). Italian composer, teacher and organist. With Ignazio Donati and others Beria was one of the Milanese school of early Baroque composers. He was organist at S Pietro, Lodi Vecchio near Milan in 1638; from 1647 to 1650 he was *maestro di cappella* and organist at S Lorenzo, Mortara, and from 1651 to 1671 first organist of Novara Cathedral. Nothing further is known of his life, but several testimonial poems in his publication of 1647 indicate that he had a significant reputation in northern Italy in the first half of the 17th century.

Beria's known music is entirely sacred and is typical of Italian church music of the period; many of his motets are for two voices deployed in dialogue fashion. He set both liturgical and paraliturgical texts, and, in the latter especially, used various standard expressive devices with good effect. (C. Sartori: *La cappella musicale del duomo di Milano: catalogo delle musiche dell'archivio*, Milan, 1957)

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Concerti musicali, messa, salmi, 3–5vv, libro primo, op.4 (1671)

JOSEPHA KENNEDY

**Berigan, Bunny** [Roland Bernard] (*b* Hilbert, WI, 2 Nov 1908; *d* New York, 2 June 1942). American jazz trumpeter and bandleader. He began playing in local groups while a teenager, and in the early 1930s moved to New York as a freelance musician and sometime member of such important bands as those led by Hal Kemp, Paul Whiteman, the Dorsey Brothers, Benny Goodman and Tommy Dorsey. In 1933 he made a number of recordings under his own name, and from 1937 led his own successful big band. He rejoined Dorsey for a few months in 1940, then briefly led his own group until his death. Berigan and Bix Beiderbecke are often compared for the similarities of their lives and musical conceptions. As did many white trumpeters of his generation, Berigan showed the influence of Louis Armstrong in the variety of his timbre and attack, his wide range and his use of chromatic pitches. He showed too the influence of Beiderbecke in his use of 'ghost' notes, lengthy concentrations of quavers played with bell-like attack, and melodic lines that encompass more than one contrapuntal part. Berigan integrated these elements and a fine harmonic sense into a distinctive, uninhibited style, heard to advantage on Tommy Dorsey's recording of *Marie* (1937, Vic.).

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JAMES DAPOGNY/R

**Berimbau** [*berimbau de barriga*, *urucungu*, *rucumba*]. A Brazilian MUSICAL BOW of African origin, with a single wire string and sometimes a gourd resonator. Despite its origin, in the north and north-east it takes a Portuguese name, the *berimbau* or *berimbau de barriga* (jew's harp of the belly), while it is called *urucungu* in the south. The *berimbau* is the principal accompanying instrument for Bahian *capoeira*, a stylized martial art of the region. A richly creolized product of the black world with several prototypes on both sides of the Atlantic, those in Brazil include several related to Kongo/Angolan bows. The most important found during the colonial period were the Luandan *hungu* and the *embulumbumba* of south-western Angola, brought as part of the slave trade.

The player holds a stick and a small wicker basket rattle, called *caxixi* in Bahia, in his right hand and percusses the string with the stick (see illustration). In his left hand he holds the bow and occasionally applies a metal coin to the string; the coin serves as a bridge, giving a second fundamental pitch perhaps a semi-tone or a whole tone above that produced from the open string. It is often played held against a naked body, specifically in *capoeira*, as the body serves as a resonating chamber, the gourd resonator actively manipulated against the stomach to shade the timbres of the instrument. According to Graham, 'pitch change occurs when the space between the gourd's opening and the player's stomach is altered, isolating select harmonies of the string's frequency swing. The performer's stomach operates in the same way as a trombone mute, its lesser resonating capacity being only secondary in importance' (p.4). By striking the bow's string at different heights, subtle variation in both pitch and timbre are obtained. The *caxixi* usually accompanies the strokes of the stick. The African mouthbow was adopted by Brazilian Amerindian tribes with, for example, the Angolan friction bow mouthbow *umgunga* reappearing in Brazil as an 'Indian' bow called *umcunga*. It is often played in ensemble context. For further information see R. Graham: 'Technology and Cultural Change', *LAMR*, xxii/1 (1991), 1–20.



*Berimbau (musical bow) with caxixi (small basket rattle), played by Nana Vasconcelos*

JOHN M. SCHECHTER/R

**Beringen.** French firm of printers. It was founded by Godefroy Beringen (*b* Germany, *fl* 1538–59; *d* ?Lyons), who was active in Lyons as a humanist; several Lyons intellectuals, including Etienne Dolet in 1538, addressed Latin verses to him. He began to print books in 1544. In

1545 he formed an association with his brother Marcellin Beringen which lasted until the latter's death in 1556. The Beringen brothers did not publish many titles but frequently reprinted those that were successful. Law, medicine, alchemy and the Roman classics dominated their production. They were in contact with Geneva through the poet Guillaume Guéroult and the musician Loys Bourgeois, and probably began printing music under their influence. Between 1547 and 1552 they issued a number of important music books, thus becoming the first music printers in Lyons to challenge the monopoly of Jacques Moderne. The Beringens were the first French music publishers to concentrate on issuing single-composer collections. The *Premier livre des chansons spirituelles* (1548) contained the first printing of Didier Lupi Second's four-voice setting of Guéroult's *Susanne un jour*, the tenor part of which was to be the source for about 40 different musical settings in the late 16th century. In September 1556, after Marcellin's death, Godefroy was forced to sell everything, including his six presses, to pay his debts. Nevertheless, two other books appeared under his name, in 1554 and 1559. The inventory for the sale in 1556 lists three sets of music type: 'noctes grandes d'Allemaigne', 'noctes petites gloses d'Allemaigne' and 'nocte de Louain à longue queue'. These music types were already used by German music printers, and the last by Phalèse in Leuven.

Unlike Moderne and the large Parisian music printers, the Beringens printed no anthologies but confined themselves mainly to separate publications of French psalms and chansons by three composers – Loys Bourgeois, Dominique Phinot and Didier Lupi Second. The repertory has a Protestant bias, and it may have been the Beringens' Protestant sympathies that caused Bourgeois to apply to them instead of to Moderne to print his psalms in 1547. There are 12 known books of polyphonic music and two psalters by Beringen.

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SAMUEL F. POGUE, LAURENT GUILLO/FRANK DOBBINS

**Beringer, Maternus** (*b* Weissenburg in Bayern, bap. 17 March 1580; *d* ?Neudorf, nr Pappenheim, after Aug 1632). German writer on music, schoolmaster and clergyman. He probably attended the Latin school in Weissenburg and may have been at a university for some time before he was appointed school clerk at Weissenburg in 1600. In 1601 he became Kantor and immediately afterwards took holy orders. Two petitions he submitted in 1605 and 1606 give evidence of the state of music in Weissenburg and of Beringer's own conditions. In the first document, he stressed the importance of music as a God-given remedy for troubled souls and as a symbol of unanimity. His main concern, however, was the deplorable state of church music at Weissenburg: the only bass singer had moved away and parents were withdrawing their sons from the school in order that they might learn more profitable trades. To secure the further performance of polyphonic music at feast days, he urged the mayor and council to employ a trombone player and a cornettist to support the few remaining singers. In the second petition he complained about his meagre income which, he feared, was to be further reduced at the appointment of another schoolmaster. His situation appears not to have improved, and in 1610 he left Weissenburg to take over a deaconry at Pappenheim and later worked as pastor at several villages within the county of Pappenheim. He probably eventually settled at Neudorf, and is last mentioned at Nördlingen on the occasion of his second marriage in September 1632.

Beringer published a short treatise, *Musica, das ist die Singkunst, der lieben Jugend zum besten in Frag und Antwort verfasset* (Nuremberg, 1605), in dialogue form to be used for elementary music education at school. Following Heinrich Faber and Johann Magirus (*Artis musicae*, Frankfurt, 1596), he dealt with fundamentals like note values, solmization syllables, letter notation, metre, proportion and the hexachord system. The second edition (*Musicae, das ist der Freyen lieblichen Singkunst erster und anderer Theil*, Nuremberg, 1610/*R*) included a second part on harmony and composition based chiefly on Magirus, whose systematization of the modes he took over, arranging them according to the position of the semitone. The music examples, mainly by Lassus rather than the Josquin generation, reveal a thorough knowledge of the contemporary motet repertory. The musical appendix consists of two- and three-part canons of increasing difficulty and 23 bicinia by Lassus, which are mostly excerpts from motets and *Magnificat* settings.

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DOROTHEA SCHRÖDER

**Beringer, Oscar** (*b* Furtwangen, Baden, 14 July 1844; *d* London, 21 Feb 1922). English pianist, composer and teacher of German birth. His father was a political refugee who fled with his family to London in 1849. Having studied the piano with an elder sister, he performed during 1859–60 at the Crystal Palace and in 1861 made his first appearance at the Saturday Concerts. He studied from 1864 to 1866 under Moscheles, Richter, Reinecke, David and Plaidy at Leipzig, and then under Tausig, Ehlert and Weitzmann at Berlin. In 1869 he was appointed professor at Tausig's Schule des höheren Clavierspiels at Berlin, but in 1871 he returned to a concert life in England. After visiting Leipzig again in 1872 he founded in London in 1873 the Academy for the Higher Development of Pianoforte Playing, which was very successful until its closing in January 1897. In 1882 he gave the first English performance of Brahms's second concerto. He became a professor at the RAM in 1885. His compositions include an Andante and Allegro for piano and orchestra, other piano pieces and songs. He also wrote a set of *Daily Technical Exercises* (London, 1887, rev. 2/1915) and a *Pianoforte Tutor* (London, 1902), and produced several editions of piano classics.

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WILLIAM BARCLAY SQUIRE/R.J. PASCALL

**Berinsky, Sergey Samuilovich** (*b* Novïye Kushanï, Moldova, 14 April 1946; *d* Moscow, 12 March, 1998). Russian composer. He graduated from the Gnesin Pedagogical Institute where he studied composition with Chugayev (1975). He became a member of the Union of Composers in 1979, was made an Honoured Representative of the Arts of Russia (1996) and was the founder of the Sergey Berinsky Music Club (1986). In 1990 he became an editor for the journal *Muzïkal'naya akademiya*. Berinsky wrote in a wide range of genres; his early works bring to mind the stylistic and aesthetic features of Romanticism (discord, sudden emotional swings, a tendency towards soliloquising and confession), while in the Sonata for viola and piano he turned to the forms and genres of the Baroque which may account for the peculiar compositional logic of this work in which improvisatory principles and spontaneity of expression are subordinated to sober calculation. He later came close to the aesthetics of Expressionism (the Second Quartet is dedicated to the memory of Janusz Korczak). Characteristic of the large-scale works of this and other periods is the juxtaposition of the tragic and the grotesque with intellectual concentration, contemplation and absorption in pastoral visions alongside philosophical generalities and subjective lyrical monologue. The symphonic principles behind his works is combined with features of the music drama; correspondingly, the attention is focussed on story, dramatic intrigue, and substance of the plot in the spirit of Mahler, Shostakovich and Schnittke.

Berinsky frequently resorted to potent *lexema* which conjure up momentary associations in the listener's mind; he drew on sound metaphors which have a pungent symbolic meaning (the *Dies irae* in the *Requiem*, the quotation from Mahler's *Kindertotenlieder* in the Sonata for violin and piano). Along with Schnittke, Gubaydulina, Denisov, Karayev and Kasparov, Berinsky has been labelled a 'citizen of the world' on account of his openness to eras, styles, languages and faiths, for his striving to recreate through music the tragedies and cataclysms of the 20th century, and his willingness to touch on the sensitive subjects of modern human existence. Without losing touch with his folklore and the traditions of his country and of his Jewish background, Berinsky made use of texts of various languages: in the *Motet on 7.12.88*, written in response to the Armenian earthquake of that date, the literary material comes from Church Slavonic, old Armenian, Jewish and Latin sources. Berinsky ran frequent seminars at the House of Creative Work in Ivanovo, as well as at the creative workshop attached to his own Club; he also took part in conferences and published articles.

WORKS
(*selective list*)

Ballet-Pantomime: Sorok pervïy [The Forty First] (after B. Lavrenyov), 1987

Orch: Vc Conc. no.1, 1975; Fl Conc., 1977; Ob Conc., 1981; Conc.-Sym., vn, orch, 1984; Vc Conc. no.2, 1986; Conc., S, orch, 1988; Conc., cl, prep pf, hpd, 12 str, 1989; Joyful Games, conc.-poem, fl, orch, 1991, And it Was So . . ., vn, pf, orch, 1993 [Sym. no.2]; And the Sun Became Black, bayan, orch, 1994 [Sym. no.3]; Sym. no.4, vn, vc, pf, 1996

Choral: Kamni Treblinki [The Stones of Treblinka] (cant., A. Vergelis), solo vv, chorus, orch, 1977; Requiem 'Pamyati Janusz Korczak' [In Memory of Janusz Korczak], solo vv, chorus, orch, 1979; K Orfeyu [To Orpheus] (sym.-cant., R.M. Rilke), 1983; 3 soneta Shekspira [3 Shakespeare Sonnets], chorus, 1984; Motet na 7.12.88 [Motet on the 7.12.88] (old church Slavonic, Armenian, Hebrew and Latin texts), chorus, 1989; Sprich aus der Ferne (C. Brentano), female vv, 1989

Settings for 1v, pf of A. Fet, W. Goethe, V. Khlebnikov, V. Mayakovsky, A.S. Pushkin, A. Ryazanov

Chbr and solo inst: 3 posvyashcheniya [3 Dedications], pf, 1970; Sonatina, pf, 1973; Ww Qnt, 1974; Str Qt no.1, 1974; Pf Trio, 1976; Sonata, vc, pf, 1978; Str Qt no.2, 1978; Sonata, vn, pf, 1979; Sonata, db, pf, 1979; Sonata, va, pf, 1979; Dvukhgolosnïye inventsii [Two-Part Inventions], hp, 1980; Detskaya syuita [Children's Suite], sax, 1984; Trio 'Pamyati druga' [In Memory of a Friend], fl, hp, vc, 1984; Kolokola Varshavï [The Bells of Warsaw], fantasy, prep pf, 1988; Also sprach Zarathustra, partita, bayan, 1990; La dolce dolore, largo, appasionato, vc, bayan, 1995; Lichtenwellen, poem, 2 bayans, 1996; Morskoy pesazh marina v dukhe Mone [Seascape in the Spirit of Monet], vn, bayan, 1996

WRITINGS

'Fenomen Aleksandra Chugayeva' [The phenomenon of Chugayev], *SovM* (1989), no.8, 23–5

'Yelena Bazova, portret organistki', *SovM* (1990), no.10, 95–6

'Moyo Ivanovo' [My Ivanovo], *SovM* (1990), no.12, 62–5

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I. Nikol'skaya: 'Na avtorskikh kontsertakh' [At concerts of the composer's work], *SovM* (1984), no.9, 24–6

I. Romashchuk: 'Neokonchennïy portret' [An unfinished portrait], *SovM* (1989), no.2, 11–15

L. Rapatskaya: 'Sergey Berinsky', *Kompozitorï Moskvï*, iv (Moscow, 1994)

ALLA VLADIMIROVNA GRIGOR'YEVA

**Berio, Luciano** (*b* Oneglia, 1925). Italian composer. At a relatively early stage in his career, he succeeded in transcending the closed world of the European avant garde to address a wider public. The vivid, gestural idiom that he developed in the 1960s, and the creative consequences that he drew from other, often extra-musical aspects of the culture around him, established for him a world-wide reputation that has sustained his subsequent exploration of a wide, and sometimes challenging, arc of musical resources. Of formidable creative energy, he has proved one of the most prolific composers of the later 20th century.

1. 1925–1971. 2. After 1971. 3. Text and commentary. 4. Orchestral works; sound in space. 5. Voice and theatre.

1. 1925–1971. He was born into a family of musicians working in the small but busy Ligurian port of Oneglia. Both his father (Ernesto) and grandfather (Adolfo) were organists and composers, and in consequence the young Berio received a thorough musical training at home. By the age of nine, he was participating, as a pianist, in his father's chamber music evenings, and by his early teens he was producing occasional compositions. But an injury to his right hand sustained while training as an unwilling conscript to the army of Mussolini's Republic of Salò changed the focus of his musical activities. When he entered the Milan Conservatory at the end of the war in 1945, it soon became plain that the consequences of his injury were such as to prevent a career as a pianist, and his studies centered increasingly on consolidating compositional technique.

Until the age of 20, Berio had written only a handful of compositions, and, living in the provinces amid the disruptions of war, he had had little contact with the musical thought of the previous 50 years. Now, like many

of his generation, he embarked upon a rapid and seminal series of discoveries. In his first year at the conservatory he was able to attend performances of works by Milhaud, Bartók, Stravinsky and Schoenberg, by whose *Pierrot lunaire* he was at first baffled. Alongside his technical studies in counterpoint with Paribeni, he was assimilating by imitation a whole range of compositional models (at this stage Ravel and Prokofiev in particular). In 1948 he joined Ghedini's composition class, and thereby encountered a major formative influence. Ghedini's acute sense of the achievements of Stravinsky, and his own fastidious grasp of instrumentation both imprinted themselves rapidly upon Berio's work. Although in this, his most radical period, Ghedini had only occasional resort to serialism, he did not discourage students who wished to explore its techniques more deeply. At the time the the most congenial example for many young Italian composers was the recent work of Dallapiccola. Accordingly, after completing his conservatory studies in 1951, Berio applied for a Koussevitzky Foundation bursary to study with Dallapiccola at the 1952 Berkshire Festival in Tanglewood, Massachusetts.

During his years in Milan, Berio had earned a modest living as an accompanist for singing classes. One of the many tasks that he undertook during 1950 was to act as the accompanist for a young American singing student, Cathy Berberian, then applying for a Fulbright Scholarship to continue her Milanese studies. She won the scholarship, and within a few months she and Berio were married. The première of Berio's most assured hommage to Dallapiccola, *Chamber Music* (1953), was her last performance before the birth of their daughter, Christina. For several years thereafter she withdrew from engagements (a few radio recordings apart), but her return to professional work from 1958 on was to prove seminal for Berio's own development.

Berio's trip to Tanglewood in 1952 had allowed him to be present at the Museum of Modern Art in New York on 28 October, when the first concert in the USA to include electronic music was given. Fired with enthusiasm, he determined to explore further, and seized the opportunity on his return to Milan by taking on work for RAI, the Italian radio and television network. In 1953 he was commissioned to provide the soundtrack for a series of television films, but at the same time he tried his hand at an autonomous tape piece (*Mimusique no.1*). That year he also began drafting proposals for an electronic studio at RAI, encountered Maderna for the first time, and attended a conference on electronic music at Basle, where he first met Stockhausen. Maderna and Berio were quickly drawn into a congenial collaboration in planning the proposed Milan studio. By the time the Studio di Fonologia finally opened in 1955, Maderna had agreed to join Berio as co-director. Soon it was accommodating projects from other composers: Pousseur came to work there in 1957, as did Cage the following year.

Working alongside Maderna opened a vast range of contacts for Berio; thus encouraged, he appeared at the 1956 Darmstadt summer school, where his first major orchestral work, *Nones*, was received with interest. He was to return in subsequent years – accompanied in 1959 by Berberian – but maintained a canny distance from the impassioned aesthetic and technical debates that typified the summer schools at that period. As was so often to be the case, he instead chose to pursue a parallel but



1. *Luciano Berio*

independent path. From 1956, he and Maderna began to plan concert series devoted primarily to contemporary music under the title Incontri Musicali, the first of which took place in Milan the following year. Berio additionally took on the editorship of a journal of the same name which published not only articles by his Milanese collaborators, but also Italian translations of major texts by Pousseur, Boulez and Cage. Four numbers appeared between 1956 and 1960.

Berio's taste for creative collaboration quickly affirmed itself. His work at RAI brought him into contact, and then enduring friendship, with Umberto Eco. Together they produced a radio programme on onomatopaeia, whose end-piece was a first version of *Thema (Omaggio a Joyce)* (1958). Over the next few years, Berio's music was to provide for Eco a cardinal example when developing his theory of the *opera aperta*, or open work. Eco instilled in Berio an abiding passion for Joyce; Berio introduced Eco to the subtleties of Saussure's linguistics. The broad field of semiotics into which the latter led Eco was to provide an inspirational framework for much of Berio's fascination with instrumental and vocal gesture over the coming years. Indeed, Berio's unusual delight in using the intellectual adventures of his contemporaries as an imaginative springboard has never left him.

The late 1950s were also a period of prodigious compositional productivity. A series of *Quaderni*, subsumed into *Epifanie* (1959–61, rev. 1965), set a seal on his grasp of the orchestra – which would remain a central medium for him. But Berio also began to concentrate on works for smaller groupings which, because they were more amenable to frequent performance, provided the basis for establishing his rapidly growing reputation in Europe and the USA. They include *Tempi concertati* (1958–9), *Différences* (1958–9), *Circles* (1960) and a

work for flute which was to initiate a long line of *Sequenzas* for solo instruments. The flute *Sequenza* (1958), written for Severino Gazzeloni, made explicit Berio's fascination with virtuosity, understood not merely as technical dexterity, but as a manifestation of an agile musical intelligence that relishes the challenge of complexity. It was the presence of just these qualities in Cathy Berberian's artistry that vivified Berio's work with her. After relaunching her singing career during the Naples Incontri Musicali of 1958, Berberian tempted Cage into devising for her the vocal and stylistic acrobatics of *Aria*. Her performance of the piece at Darmstadt the following year provoked widespread interest. Berio took note of these adventures, but bided his time. It was only once he felt able to marry the pleasures of rhetorical surprise and vocal agility to the intellectual discipline of articulatory phonetics, and to a sense of vocal line honed by many years of immersion in the Italian lyric tradition, that his own vocal style was to spring forth in full complexity with *Circles*.

Berio's growing reputation brought with it invitations to teach composition. He returned to Tanglewood in 1960, and in the following two summers taught at the Dartington summer school. These peregrinations, and others occasioned by increasingly frequent performances, persuaded him to resign from the Studio di Fonologia in 1961. In the spring semester of 1962 he substituted for Milhaud at Mills College, Oakland, California, and when this arrangement proved a success, agreed to do the same for the whole of the academic year 1963–4. During his first stay at Oakland, he met the psychologist Susan Oyama, then still a student. Their relationship flourished, and in 1965 they married. But if the intense but explosive relationship between Berio and Berberian had necessitated their divorce, their extraordinary professional rapport flourished unchecked. Some of its most enduring fruits were produced at this time: *Folksongs* in 1964, *Sequenza III* in 1965–6. In 1964, Oyama had begun her doctoral research at Harvard University, where Berio accepted a semester's teaching. He was subsequently awarded a grant from the Ford Foundation, which took him to Berlin at the end of that year, but by the autumn of 1965 he had negotiated a post at the Juilliard School of Music that he was to occupy for the next six years. At first he and his wife continued to live in Boston, while she completed her doctorate. A daughter, Marina, was born there in 1966. The family then moved to Hoboken, New Jersey, where their son Stefano was born in 1968. Although primarily concerned with the teaching of composition and analysis, Berio's work at the Juilliard included the founding of the Juilliard Ensemble, which promoted the performance of contemporary music. And although the east coast of America provided a professional and home base, throughout this period he was also constantly travelling and supervising performances on a worldwide front.

However variegated the surface detail of his life during the 1960s, Berio's experiences of the late 50s had equipped him with a fertile set of technical resources that provided a foundation for the brilliant and vivid works of this decade. His acute sense of the theatrical dimension latent in all performance, which came to the fore in works such as *Laborintus II* (1965), *Sequenzas III* (1965–6) and *V* (1966), and *Sinfonia* (1968–9), engaged listeners who normally felt neither affection nor curiosity for the works of their contemporaries. The imaginative framework for much of this work was still nourished by the structuralist tradition, particularly as reinterpreted by semiotics (of which Eco was becoming an inventive exponent). But Berio's craftsman-like confidence in the abundance that could be generated from parsimonious processes of melodic and harmonic transformation allowed him to retain control over his material, even as it gave rise to a dazzling and potentially diversionary display of gestural detail.

2. After 1971. The international attention commanded by Berio's music was, by the late 1960s, keeping him in constant travel – a circumstance that naturally posed problems for his teaching duties at Juilliard. In 1971 he resigned, and began the process of transferring back to Italy. Although the well-nigh continuous travel was to continue for some years, in 1972 he bought land and buildings at Radicondoli, a hilltop village near Siena. Restoration and the planting of vineyards and fruit trees proceeded apace over the next two years, and in 1975 he was able to move in. In 1977 he married his third wife, the Israeli musicologist Talia Pecker, and from then on Radicondoli became his family home. Two sons were born from the marriage – Daniel in 1978, Jonathan in 1980 – and although their educational needs, and Berio's own projects, dictated the acquisition in due course of an apartment in Florence, Radicondoli remained the gravitational centre of his work.

A second focus on his return to Europe was provided initially by his acceptance in 1974 of an invitation from Boulez to direct the electro-acoustic section of IRCAM in Paris. The major project that Berio supervised there was the creation, by the physicist Giuseppe di Giugno, of the 4X digital system that broke new ground by its ability to process and transform sound in 'real time'. Although Berio made cautious exploration of its potential in *Chemins V* (1980), which was subsequently withdrawn, the system achieved its first major showing in Boulez's *Répons* (1980–84). Berio resigned his post at IRCAM in 1980, and began protracted negotiations with the city council of Florence in the hope of creating a new research centre where he could further develop some of the implications of his work in Paris. This finally bore fruit in 1987, with the creation of Tempo Reale, based in the Villa Strozzi. Meanwhile engagement with the cultural life of the region was further developed by Berio's acceptance of the artistic directorship of the Orchestra Regionale Toscana in 1982, and that of the Maggio Musicale Fiorentino in 1984.

To those accustomed to the surface exuberance of the scores that Berio produced during the 1960s, the restraint and focus of those of the early 70s came as something of a shock. The success of such works as *Sinfonia* (1968–9) did not tempt Berio to capitalize on his unusually wide popularity, but rather to pursue what had become the central problem of his musical thought: that of reclaiming the fundamental role of harmony in musical structure. The device whereby he helped himself, and his listeners, to keep a hold on this venture was initially a central line that ran up and down a slowly evolving fixed field of pitches, from which selective resonances and anticipations were sustained to spell out a selection of the harmonic consequences. Such studies in harmonic listening reached an exemplary formulation in *Points on the Curve to Find . . .* (1974). Having thus consolidated a grasp on this notoriously daunting and amorphous field, he was able



*2. Scene from Berio's 'Un re in ascolto', Covent Garden, London, 1989, directed by Graham Vick, with Donald McIntyre as Prospero*

to move into the sophisticated harmonic flux of such works as *Il Ritorno degli snovidenia* (1976–7).

The later 1970s also saw confirmation of Berio's appetite for the challenge of working on a large time-scale, and with the full resources of opera house and concert hall, notably in the hour-long *Coro* for 40 vocalists and 40 instrumentalists (1975–7), and in the two-hour opera *La vera storia* (1977–81). In neither case were such time-spans achieved by interweaving or juxtaposing independent compositional projects, as had been the case in *Epifanie* (to a certain extent) and *Sinfonia*. Instead, Berio invented for each work a global musico-dramaturgical structure, as befitted the traditions of large-scale public art. *Epifanie* and *Sinfonia* had incorporated passing verbal challenges to the autonomy and self-sufficiency of art. But from *Coro* on, each major work – and above all *Outis* (1995–6) and *Cronaca del luogo* (1999) – has found its own way of reforging the link between public aesthetic experience and the shared ethical responsibilities of the humanist tradition.

Berio's collaborator in *La vera storia* was Italo Calvino, who had taken a technician's delight in finding words to fill a pre-established musico-dramatic structure, often already fully composed. Calvino now proposed a new libretto based upon the fable of a king making sense of his world, and the collapse of his kingdom, through listening. But as many of his collaborators have ruefully noted, Berio can only allow musical priorities to take possession of verbally formed ideas and structures by dismembering them. A (frequently heated) creative dialogue ensued, but the stage work which eventually resulted, *Un re in ascolto* (1979–84), stood at many removes from Calvino's original proposition. It conflated an apparently unlikely amalgam of sources (notably W.H. Auden's *The Sea and the Mirror* and a Singspiel libretto based on *The Tempest*) into an intensely personal synthesis. However, unlike Berio's major theatre works before and since, the piece revolved around an empathetic central narrative – the story of an old impresario striving to realize his vision of 'another theatre' before he dies – and as a result it has proved his most resilient contribution yet to the contemporary operatic repertory (fig.2).

With two major music-theatre works complete, Berio was able to return his concentration to the research group assembling at his institute, Tempo Reale, in the Villa Strozzi. The first fruit of their work was a sound-location system, TRAILS, that could process and move live sound within an aural space that was not necessarily defined or limited by the acoustic characteristics of a given performing space. Berio offered his first demonstration of the artistic potential of such mobile, three-dimensional sound projection in *Ofanim* (1988). But although such explorations have continued to maintain a presence in more recent works, such as *Outis* (1995–6), they have yet to

resume centre stage: Berio's profound commitment to the performing body has continued to assert its primacy.

Although from the pragmatic viewpoint a gamble – few full-scale 20th-century operas have gained an established hold – since the mid-1970s Berio has pursued his vision of musical theatre unswervingly. But the success of *Un re in ascolto* did not deflect him into a more compliant dialogue with the expectations of opera-lovers. After a protracted search for an appropriate collaborator, Berio encountered the classical scholar and translator Dario del Corno, and moved swiftly to the completion of a major *azione musicale*, *Outis*, first performed at La Scala, Milan in 1996. This proved the most forthright and powerful realization yet of his theatrical vision. Narrative, never a central presence in his theatrical work, here gives way to highly structured mixture of verbal and visual imagery that presents – often in starkly confrontational fashion – the global interconnectedness of what might otherwise seem merely co-existent facets of contemporary experience. (To take but one example, the third cycle of the work throws into disconcerting juxtaposition the consumerist seductions of the supermarket and the concentration camp – not only as agonized holocaust memorial, but also as contemporary Bosnian reality – to underline that there are more ways than one of obliterating, or failing to cherish, human individuality.)

The formidable creative energy that has sustained decades of production has not failed to focus the attention of those responsible for honours and prizes. In 1989 Berio received the Siemens-Musikpreis; in the academic year 1993–4 he was Norton Professor of Poetry at Harvard University, and in 1996 he received the Praemium Imperiale conferred by the Japan Art Association. He has also received honorary doctorates from City University, London (1980), and the University of Siena (1995).

3. TEXT AND COMMENTARY. The many continuities that underlie Berio's work are most strikingly embodied in the ongoing series of virtuoso solo *Sequenzas*. The first, for flute, established many of the characteristics that have endured throughout the series. The 'sequence' of the title is, broadly, that of harmonic fields: fixed pitch resources that are each explored for their melodic and harmonic potential in turn. The ways in which this conception is realized vary widely from one *Sequenza* to the next. They serve a virtuosity that, as Berio has often emphasised, is not merely that of flying finger or agile tongue. The composer also requires a virtuosity of 'sensibility and intelligence' that often entails a thoroughgoing understanding of the history of the instrument: most explicitly in *Sequenza VIII* for violin (1976–7), but also, for instance, in the characterization of registers in *Sequenza XII* for bassoon (1995). Indeed, the piece may become an essay in the instrument's social history, as in *Sequenza XIII* for accordion (1995–6), which creates an amalgam of echoes from tango, work-song, cabaret and other forms of popular entertainment. In certain cases, where history has consigned to an instrument an excessively constricted range of characteristics, Berio may write *à rebours*. Both *Sequenza II* for harp (1963) and *Sequenza VI* for viola (1967) invest their instruments with an unwonted ferocity.

Berio's engrossed exploration of the physical details of performance (fingering patterns in *Sequenza VI* for viola, sequences of resonance points in the mouth in *Sequenza III* for voice (1965–6), different uses of the tongue to modify airflow in *Sequenza XII* for bassoon) engendered solo works of singular density and extent. (Most last between eight and ten minutes; the bassoon *Sequenza* is much the longest at twenty-six.) It is little wonder, therefore, that Berio has chosen to return to some of these works, and subject them to further scrutiny in the form of a superimposed commentary – the adding of extra layers to a pre-existent core so as to create new perspectives and balances. This possibility was in fact first explored by extraction rather than addition: the harp *Sequenza* grew out of preparatory work on a harp concerto, which subsequently formed itself around the solo line as *Chemins I* for harp and ensemble (1964). Once envisaged, the principle took on explosive life in *Chemins II on Sequenza VI* (1967), where a harmonic and textural core that sustains the solo viola line throws out an extraordinarily dense web of accretions. This in turn engendered an orchestral layer in *Chemins III on Chemins II* (1968). The series has always drawn strength from the fundamentally harmonic underpinning of the solo *Sequenzas*, as is made obvious by the harmonic backdrop provided by the ensemble in *Chemins IV on Sequenza VII* for oboe and strings (1975) or indeed *Corale on Sequenza VIII* (1980–1). But the variety of ways in which this principle could inflect the global import of the *Sequenza* upon which it is based has become evident in the additions to the series in the 1990s: *Chemins V on Sequenza XI* for guitar and chamber orchestra (1992), *Kol-Od (Chemins VI on Sequenza X)* for trumpet and chamber orchestra (1995–6), and *Récit (Chemins VII on Sequenza IXf)* for alto saxophone and orchestra (1996).

The principle of reworking by adding extra layers is not confined to the *Chemins* series. A range of further possibilities was opened up in Berio's most frequently performed orchestral work, *Sinfonia* (1968–9). Here *O King*, a work for voice and chamber ensemble completed in 1968, underwent a subtle harmonic transformation as the second movement of *Sinfonia*. The third movement took a radical step, treating the scherzo of Mahler's Second Symphony as its core 'text', on top of which fragments from a range of other repertory works, chosen to represent a wide range of harmonic densities (the maximum being provided by Berio's own chromatically saturated block chords), were superimposed. The appearance of many of these fragments was triggered by association, echoing some feature of Mahler's original even as they blocked it out. Such a process – not unlike the wild puns of Joyce's *Finnegans Wake* – can proliferate in all directions, and indeed in the final movement of *Sinfonia* the same interactions multiply, but now between the materials of all the previous movements.

Yet more radically, Berio experimented with the possibility of composing out the interaction of two completed 'texts', when the soft, dense staccato chords of *Still* (1973, subsequently withdrawn as a separate work) were made to interact with the core melodic line of *Bewegung* (1971) to form *Eindrücke* (1973–4). Although this was an extreme instance, the looser principle of 'intertextual' exploration has remained strong: for example, materials from Part 1 of *La vera storia* converge upon the central scene v of Part 2; in *Un re in ascolto*, the three 'auditions' fuse into the protagonist's fifth aria. Complete works have also continued to be reviewed in a new context, *Points on the Curve to Find. . .* becoming the basis for the central section of *Concerto II (Echoing*

*Curves)* (1988–9), the orchestral *Continuo* (1989) proliferating into *Ekphrasis (Continuo II)* (1996).

4. ORCHESTRAL WORKS; SOUND IN SPACE. Since the later 1950s, Berio's commitment to the inheritance of the symphony orchestra has been unwavering. An eager student of the great orchestrators from the decades surrounding the turn of the century, including Mahler, Ravel, Debussy and Stravinsky, he has exercized himself in the medium with a consistency not easily matched among his major contemporaries. Although many of his devices (such as the momentary colouring of one instrumental line by other instruments) reflect and extend the achievements of his mentors, Berio's orchestra typically uses timbrally unified layers of sound superposed upon one another (the inspiration for which had been his experiences with the superposition of complex sounds in the electronic studio). From *Epifanie* on, his scores display families of instruments in choirs of four, five or six voices. Often, associated choirs can determine a characteristic sound-world: flutter-tongue flutes and trumpets in *Epifanie* A, clarinets and saxophones in *Outis* (1995–6). One further 'choir', that of eight amplified solo voices, was used to startling effect in *Sinfonia* as an integral part of his orchestral resources, and remained a crucial resource in the pit orchestra of ensuing theatrical works, such as *Opera* (1969–70), *La vera storia* and *Outis*.

In all of these instances, questions of 'foreground' and 'background' remain constantly malleable, as befits a medium dedicated to the ideal of 'sounding together'. Only in isolated examples does a single instrument or line split off to pursue its own agenda – the flute line in certain works of the 1960s, such as *Laborintus II* or *Sinfonia*, or the 'stratospheric' violin lines of many works from the mid-1990s on. But even where Berio turns to the inherently dramatized opposition of soloist and orchestra, he shows a marked fondness for mediating the opposition by echoing soloistic timbre and gesture in the orchestra. Two orchestral harps respond to the harp soloist in *Chemins I*, an orchestral pianist echoes the two soloists in the Concerto for two pianos and orchestra (1972–3), the viola and cello similarly echo the viola soloist in *Chemins II*.

The fact that layers of sound potentially dramatize musical space (a possibility first explored through the multi-track tape works of the late 1950s) has also never been far from Berio's mind. After the 'sound in the round' experiments of *Allelujah II* (1957–8), Berio has, for practical reasons, kept his orchestra on the traditional platform. However, he has repeatedly devised new seating patterns for his performers so as to dynamize acoustic space within that confine. These range from the 'echo-chamber' provided by a third group of violins seated at the back (*Epifanie*, *Sinfonia*) to the radical rearrangements of *Formazioni* (1985–7) or *Concerto II (Echoing Curves)*. Nevertheless, only by electronic means has he been able to reclaim music's potential 360°. The resultant tension between the physically performing body, and the disembodied, roving sound of the TRAILS system (or its more economically viable successors), made explicit in *Ofanim* (1988), remains vivid and unresolved.

5. VOICE AND THEATRE. Within Berio's output, quantitively the human voice has shared no more than equal honours with instrumental music. However, in terms both of public perception and personal history, its role has been seminal. No Italian of his generation (save, for many years, Donatoni) could escape transaction with that country's lyric tradition. But Berio found means, through his extraordinary collaborations with Berberian, of complicating and challenging it from within, incorporating every form of vocal behaviour that it had traditionally excluded. To do this he had to find an approach to the performed text that bestrode conceptual distinctions between word as sign, and as musically structurable sound. In *Circles*, the Cummings poems that Berio set already acknowledge this dimension typographically, and such poetically familiar devices as assonance could be allowed to ramify into analogous relationships between voice and ensemble. The tension between the formal musical potential that grows autonomously out of these materials, and the text's linear semantic structure, has remained a cardinal source of strength in Berio's vocal writing. It has led him towards authors undismayed by challenges to conventional semantic order – pre-eminently Edoardo Sanguineti, from whom he learnt how well it serves that tension to 'cut and paste' text: most notably, and radically, in *Un re in ascolto* and *Outis*.



*3. Luciano Berio, 1982*

The vocal idiom of *Circles* or *Sequenza III*, or its multi-voiced equivalents in *Passaggio*, *Laborintus II*, and *Sinfonia*, was exuberantly inclusive, but never negated its roots in the lyric tradition. Once that period of creativity had run its course, Berio was thus able to fall back on vocal writing – characteristic of his mature theatre works from *La vera storia* on – whose arching lines overtly proclaim that tradition. At first, sheer experience gave

him a surer hand in creating a complex lyrical idiom for female performers: Leonora and Ada in *La vera storia*, the singers of the three audition pieces, and the Protagonist whose aria summates all three, in *Un re in ascolto*. The creation of an equally convincing male-voice idiom proceeded more cautiously. But if the arias sung by Prospero in *Un re in ascolto* are of rather muted lyrical eloquence (in part so as to give due resonance to Calvino's remarkable texts), the protagonist of *Outis* is given a starkly expressive line whose parsimony is profoundly telling.

Barberian's theatre of masks – each *persona* had momentarily assumed with blazing conviction – had demanded a psychological as well as a physical virtuosity that tended, in other hands, to become coldly brilliant acrobatics (although available as a potent signifier of psychological distress for the character of the third passer-by of *La vera storia* in part 2). But Berio had other counterbalances to the lyric tradition to hand. Popular singing styles of many traditions had fascinated him for many years. As with the tradition of *opera lirica*, he sought to extend imaginatively the resources that he found there. So *E vo'* (1972) uses with remarkably sustained intensity the melodic characteristics of Sicilian folksong (a consistent source of inspiration for Berio), but articulates a large melodic sweep whose roots are plainly in the concert hall and opera house. This process of assimilation is pursued on a characteristically ambitious scale in *Coro* (1975–6), where, in one of his most audacious rearrangements of concert-hall resources, each of 40 voices is coupled with (and sits next to) an orchestral melodic instrument. Thus the succession of individual sections, based on different popular singing styles, can create a kaleidoscope of different chamber ensembles, with massed tuttis in between to set them off.

From *La vera storia* (1977–81) on, lyric and popular traditions have jostled for position in a typically all-inclusive mix. In that work – as in its successors – each singing style is developed in a separate 'number'. But the vertiginous *volte-faces* of the idiom that Berio created for Berberian, and of the multi-voiced works that grew from it, created a perceptual superabundance, an aural jungle full of half-grasped gestures in the face of which listeners must piece together their own sense of subjective continuity as best they can. By contrast, Berio's work from the late 1970s on restores to music its established function of knitting together a span of theatrical experience within which the most challenging diversities may be affirmed as 'belonging together'. His instinctive distrust of the well-rounded story echoes the conviction of the modernist tradition at large that the artist's most urgent task consists in making a path into areas of experience about which there is not yet a coherent story to be told. Works such as *Passaggio*, *Opera* and *La vera storia* have shown that this is a task for which musical theatre, with its capacity for holding together things which, from the point of view of 'common sense', would otherwise fly apart, is uniquely suited. This understanding of the potential of musical theatre reached its most remarkable embodiment in the non-narrative counterpoint between word, music and visual symbol in *Outis* – a manifestation of Berio's fundamental and enduring mission to articulate, and thus to place in the realm of the humanly shared, perceptions for which there is as yet no code.

## WORKS

*for further details of incomplete and unpublished works see Karlen (1988)*

### STAGE

Tre modi per supportare la vita (Mimusique no.2) (azione scenica, 3, R. Leydi), 1952–5, Bergamo, 1955
Allez-Hop! (racconto mimico, I. Calvino), 1952–9, Venice, Festival, 23 Sept 1959; rev., Bologna, 1968
Passaggio (messa in scena, 1, Berio and E. Sanguineti), 1961–2, Milan, Piccola Scala, 6 May 1963
Esposizione (azione scenica, Sanguineti), 1963, Venice, 1963; destroyed
Opera (3, Berio, after U. Eco, F. Colombo, A. Striggio, S. Yankowitz, with Open Theatre of New York), 1969–70, Santa Fe, 12 Aug 1970; rev., Florence, Comunale, 28 May 1977
Per la dolce memoria di quel giorno (ballet, after Petrarch, choreog. Béjart), tape, 1974, Florence, 1974
Linea (ballet, choreog. F. Blaska), 2 pf, mar, vib, 1974, Grenoble, 1974
La vera storia (op, 2, I. Calvino and Berio), 1977–81, Milan, La Scala, 9 March 1982
Un re in ascolto (azione musicale, 2 pts, Berio, after Calvino, W.H. Auden, F. Einsiedel, F.W. Gotter), 1979–84, Salzburg, Kleines Festspielhaus, 7 Aug 1984
Outis (azione musicale, D. Del Corno, Berio), 1995–6, Milan, La Scala, 2 Nov 1996
Cronaca del luogo (azione musicale, T. Pecker-Berio), 1998–9, Salzburg, Felsenreitschule, 24 July 1999

### ORCHESTRAL

Preludio a una festa marina, str, 1944
Concertino, cl, vn, cel, hp, str, 1949
Mimusique no.2, 1952–3 [concert version of azione scenica]
Variazioni, chbr orch, 1953–4
Nones, 1954
Allelujah I, 6 groups, 1955; rev. as Allelujah II, 5 groups, 1957–8
Variazioni 'Ein Mädchen oder Weibchen', 2 basset hn, str, 1956
Divertimento, 1958, collab. Maderna; nos.2 'Scat rag' and 3 'Rhumba-ramble' [from Mimusique no.2] by Berio
Tempi concertati, fl, vn, 2 pf, small orch (in 4 groups), 1958–9
Quaderni I, 1959, II, 1961, III, 1961–2; incl. in Epifanie
Chemins I on Sequenza II, hp, orch, 1964
Chemins III on Chemins II, va, 9 insts, orch, 1968
Chemins IIb, small orch, 1969–70 [rev. of Chemins II]
Bewegung, 1971
Chemins IIc, b cl, small orch, 1972 [rev. of Chemins IIb], withdrawn
Concerto, 2 pf, orch, 1972–3
Still, 1973, withdrawn
Eindrücke, 1973–4
Après Visage, orch, tape, 1974, withdrawn
Points on the Curve to Find . . ., pf, 23 insts, 1974
Chemins IV on Sequenza VII, ob, str, 1975
Corale on Sequenza VIII, vn, 2 hn, str, 1975
Selezione, pf, chbr orch [from Conc., 2 pf, orch], withdrawn
Il ritorno degli snovidenia, vc, 30 insts, 1976–7
Encore, 1978
Requies, 1983–5
Formazioni, 1985–7, rev. 1988
Conc. II (Echoing Curves), pf, orch (in 2 groups), 1988–9 [incl. rev. pts of Points on the Curve to Find. . .]
Continuo, 1989
Schubert-Berio: Rendering, 1989 [on frags. of sym. by Schubert]
Festum, 1989
Chemins V on Sequenza XI, gui, chbr orch, 1992
Compass, ballet-recital, pf, orch, 1994
Vor, während, nach Zaide, 1995 [with projections of texts by Arruga]
Notturno, str, 1995 [after chbr work]
Re-Call, 23 insts, 1995
Kol-Od (Chemins VI on Sequenza X), tpt, chbr orch, 1995–6
Ekphrasis (Continuo II), 1996
Récit (Chemins VII on Sequenza IXb), a sax, orch, 1996
Alternatim, cl, va, orch, 1996–7

### VOCAL

*vocal-orchestral*

L'annunciazione (R.M. Rilke), S, chbr orch, 1945; unpubd
Magnificat, 2 S, SSAATB, orch, 1949

Epifanie (M. Proust, J. Joyce, A. Machado, C. Simon, B. Brecht, Sanguineti), Mez, orch, 1959–61, rev. 1965; rev. 1991–2 as Epiphanies
Traces (S. Oyama, after J. Baldwin), S, Mez, 2 actors, chorus, orch, 1964, withdrawn
Sinfonia (C. Lévi-Strauss, S. Beckett, Berio), 8 amp vv, orch, 1968–9 [incl. arr. of solo vocal work O King]
Air (Striggio), S, orch, 1969 [from stage work Opera]
Laborintus II (Sanguinetti), 3vv, 8 actors, spkr, ens, tape, 1965
Ora (Berio, M. Essam, after Virgil), S, Mez, small chorus, fl, eng hn, 12 insts, orch, 1971, withdrawn
Bewegung II (Virgil), Bar, orch, 1971 [after orch work]
Coro (folk texts, P. Neruda), 40vv, 40 insts, 1975–6, rev. 1977
Calmo (Homer), Mez, small orch, 1989 [based on Calmo, S, ens, 1974]
Shofar (P. Celan), SATB, orch, 1995

OTHER VOCAL

Due cori popolori, chorus, 1946, unpubd
O bone Jesu, chorus, 1946, unpubd
Tre canzoni popolari, female v, pf, 1946–7, rev. as Quattro canzoni populari, 1946-7, rev. 1973
Tre liriche greche, 1v, pf, 1946–8
Due canti siciliani, T, male chorus, 1948
Ad Hermes, 1v, pf, 1948
Due pezzi sacri, 2S, pf, 2 hp, timp, bells, 1949
Tre vocalizzi, 1v, pf, 1950
Deus meus, 1v, 3 insts, 1951
El mar la mar (Alberti), 2 S, fl, cl, gui, accdn, db, 1952; red. for 2S, pf, 1952; arr. for S, Mez, fl, 2 cl, hp, accdn, vc, db, 1969
Chamber Music (Joyce), female v, cl, hp, vc, 1953
Circles (e.e. cummings), female v, hp, 2 perc, 1960
Rounds (M. Kutter), 1v, hpd, 1964, withdrawn
O King, 1v, fl, cl, vn, vc, pf, 1967–8; arr. incl. in Sinfonia
Prayer-Prière (Calvino), 1v, 1968 [for 40th birthday of K. Stockhausen]
Questo vuol dire che (various), 3 female vv, small chorus, insts, tape, 1968–9
Melodrama (Berio), T, fl, cl, perc, vib, elec org, vn, vc, db, 1970 [from stage work Opera]
Agnus, 2 female vv, 3 cl, drone (elec org/other sound source), 1971; incl. in rev. of Opera
E vo' (anon.), S, fl, ob, 3 cl, tpt, trbn, perc, pf, elec org, vn, va, vc, db, 1972; incl. in rev. of Opera
Recital I (for Cathy) (Berio, A. Mosetti, Sanguineti), 1v, 17 insts, 1972
Cries of London, 6 solo vv, 1973–4, rev. for 8 solo vv, 1975
Calmo (Homer), S, insts, 1974
A-ronne (Sanguineti), 8vv, 1975 [version of tape work]
Ecce: musica per musicologi (d'Arezzo), vv, bells, 1987
Ofanim (Bible: *Ezekiel, Song of Solomon*), female v, children's chorus, 2 inst groups, live elecs, 1988
Canticum novissimi testamenti, (S, S, A, A, T, T, B, B)/SATB, 4 cl, 4 sax, 1989
There is No Tune (Pecker-Berio), chbr chorus, 1994
Twice upon. . ., 6 groups children's vv, ob, cl, hn, tpt, trbn, vn, va, kbd, 1994

OTHER INSTRUMENTAL
*2 or more instruments*

Toccata, pf 4 hands, 1939
Divertimento, str trio, 1946
Tre pezzi, 3 cl, 1947
Str Trio, 1948
Wind Qnt, 1948
Opus Number Zoo (R. Levine), spkr, 2 cl, 2 hn, 1950; rev. wind qnt, 1951; rev. 1970
Wind Qt, 1950
Due pezzi, vn, pf, 1951
Sonatina, fl, 2 cl, bn, 1951
Study, str qt, 1952
String Quartet, 1955–6
Serenata I, fl, 14 insts, 1957
Différences, fl, cl, hp, va, vc, tape, 1958–9, rev. 1967
Sincronie, str qt, 1963–4
Chemins II on Sequenza VI, va, 9 insts, 1967
Memory, elec pf, elec hpd 1970, rev. 1973
Autre fois: berceuse canonique pour Igor Stravinsky, fl, cl, hp, 1971
Musica leggera, fl, va, vc, 1974 [for 70th birthday of G. Petrassi]
34 duetti, 2 vn, 1979–83
Accordo, 4 groups wind insts, 1980–81
Voci, va, 2 inst groups, 1984
Call, brass qnt, 1985
Terre chaleureuse, wind qnt, 1985 [for 60th birthday of P. Boulez]
Naturale, va, tam-tam, tape, 1985–6
Ricorrenze, wind qnt, 1985–7
Notturno (Str Qt no.3), 1993
Glosse, str qt, 1997

SEQUENZAS

Sequenza I, fl, 1958
Sequenza II, hp, 1963
Sequenza III, 1v, 1965–6
Sequenza IV, pf, 1965–6
Sequenza V, trbn, 1966
Sequenza VI, va, 1967
Sequenza VII, ob, 1969
Sequenza VIII, vn, 1976–7
Sequenza IX, cl, 1980, transcr. as Sequenza IXb, a sax, 1981
Sequenza X, tpt, pf resonance, 1984
Sequenza XI, gui, 1987–8
Sequenza XII, bn, 1995
Sequenza XIII, accdn, 1995–6

OTHER SOLO INSTRUMENTAL

Pastorale, pf, 1937
Petite Suite, pf, 1948
Cinque variazioni, pf, 1952–3, rev. 1966
Rounds, hpd, 1964–5, arr. pf, 1967
Wasserklavier, pf, 1965 [orig. for 2 pf]
Gesti, rec, 1966
Erdenklavier, pf, 1969
Fa-Si, org, 1975
Les mots sonts allés, vc, 1978
Chemins V, cl, digital system, 1980, withdrawn
Lied, cl, 1983
Luftklavier, pf, 1985
Comma, E♭-cl, 1987
Feuerklavier, pf, 1989
Psy, db, 1989
Leaf, pf, 1990
Brin, pf, 1990

TAPE

Mimusique no.1, 1-track, 1953; other early pieces
Ritratto di città, 1-track, 1954, collab. Maderna
Mutazioni, 1-track, 1955
Perspectives, 2-track, 1957
Thema (Omaggio a Joyce), 2-track, 1958
Momenti, 4-track, 1960
Visage, 2-track, 1961
A-ronne (radiophonic documentary, Sanguinet), 1974
Chants parallèles, 1974–5
Diario immaginario (V. Sermonti), chorus, orch, tape, 1975 [radio work]
Duo (teatro immaginario, Calvino), 2 vn, chorus, orch, tape, 1982 [radio work]

ARRANGEMENTS

Folk songs, S, 7 insts, 1964; also version for S, orch, 1973
C. Monteverdi: Il combattimento di Tancredi e Clorinda, S, T, Bar, 3 va, vc, db, hpd, 1966
J. Lennon and P. McCartney: Michele, 1v, fl, hpd, 1967, version for 1v, ens; Ticket to Ride, 1v, ens, 1967; Yesterday, 1v, fl, hpd, 1967
The Modification and Instrumentation of a Famous Hornpipe as a Merry and Altogether Sincere Homage to Uncle Alfred, fl/ob, hpd, perc, va, vc, 1969 [after H. Purcell, for 80th birthday of A. Kalmus]
K. Weill: Le grand lustucru, Mez, 12 insts, 1972 [from Marie galante]
K. Weill: Surabaya Johnny, Mez, 9 insts, 1972 [from Happy End]
K. Weill: Ballade von der sexuellen Hörigkeit, Mez, 8 insts, 1975 [from Die Dreigroschenoper]
L. Boccherini: Ritirata notturna di Madrid, orch, 1975
Fantasia, orch, 1977 [after Gabrieli]
Toccata, orch, 1977 [after Frescobaldi]
M. Falla: Siete canciones populares españolas, Mez, orch, 1978
J. Brahms: Sonata, op.120/1, cl/va, orch, 1986 [as Brahms-Berio]
G. Mahler: Fünf frühe Lieder, Bar, orch, 1986

G. Mahler: Sechs frühe Lieder, Bar, orch, 1987
F. Schubert: An die Musik, chorus, orch, 1989
G. Verdi: Otto romanze, T, orch, 1990
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'Meditation a Twelve-Tone Horse', *Christian Science Monitor* (15 July 1968)
'Eco in ascolto', *Komponisten des 20. Jahrhunderts in der Paul Sacher Stiftung* (Basel, 1986), 329–34; Eng. trans. in *CMR*, v (1989), 1–3
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DAVID OSMOND-SMITH

**Bériot, Charles-Auguste de** (*b* Leuven, 20 Feb 1802; *d* Brussels, 8 April 1870). Belgian violinist and composer. He studied with J.-F. Tiby, and later with André Robberechts. In 1821 he travelled to Paris and played for Viotti, who encouraged him with these words: 'You have a fine style; endeavour to perfect it. Hear all men of talent – profit by all but imitate no one.' Unable to obtain lessons from Viotti, who was then director of the Paris Opéra, Bériot turned to Baillot. For a few months he attended Baillot's violin class at the Paris Conservatoire but could not submit to the academic discipline. It is known that Baillot disliked the technical 'eccentricities' which were characteristic of Bériot's style. Shortly after-

wards, Bériot made a highly successful début in Paris, meeting with equal acclaim in London, where he played his own Concertino at the Philharmonic Society on 1 May 1826. After his return to Brussels, he was named solo violinist to King William I of the Netherlands at a salary of 2000 guilder, but the appointment was terminated by the revolution of 1830.

In 1829 Bériot met the famous singer Maria Malibran. For the next six years they travelled together, giving joint concerts in Belgium, England, France and Italy. This liaison led to their marriage on 29 March 1836. Less than six months later, Maria died unexpectedly in Manchester, shortly after appearing at a concert. The grief-stricken Bériot returned to Brussels and temporarily left the concert platform.

He resumed his career in 1838 when he undertook a concert tour to Austria and Italy with the singer Pauline Garcia, the younger sister of his late wife. Spohr heard one of their concerts in Karlsbad and praised Bériot's playing, although he disliked his compositions. In 1840, while playing again in Vienna, Bériot married Marie Huber, the daughter of an Austrian magistrate. That year he played in Russia. In 1842 he was offered a professorship at the Paris Conservatoire as successor to Baillot. However, he declined, preferring to accept an appointment to the Brussels Conservatory. Here he served as head of the violin faculty from 1843 to 1852, when he was forced to retire because of failing eyesight. He became totally blind in 1858 but continued to be active as an author.

Bériot occupies an important place in the history of violin playing. He adapted the technical brilliance of Paganini to the elegance and piquancy of the Parisian style. Thus he modernized the classical French school, established by Viotti and perpetuated at the Conservatoire by Rode, Kreutzer and Baillot. Not being a true disciple of that school, Bériot was able to break the stranglehold of tradition and developed a new, essentially Romantic, approach, known as the Franco-Belgian School. Much of Bériot's technique – harmonics, left-hand pizzicato, ricochet, even scordatura – was influenced by Paganini; this is particularly evident in Bériot's Second Violin Concerto, first played by the composer in London in 1835. On the other hand, Bériot's characteristic style of sweetness and elegance was already formed in the 1820s, before he met Paganini, as can be seen in his early *Airs variés* and the First Violin Concerto. Bériot's success was not based merely on technical brilliance; he could play with such melting warmth as to make Heine exclaim, 'It seems as if the soul of his late wife sings through his violin.' As a composer, Bériot aimed at effect rather than depth; his melodies are sweet and sentimental, his technical display is ingenious and sparkling though basically less difficult than that of Paganini. His concertos and shorter pieces were widely popular in their time; today they are used mainly for study purposes. The elegance and elfin grace of Bériot helped initiate a new approach to the violin, and reflections of his style can be found in Mendelssohn's Violin Concerto. He was a methodical teacher and left several useful instruction books (*Méthode de violon*, 1858; *Ecole transcendante de violon*, 1867). His most famous pupil was Henry Vieuxtemps.

WORKS
(*selective list*)

Vn, orch: 10 vn concs., opp.16, 32, 44, 46, 55, 70, 76, 99, 104, 127; Le trémolo, caprice sur un thème de Beethoven, op.30; Fantaisie, ou Scène de ballet, op.100; Seconde fantaisie-ballet, op.105; Grande fantaisie, op.115

Chbr: 12 airs variés, vn, pf, opp.1, 2, 3, 5, 7, 12, 15, 42, 52, 67, 79, 88; Toccata, pf, op.13; 6 études brillantes, vn, pf, op.17; 3 trios, opp.4, 58, 71; 12 petits duos, 2 vn, op.87; 6 duos caractéristiques, 2 vn, op.113; 12 études caractéristiques, vn, pf, op.114; Ouverture brillante, vn, pf, op.122; Sérénade, vn, op.124; many duos and sonatas, vn, pf, on opera themes, collab. Osborne, Thalberg and other pianists

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P. Soccanne: 'Le "lion" belge: Charles de Bériot (1802–1870)', *Guide du concert*, xxiii (1936–7), 679–81, 711–12, 743–6, 775–7

M. Goldstein: 'Charles-August de Bériot', *Cahiers Ivan Tourgéniev, Pauline Viardot et Maria Malibran*, x (1986), 64–72

G. Pinsart: 'Quelques lettres inédites de violonistes belges – Charles de Bériot, [Henry] Vieuxtemps, [Hubert] Léonard – au Musée Royal de Mariemont', *Bulletin de la société liégeoise de musicologie*, lvii (1987), 8–27

M. Tollet: 'Catalogue des lettres de Charles de Bériot', *RBM*, xliii (1989), 211–24

BORIS SCHWARZ

**Bériot, Charles-Wilfrid** (*b* Paris, 12 Feb 1833; *d* Sceaux-en-Gatinais, 22 Oct 1914). French pianist and composer, son of CHARLES-AUGUSTE DE BÉRIOT and Maria Malibran. He was an excellent pianist and pedagogue. In 1887 he was appointed to the piano faculty of the Paris Conservatoire where he taught for many years. Among Bériot's works are four piano concertos, chamber music and various orchestral and vocal compositions. With his father he wrote *Mélodies élémentaires, ou méthode d'accompagnement ... pour piano et violon* (Paris, 1854) and *L'art de l'accompagnement appliqué au piano* (Paris, n.d.).

BORIS SCHWARZ

**Berkeley.** American city in California, near San Francisco. It has its own symphony orchestra (founded 1970) and opera company and is one of the seats of the University of California; *see* SAN FRANCISCO, §§1, 3 and 5.

**Berkeley,** Sir **Lennox** (**Randall Francis**) (*b* Boars Hill, Oxford, 12 May 1903; *d* London, 26 Dec 1989). English composer. From the same generation as Walton and Tippett, he has little connection with national traditions represented by them or by Elgar and Vaughan Williams earlier. This is partly because of his French ancestry and temperament which made him closer to Fauré, and to Ravel and Poulenc who were both personal friends. Berkeley admired Mozart above all, then Chopin, Ravel and the neo-classical Stravinsky. His own idiom is built from an overt melodic expression, usually rooted in tonality and allied to a fastidious command of harmony and orchestral texture. Religious subjects in particular invariably gave rise to vocal music of unusual spiritual intensity, a mood also reflected in his instrumental slow movements.

1. LIFE. Berkeley was born into an aristocratic family. His grandfather was George Lennox Rawdon, Seventh Earl of Berkeley and Viscount Dursley, who married Cecile, daughter of Edward Drummond, Comte de Melfort, a family of French and Scottish origin. The composer's father, Captain Hastings George FitzHardinge Berkeley, was the eldest son, but, born before his parents were able to marry, he was legally unable to inherit the title and estates to which Lennox, as his only son, would have succeeded. Berkeley's childhood was spent in or near Oxford and was affected by listening to his father's



*Lennox Berkeley 1978*

collection of piano rolls; visits to the family of his mother, Aline Carla Harris, who lived in France where her father was British consul at Nice; a godmother who had studied singing in Paris at the turn of the century; and an aunt who was a salon composer. He attended the Dragon School, Oxford; Gresham's School, Holt, where he was followed by W.H. Auden and Britten; and St. George's School, Harpenden, where one of his first compositions was performed.

Berkeley went to Merton College, Oxford, where he read French, Old French and Philology, and took the BA in 1926. Then, on the suggestion of Ravel to whom he showed some of his scores, he studied with Boulanger in Paris, where he was based until 1932. In many ways Berkeley was the quintessential Boulanger pupil, responsive to her passion for music and her rigorous demands in strict counterpoint; with her he effectively undertook his professional training; in this context, too, in 1928, he became a Roman Catholic, which profoundly affected both his life and work. After the prolonged influence of Boulanger the next landmark was not until Berkeley's meeting with Britten at the ISCM Festival in Barcelona in 1936. They immediately collaborated on the orchestral suite, *Mont Juic*, and became close friends as well as colleagues. Even though Berkeley was ten years older the two composers found they had much in common and they influenced each other. Berkeley was the first to set the poems of his Oxford contemporary, W.H. Auden (early songs now lost). Britten admired Berkeley's 1930s music and later conducted the Stabat Mater, which was dedicated to him; Berkeley eagerly awaited each of Britten's new works. During World War II Berkeley worked at the BBC in London as an orchestral programme builder and it was there that he met Elizabeth Freda Bernstein, whom he married in 1946; their happy domestic life proved an ideal background for his creative work.

From 1946 to 1968 Berkeley was professor of composition at the RAM, where he exercised an influence on later generations which was no less significant for being unobtrusive. His later pupils included Bedford, Bennett, Mathias, Maw and Tavener: they have all paid tribute to his sensitive guidance and personal generosity. Berkeley's honours have included the CBE (1957), the Cobbett Medal (1962), the Ordre National du Mérit Culturel de Monaco (1967), the Papal Knighthood of St Gregory (1973) and a knighthood (1974). Many universities and other organizations have granted him honorary status too, among which doctor of Oxford University (1970), fellow of Merton College (1974), fellow of the RNCM (1975), professor of Keele University (1976–9), member of the American Academy and Institute of Arts and Letters (1980), Member of the GSMD (1980), Member of the Académie Royale, Belgium (1983) and doctor of City University (1984). From 1975 to 1983 he was President of Honour of the PRS and from 1977 to 1983 he was president of the Cheltenham Festival.

2. WORKS. Berkeley lacked confidence in most of his early works written while he was studying with Boulanger and many of them disappeared, some to be rediscovered later. His first published composition, however, had been written at Oxford, a polished song with piano in G major, *D'un vanneur de blé aux vents*. Soon after he reached Paris his style changed: *Tombeaux* – five songs to poems by Jean Cocteau – for example, draws on bitonality of the kind then fashionable amongst the composers of Les Six. Berkeley had opportunities for performances of works on a larger scale too with his orchestral Suite given its première in Paris as early as 1928 and at the Proms in London the following year. He came into greater prominence with the oratorio *Jonah*, when it was broadcast by the BBC in 1936 and given at the Leeds Festival a year later, conducted by Berkeley himself. However, despite Britten's admiration for the work it received a mixed response, and Berkeley withdrew it (it was revived in London in 1990). The score is permeated with Stravinskian neo-classicism – in some ways it seems to anticipate

*The Rake's Progress* – and its construction in separate numbers derives from the Bach passions and cantatas.

Berkeley's first unqualified success was a work for string orchestra, the *Serenade* op.12, now a mainstay of the British repertory alongside Britten's *Variations on a Theme of Frank Bridge*, which was written just before it, and Tippett's *Concerto for Double String Orchestra* which came just after. Its four movements are in contrasted styles, though not as diverse as the Britten. The opening Vivace is an exhilarating *moto perpetuo* recalling the rhythmic energy of Bach's 'Brandenburg' Concertos; the following Andantino is a melancholy serenade with pizzicato strings suggesting guitars; the third movement is a kind of scherzo where, as often in Berkeley, the material is continuously developed rather than merely repeated; the final Lento strikes the most personal note. Berkeley began the *Serenade* at Snape in Suffolk, where he shared the Old Mill with Britten. By the time he was writing the last movement the war had started and the colleague whom he idolized had gone to the USA with Pears, circumstances which appear to be reflected in the music.

In 1940 Berkeley completed his First Symphony op.16, a spacious four-movement work lasting half an hour; but perhaps more characteristic is the Divertimento in B♭ op.18, for small orchestra, commissioned by the BBC and one of several works the composer dedicated to Boulanger. The layout of the Divertimento avoids the formalities of symphonic design. It opens with a Prelude in extremely compressed sonata form and follows it with a Nocturne, a beautiful piece of lyrical pacing, leading to the emotional climax of the whole work. The Scherzo is of larger proportions than either of the two outside movements, while the vivacious Finale is a cross between Haydn and Poulenc in Berkeley's own manner.

By the 1940s he had achieved real maturity. In particular, the *Four Poems of St Teresa of Avila* op.27, for contralto and string orchestra, first sung by Kathleen Ferrier, create in their religious intensity a strong impression; while the *Stabat mater* op.28, written for Britten's English Opera Group, is, if rarely heard, a work of comparable distinction. Of the many piano works from all periods the extended Sonata op.20 is a true landmark; outstanding too are the Six Preludes op.23, a kind of *Mikrokosmos* of Berkeley's compositional technique. The Concerto in B♭ for piano and orchestra op.29 is one of his most successful works written in a particularly felicitous form. The thematic layout of the first movement has a Mozartian elegance, while the second subject shows a blues influence which can be traced back to 1920s Paris, and which surfaces frequently in his melodic writing. The second movement, an Andante, is again typical in its introspective tranquillity and objective passion. The Finale combines the dry humour of Prokofiev with the high spirits of Les Six but given Berkeley's inimitable stamp.

In the 1950s he followed Britten's lead into the theatre with three operas: the grand opera *Nelson* op.41, a one-act comedy, *A Dinner Engagement* op.45 and a biblical tableau, *Ruth* op.50. *Nelson* was well received at Sadlers Wells in 1954 but not revived until a concert performance in London in 1988. By contrast, the sophisticated, witty *A Dinner Engagement* is regularly staged. *Ruth* is an expansion of the serious language of the *Four Poems of St Teresa* into a touching sacred drama, and, as with *A Dinner Engagement*, it showed Berkeley to be more at home with something less ambitious than grand opera, something more in keeping with his personal reserve. The later *Castaway* op.68 is a one-act treatment of the story of Odysseus and Nausicaa, while at the end of his life illness prevented the completion of the first act of another grand opera, *Faldon Park*.

In the early 1960s Berkeley began to show a remarkable ability to extend his musical language, and like other Boulanger pupils such as Copland and Carter he moved away from neo-classicism. As Copland took up 12-note rows, so did Berkeley, if in a much less systematic way. 'Aria 1' from the Concertino op.49 has a 12-note ground bass; there is a similar use of all 12 pitch classes in Boaz's recognition aria near the end of *Ruth* and in the Lento of the Violin Concerto op.59. Serial method in the Sonatina for oboe and piano op.61 is minimal, the row at the opening soon disappearing; but the Third Symphony op.74, by contrast, derives much of its taut cogency from manipulating a 12-note set divided into two hexachords. Connections with such techniques may not have been fundamental; he did, for example, continue to juxtapose tonal and atonal idioms in song cycles such as the *Chinese Songs* op.78, as he had done earlier in the *Five Poems of W.H. Auden* op.53. But, as with Copland, serial thinking had the effect of altering and extending Berkeley's harmonic means. When tonality was often regarded as exhausted, this was, then, a productive crisis for him, not least in the *Windsor Variations* op.75 which exhibits some of the abstract angularity of late Stravinsky. The new style is, perhaps, at its most impressive in a pair of atmospheric orchestral pieces: *Antiphon* op.85 and *Voices of the Night* op.86, as well as his last concerto, for guitar, op.88. In this he worked closely with Julian Bream, both performer and instrument being congenial and inspiring.

With his literary interests and melodic gifts, Berkeley naturally wrote outstanding songs to French as well as English texts: *Tant que mes yeux* op.14 no.2, a setting of Louise Labé, for example, is perfectly realised, as are the two sets of sonnets by Ronsard, op.40 and op.62. His choral music to religious texts was, like Poulenc's, close to the core of the man and to his faith. He defines his own terms at once in a simple anthem such as *Look up sweet Babe* op.43 no.2, to a text by Richard Crashaw; a liturgical work such as the *Missa brevis*; or something more ambitious such as *A Festival Anthem* op.21, no.2. As for chamber music, throughout his career it was precisely judged and idiomatic. The Second String Quartet op.15 is an accomplished example from the 1940s, as too is the String Trio op.19, while the String Quartet no.3 op.76 represents the later style. Berkeley wrote for some of the leading performers of the time, including Dennis Brain, for whom he composed the Horn Trio op.44; Colin Horsley, who was associated with much of his piano music; and Janet Craxton, who gave rise to the Sonatina op.61, the Oboe Quartet op.70 and the Sinfonia concertante op.84.

Late in life Berkeley struggled against Alzheimer's disease and completed nothing after 1983, but there was a perceptible decline before that. His Fourth Symphony op.94 lacked the concentration of his earlier orchestral works although late miniatures, such as the *Sonnet* op.102 (to words by Louise Labé again), and choral pieces to sacred texts remained strong. Though he was at his most distinctive in the 1940s and 50s, the achievement of his later extended language is not inconsiderable. His is an

enduring, cultivated and imaginative voice in 20th-century British music.

WORKS

DRAMATIC

Ops: Nelson (3, A. Pryce-Jones), op.41, 1949–54, London, Sadler's Wells, 22 Sept 1954; A Dinner Engagement (1, P. Dehn), op.45, 1954, Aldeburgh, Jubilee Hall, 17 June 1954; Ruth (3 scenes, E. Crozier), op.50, 1955–6, London, Scala, 2 Oct 1956; Castaway (1, Dehn), op.68, 1968, Aldeburgh, Jubilee Hall, 3 June, 1967; Falden Park (2, W. Dean), op.100, *c*1983, unfinished

Ballet: [untitled], 1932; The Judgement of Paris, London, Sadler's Wells, 1938; Serenade, op.12, 1939 [choreog. J. Jackson as Common Ground, 1984]; La fête étrange, London Arts Theatre, 1947

Incid music: The Seven Ages of Man/The Station Master (M. Slater), 1938; The Tempest (W. Shakespeare), 1946; Jig-Saw/Venus Anadyomene, 1945–8 [for revue Oranges and Lemons, 1949]; A Winter's Tale (Shakespeare), 1960

Film scores: Sword of the Spirit, 1942; Hotel Reserve, 1944; Out of Chaos, 1944; The First Gentleman, 1947–8; Youth in Britain, 1957

Radio scores: Westminster Abbey, 1941; Yesterday and Today, 1942; A Glutton for Life, *c*1946; Wall of Troy, 1946; Iphigenia in Taurus, *c*1954; Seraphina, 1956; Look Back to Lyttletoun, 1957

ORCHESTRAL

Suite, 1927; Ov., op.8, 1934, unpubd, withdrawn; Mont Juic, suite of Catalan dances, op.9, 1937, collab. Britten; Serenade, op.12, str, 1939; Sym. no.1, op.16, 1940; Divertimento, B♭, op.18, 1943; Nocturne, op.25, 1946; Ov., chbr orch, 1947; Sinfonietta, op.34, 1950; Variation on an Elizabethan Theme (Sellinger's Round), str, 1953, collab. others, unpubd; Suite, 1953, unpubd; Suite, op.42, 1955 [from op Nelson, op.41]; Interlude, *c*1955 [from op Nelson, op.41]

Sym. no.2, op.51, 1956–8; Ov., light orch, 1959, unpubd; Suite 'A Winter's Tale', op.54, 1960 [from incid music]; Partita, op.66, chbr orch, 1965; Sym. no.3, op.74, 1969; Windsor Variations, op.75, chbr orch, 1969; Palm Court Music (Diana and Actaeon Waltz), op.81/2, 1971; Antiphon, op.85, str, 1973; Voices of the Night, op.86, 1973; Suite, op.87, str, 1974; Elegy, op.33/2b, str, 1978 [arr. of Elegy, vn, pf, 1950]; Sym. no.4, op.94, 1978

With soloist(s): Introduction and Allegro, op.11, 2 pf, orch, 1938; Vc Conc., 1939; Pf Conc., B♭, op.29, 1947; Conc., op.30, 2 pf, orch, 1948; Fl Conc., op.36, 1952; Conc., op.46, pf, double str orch, 1958; 5 Pieces, op.56, vn, orch, 1961; Vn Conc., op.59, 1961; Dialogue, op.79, vc, chbr orch, 1970; Sinfonia concertante, op.84, ob, orch, 1973 [arr. of Canzonetta, ob, pf, *c*1973]; Gui Conc., op.88, 1974

CHORAL

With orch: Ode, SATB, tpt, str, *c*1932; Jonah, orat, op.3, Tr, T, B, SATB, orch, 1935; 2 poèmes de Pindare, solo vv, SATB, orch, *c*1936; Domini est terra, op.10, SATB, orch, 1937; Colonus' Praise (W.B. Yeats), op.31, SATB, orch, 1949, unpubd; Variations on a Hymn by Orlando Gibbons, op.35, T, SATB, str, org, 1951, unpubd; Batter my heart, three person'd God (cant., J. Donne), op.60/1, S, SATB, ob, hn, vcs, dbs, org, 1962; Signs in the Dark (L. Lee), op.69, SATB, str, 1967; Mag, op.71, SATB, orch, org, 1968

With org: Lord, when the sense of Thy sweet grace (R. Crashaw), op.21/1, SATB, org, 1944; A Festival Anthem (G. Herbert, H. Vaughan), op.21/2, SATB, org, 1945; Look up, sweet Babe (Crashaw), op.43/2, Tr, SATB, org, 1954; Salve regina, op.48/1, unison vv, org, 1955; Sweet was the Song (W. Ballet), op.43/3, SATB, org, *c*1957; Thou hast made me (Donne), op.55/1, SATB, org, 1960; Missa brevis, op.57, SATB, org, 1960 [version with Eng. text, *c*1961]; Hail Holy Queen, vv, org, 1970; Hymn for Shakespeare's Birthday (C. Day Lewis), op.83/2, SATB, org, 1972; The Lord is my shepherd, op.91/1, SATB, org, 1975; Mag and Nunc, op.99, SATB, org, 1980

Unacc.: The Midnight Murk (Sagittarius), SATB, 1942, unpubd; There was neither grass nor corn (F. Cornford), SATB, 1949, unpubd; Ask me no more (T. Carew), op.37/1, TTBB, *c*1952; Spring at this hour (P. Dehn), op.37/2, SSATBB, 1953; Crux fidelis, op.43/1, T, SATB, 1955; Justorum animae, op.60/2, SATB, 1963; Adeste Fideles, Tr, SSATB, *c*1964, unpubd; Mass, op.64, SSATB, 1964; 3 Songs (R. Herrick, R. Bridges), op.67/1, TTBB, 1965; The Windhover (G.M. Hopkins), op.72/2, SATB, 1968; Grace, SATB, 1971; 3 Latin Motets, op.83/1, SATB, 1972; The Hill of the Graces (E. Spenser), op.91/2, SSAATTBB, 1975Judica me, op.96/1, SSATBB, 1978; Ubi caritas et amor, op.96/2, SSATB, 1980; In Wintertime (B. Askwith), op.103, SATB, 1983

Hymn tunes: Christ is the World's Redeemer, 1963; Hail Gladdening Light, *c*1963; Hear'st Thou, My Soul (Crashaw), 1967; 3 nos. in The Cambridge Hymnal (1967)

Other works: La poulette grise, 2 children's chorus, tpt, 2 pf, *c*1931, unpubd

SOLO VOCAL

With orch: 4 Poems of St Teresa of Avila (trans. A. Symons), op.27, A, str, 1947; Stabat mater, op.28, S, S, A, T, B, B, chbr orch, 1947; 4 Ronsard Sonnets, set 2, op.62, T, orch, 1963, arr. T, chbr orch as op.62a

Songs for 1v, pf: 3 Early Songs, S/T, pf, 1924–5: D'un vanneur de blé aux vents (J. du Bellay), Pastourelle (13th century anon.), Rondeau (C. d'Orléans) [no.1 rev. as The Thresher, Mez/Bar, pf, 1925]; Tombeaux (J. Cocteau), S/T, pf, 1926; 3 poèmes de Vildrac, Mez/Bar, pf, 1929; How love came in (R. Herrick), S/T, pf, 1935; [7] Songs (W.H. Auden, F. García Lorca, P. O'Malley, L. Labé, J. Passerat), op.14/2, *c*1937–40 [2 unpubd]; 5 Songs (A.E. Housman), op.14/3, S/T, pf, 1940, unpubd; The Ecstatic (Day Lewis), S/T, pf, 1943, unpubd; Lullaby (Yeats), S/T, pf, 1943, unpubd; 5 Songs (W. de la Mare), op.26, Mez/Bar, pf, 1946; The Lowlands of Holland (trad.), Mez/Bar, pf, 1947, unpubd; 3 Greek Songs (Sappho, Antipater, Plato, all trans. F. Wright), op.38, Mez/Bar, pf, 1951; 5 Poems of W.H. Auden, op.53, S/T, pf, 1958; So sweet love seemed (R. Bridges), Mez/Bar, pf, *c*1959, unpubd; Autumn's Legacy (T.L. Beddoes, L. Durrell, A. Tennyson, Hopkins, W. Davies, H. Colleridge), op.58, S/T, pf, 1962; Automne (G. Apollinaire), op.60/3, Mez/Bar, pf, 1963; Counting the Beats (R. Graves), op.60, S/T, pf, 1963, rev. 1971; I carry your heart (e.e. cummings), Mez/Bar, pf, 1970; 5 Chinese Songs, op.78, Mez/Bar, pf, 1971; Another Spring (de la Mare), op.93/1, Mez/Bar, pf, 1977; Four Score Years and Ten (V. Ellis), 1977, unpubd; Sonnet (Labé), op.102, S/T, pf, 1982

Other works: 4 Ronsard Sonnets, set 1, op.40, 2 T, pf, 1952, rev. 1977; Songs of the Half-Light (de la Mare), op.65, S/T, gui, 1964; 5 Herrick Poems, op.89, S/T, hp, 1973–4, rev. 1976; Una and the Lion (Spenser), op.98, S, s rec, b viol, hpd, 1979, unpubd

CHAMBER AND INSTRUMENTAL

3–8 insts: Prelude-Intermezzo, fl, vn, va, pf, 1927, unpubd; Serenade, fl, ob, vn, va, vc, *c*1929; Piece, fl, cl, bn, 1929, unpubd; Suite, fl/pic, ob, vn, va, vc, *c*1930, unpubd; Polka, op.5/1, 2 pf, tpt, cym, tambour de basque, triangle, *c*1934, unpubd, arr. Polka, op.5, pf; Str Qt no.1, op.6, 1935; Trio, fl, ob, pf, 1935; Str Qt no.2, op.15, 1941; Str Trio, op.19, 1943; Trio, op.44, vn, hn, pf, 1953; Sextet, op.47, cl, hn, str qt, 1955; Concertino, op.49, fl/rec, vn, vc, hpd/pf, 1955; Diversions, op.63, 8 insts, 1964; Ob Qt, op.70, 1967; Str Qt no.3, op.76, 1970; Canon, str trio, 1971; In memoriam Igor Stravinsky, str qt, 1971; Fanfare, 7 tpt, timp, 1972 [for RAM banquet]; Quintet, op.90, wind, pf, 1975

2 insts: Minuet, 2 rec, *c*1924, unpubd; Petite Suite, ob, vc, 1927; Sonatine, cl, pf, 1928, unpubd; Sonata no.1, vn, pf, 1931, unpubd; Sonata no.2, op.1, vn, pf, *c*1928; Sonatina, op.13, rec/fl, pf, 1939; Sonatina, op.17, vn, pf, 1942; Sonata, d, op.22, va, pf, 1945; Elegy, op.33/2, vn, pf, 1950; Toccata, e, op.33/3, vn, pf, 1950; Allegro, 2 tr rec, *c*1955; Andantino, op.21/2a, vc, pf, *c*1955 [after A Festival Anthem, op.21/2, SATB, org]; Sonatina, op.61, ob, pf, 1962; Introduction and Allegro, op.80, db, pf, 1971; Duo, op.81/1, vc, pf, 1971; Duo, ob, vc, 1971; Canzonetta, ob, pf, *c*1973, arr. as Sinfonia concertante, ob, orch, op.84, 1973; Sonata, op.97, fl, pf, 1978, rev. 1983

1 inst: 3 Pieces, cl, 1939; Introduction and Allegro, op.24, vn, 1946; Theme and Variations, op.33/1, vn, 1950; Sonatina, op.52/1, gui, 1957; Nocturne, op.67/2, hp, 1967; Theme and Variations, op.77, gui, 1970

KEYBOARD

Pf (solo unless otherwise stated): March, pf/hpd, 1924, unpubd; Toccata, 1925; Mr Pilkington's Toye, pf/hpd, 1926, unpubd; For Vere, pf/hpd, 1927, unpubd; Polka, op.5/1a, *c*1934; Polka, Nocturne, Capriccio, op.5, 2 pf, 1934–8; 3 Impromptus, op.7, 1935; 3 Pieces, op.2, 1935; 5 Short Pieces, op.4, 1936; 4 Concert Studies, set 1, op.14/1, 1940; Paysage, 1944, unpubd; Sonata, A, op.20, 1945; 6 Preludes, op.23, 1945; 3 Mazurkas (Hommage à Chopin), op.32/1, 1949; Scherzo, op.32/2, 1949; Sonatina, op.39, pf 4 hands, *c*1954; Concert Study, E♭, op.48/2, 1955; Sonatina, op.52/2, 2 pf, 1959; Improvisation on a Theme of Manuel de

Falla, op.55/2, 1960; Theme and Variations, op.73, pf 4 hands, 1968, unpubd; Palm Court Waltz, op.81/2a, pf 4 hands, 1971; 4 Concert Studies, op.82, 1972; Prelude and Capriccio, op.95, 1978; Bagatelle, op.101/1, 1981; Mazurka, op.101/2, 1982

Org: Impromptu, 1941, unpubd; 3 Pieces, op.72/1, org, 1966–8; Fantasia, op.92, org, 1976; Andantino, op.21/2b, 1981 [arr. of A Festival Anthem, op.21/2, SATB, org, 1945]

Other kbd: Suite, hpd, 1930; Prelude and Fugue, op.55/3, clvd, 1960, unpubd

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M. Berkeley: 'Lennox Berkeley's Third Symphony', *The Listener* (3 July 1969)
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P. Dickinson: *The Music of Lennox Berkeley* (London, 1988)
J. Redding: *A Descriptive List of the Musical Manuscripts of Sir Lennox Berkeley* (thesis, U. of North Carolina, 1988)
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S. Craggs: *Lennox Berkeley: a Source Book* (London, 2000)

PETER DICKINSON (text, bibliography), JOAN REDDING (work-list)

**Berkeley, Michael (Fitzhardinge)** (*b* London, 29 May 1948). English composer and broadcaster, son of LENNOX BERKELEY. A chorister at Westminster Cathedral, he began composing at the age of six, enthused with a love of music by his father and his godfather Britten, whose choral works he often sang with the choir. After studies at the RAM in composition, piano and singing, Berkeley performed professionally as a baritone and as a rock musician. From 1974 to 1979 he worked as a BBC radio announcer, later becoming a leading freelance radio and TV broadcaster. His composing career was profoundly influenced by studies in the mid-1970s with Richard Rodney Bennett, from whom he acquired the techniques of serialism and logical thematic development demonstrated in the String Trio, the Oboe Concerto and the *Fantasia concertante*. In 1977 *Meditations* won the Guinness Prize, and in 1979 Berkeley was made associate composer to the Scottish Chamber Orchestra; but it was the compelling oratorio *Or shall we Die?* (1982) to Ian McEwan's anti-nuclear text that first attracted international attention. The climax of his first, broadly tonal stylistic phase, it was followed by a more searching, emotional idiom, with works that employed dissonant pitch-centred atonality, as well as aleatory and textural devices inspired by Lutosławski and Ligeti; such techniques are evident in *Fierce Tears I* (1984), the evocative, modally inflected Clarinet Quintet (1983), *Songs of Awakening Love* (1986) and *Coronach* (1988), a powerful work for strings based on a Scottish highland lament. The organ, clarinet and viola concertos (1987–94) continued to explore this expressive style with their combination of poetic intensity and expressionistic gesture.

Both the Clarinet Concerto and *Entertaining Master Punch* were preparatory essays for *Baa Baa Black Sheep*, Berkeley's highly acclaimed opera, which was later televised. Its libretto by David Malouf about the boyhood of Rudyard Kipling is set with keen musico-dramatic pacing and sharply drawn vocal characterizations. A similar concern with the private world of childhood imagination colours later works such as *The Secret Garden*, *The Garden of Earthly Delights* (aptly commissioned for the National Youth Orchestra's 1998 Prom concert) and a second opera, *Jane Eyre*, again to a libretto by David Malouf. Berkeley has championed new music as artistic director of the Cheltenham Festival and co-director of the Spitalfields Festival, London. In 1998 he was appointed chairman of the Royal Opera House Board. He has been a visiting professor at Huddersfield University and in 1996 was elected FRAM.

WORKS
(*selective list*)

VOCAL

Ops: Baa Baa Black Sheep (3, D. Malouf, after R. Kipling), 1993, Cheltenham, 3 July 1993; Jane Eyre (Malouf, after E. Bronte), 1998–

Choral: At the Round Earth's Imagin'd Corners (J. Donne), double chorus, org, opt. tpt, 1980; The Crocodile and Father Williams (L. Carroll), SSAA, 1982; Easter (G. Herbert), SATB, org, opt., brass, 1982; Or shall we Die? (I. McEwan), S, B, SATB, orch, 1983; Verbum caro factum est, Bar, SATB, org, 1988; The Red Macula (D.H. Lawrence), SATB, orch, 1989; Stupendous Stranger (C. Smart), SATB, org, opt., brass, 1990; We Wait for thy Loving Kindness, SATB, org, 1992; anthems, motets

Other: The Wild Winds (W. Blake), S, chbr orch, 1978; For Mrs Tomoyasu, aria, S, chbr orch, 1983 [arr. from Or shall we Die?]; Songs of Awakening Love (E.B. Browning, C. Rossetti), S, chbr orch, 1986; Grenadier, S, (vn, vc)/(viols), 1996; Winter Fragments, Mez, fl, ob, cl, hp, vn, va, vc, 1996; songs

INSTRUMENTAL

Orch: Meditations, str, 1975; Ob Conc., 1977; Fantasia concertante, 1978; Primavera, opt. chorus, orch, 1979; Uprising, sym., 1980; Flames, 1981; The Vision of Piers the Ploughman, suite, 1981; Gregorian Variations, 1982; The Romance of the Rose, 1982; Vc Conc., vc, chbr orch, 1983, rev. 1997; Conc., hn, str, 1984, rev. 1996; Daybreak and a Candle End, 1985; Org Conc., 1987; Coronach, str, 1988; Gethsemane Fragments, str, 1990; Cl Conc., 1991; Va Conc., 1994, rev. 1996; Severn Crossing, 1996; The Secret Garden, 1997; The Garden of Earthly Delights, 1998

Chbr: Passacaglia, 2 pf, 1978; Str Trio, 1978; Etude de fleurs, vc, pf, 1979; Sonata, vn, pf, 1979; Str Qt no.1, 1981; Nocturne, fl, hp, vn, va, vc, 1982; Pf Trio, 1982; Music from Chaucer, brass qnt, 1983; Cl Qnt, cl, str, 1983; Fierce Tears I, ob, pf, 1984; Str Qt no.2, 1984; For the Savage Messiah, vn, va, vc, cb, pf, 1985; Keening, sax, pf, 1988; Quartet Study, 1988; Fierce Tears II, ob, pf, 1990; Entertaining Master Punch, fl + a fl + pic, ob, cl + b cl, tpt + pic tpt, perc, hp, pf, vn, vc, 1991; Catch me if you Can, wind qnt, 1994; Re-Inventions, fl, ob + eng hn, cl + b cl, bn, hn, 1995 [from J.S. Bach]; Magnetic Field, str qt, 1996; Fantastic Mind, spkr, brass qnt, 1997; Torque and Velocity, str qt, 1997

Solo: Strange Meeting, pf, 1978; Org Sonata, 1979; Iberian Notebook, vc, 1980; Variations on Greek Folksongs, va, 1981; Worry Beads, gui, 1981; Sonata, gui, 1982; Flighting, cl, 1985; Wild Bells, org, 1987; The Snake, eng hn/ob, 1990; Dark Sleep, pf, 1995

Principal Publisher: OUP

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'Lennox Berkeley's Third Symphony', *The Listener* (3 July 1969)

'A Man of Our Time', *Michael Tippett, O.M.: a Celebration*, ed. G. Lewis (Tunbridge Wells, 1985), 18–20

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MALCOLM MILLER

**Berkeley Manuscript** (*US-BEm* 744). Late 14th-century French collection of five theoretical treatises. *See* ANONYMOUS THEORETICAL WRITINGS, Cat.no.46.

**Berken, Jo.** *See* VERBEN, JOHANNES.

**Berkenstock, Johann Adam.** *See* BIRKENSTOCK, JOHANN ADAM.

**Berkovec, Jiří** (*b* Plzeň, 22 July 1922). Czech musicologist and composer. He attended the Prague Conservatory (1941–8), read musicology and psychology at Prague University (1945–9) and concurrently studied composition privately with Antonin Modr. A trained pianist, Berkovec often took part in concerts of Přítomnost, the Prague contemporary music society, and also toured Italy in 1957. He was editor of chamber and orchestral music at Czechoslovak Radio (1945–64), a lecturer in musicology at Prague University (1952–7) and editor-in-chief (1964–76) at the State Music Publishers, or Supraphon, as it was known from 1967. Subsequently he became a research fellow at the Prague Institute for Theatre Studies.

Berkovec's music expresses optimism and exuberance. His early works show the influence of Josef Suk and Prokofiev. In the 1970s and 80s he assimilated new compositional techniques, though always with the aim of combining this with a classical sense of thematic development. His most successful achievements include the science-fiction opera *Krakatit* and pieces written for Concertino Praga (a competition for young performers). Berkovec's importance as a musicologist is principally in his works on the history of Czech music from the 17th to 20th centuries and on the composers Ryba, Dvořák, Suk and Smetana.

WORKS
(*selective list*)

Ops: 12 mesíčků [12 Months] (children's op, J. Dolina), 1957; Krakatit (2, Berkovec, after K. Čapek), 1960; Hostinec u kamenného stolu [Inn at the Stone Table] (3, Berkovec, after K. Poláček), 1961; Epopej [Epopee] ('tramp opera parody', 2, Berkovec, after V. Rada and J. Žák), 1976

Orch: Stříbrný vítr [Silver Breeze], sym. poem, 1945; Nastal nám den veselý [A Merry Day has Begun], sym. fantasia, 1951; Sonatina, orch, 1956; Sonatina, vn, orch, 1956; Conc., fl, hp, orch, 1966; Vivat musica, sym., 1974; Ov., 1977; Conc. grosso for Concertino Praga, 1977; Tavba [Smelting], sym. poem, 1977; Rozmarné léto [Whimsical Summer], suite, 1981; Brixiana, sym. fantasia, 1986

Vocal: Návrat [Return] (F. Halas), Bar, SATB, orch, 1973; Vítej, máji [Welcome, May] (folk texts, F. Hrubín), SA, pf, 1955; 2 písně [2 Songs] (J. Seifert), S, fl, pf, 1956; Milostné písně [Love Songs] (medieval Czech poetry), SATB, fl, gui, 1984

Chbr: Sonatina, vn, pf, 1947; Malá suita [Little Suite], fl, ob, cl, bn, hn, str trio, db, 1954; Pastorální suita, 2 fl, va, vc, gui, 1971; Kvartetino, str qt, 1975; Minitrio, ob, cl, bn, 1996

Principal publishers: ČHF, DILIA, ČR

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*Antonín Dvořák* (Prague, 1969)

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*Život plný hudby: vyprávění o Antonínu Dvořákovi* [A life full of music: stories about Antonín Dvořák] (Prague, 1986)

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MOJMÍR SOBOTKA

**Berkshire Festival.** *See* TANGLEWOOD.

**Berkshire Music Center.** *See* TANGLEWOOD.

**Berl, Christine** (*b* New York, 22 July 1943). American composer of dual US and Italian citizenship. Her first music teacher was her father, Paul Berl, an accompanist for Victoria de Los Angeles and a founding member of the Mannes College of Music. Ernst Oster was also a

primary influence. She studied at Mannes (1961–4) with Nadia Reisenberg (piano) and Carl Schachter (theory) among others, and at Queens College, CUNY (MA 1970), where her teachers included Weisgall and Perle; she later studied privately with Henry Weinberg and Yehudi Wyner. She has received commissions from the Chamber Music Society of Lincoln Center (1989), Peter Serkin (1990) and Pierre Amoyal (1991). From 1980 to 1997 she taught composition at Mannes.

Berl's style has been described as free of both modernist abstraction and neo-romantic nostalgia. *Sonata quasi una fantasia* (1988) is in a one-movement cyclical sonata form that evokes Ives's *Concord Sonata*. *The Violent Bear it Away* (1989) bases its phrase structure on the Southern Baptist hymn *I'm Going Thro', Jesus*. *Dark Summer* (1989), written for Frederica von Stade, treats the voice operatically. Indian metric and modal structures feature prominently in *Lord of the Dance* (1989).

WORKS
(*selective list*)

Vocal: Ab la dolchor (cant. H. Weinfield), S, chorus, orch, 1979, arr. Mez, cl, vn, pf, 1990; And How that a Life was but a Flower (Weinfield: *The Book of Sir Tristram*), unacc. chorus, 1979; Dark Summer (L. Bogan), Mez, str trio, pf, 1989

Inst: Elegy, pf, 1974; 3 Pieces, chbr ens, 1975; Sonata quasi una fantasia, pf, 1988; Lord of the Dance, pf, 1989; The Violent Bear it Away (after F. O'Connor), opt. chorus, orch, 1989, arr. opt. chorus, 2 pf, orch, 1990; Ballade, vc, pf, 1990; Masmoudi, vn, pf, 1991

JANELLE GELFAND

**Berlatus** [?Berlantus] (*fl* 14th century). ?French composer. Only the top voice of a Credo by him survives, in the fragment *GB-Ob* Can.pat.lat.229 (no.5) from Padua. The beginning of its melody is similar to that of a Credo in *I-IV* 115, whose tenor bears the designation 'Tenor Guayrinet' (*see* GARINUS).

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KURT VON FISCHER/R

**Berlengerius de Oreim.** *See* BERNGER VON HORHEIM.

**Berlijn, Anton** [Aron Wolf] (*b* Amsterdam, 3 May 1817; *d* Amsterdam, 18 Jan 1870). Dutch conductor and composer. He studied the piano and violin with B. Koch and theory with K.H.W.L. Erck in Amsterdam. In 1836 he continued his studies at Kassel with Spohr. In 1839 he went to Leipzig for counterpoint lessons with G.W. Finck. In 1840 he returned to the Netherlands and tried in vain to save Dutch opera with the composition of *Die Bergknappen*, performed in 1841 in Amsterdam in Dutch translation (as *De Bergwerkers*). After a visit to Fétis, Berlijn lived in Paris from 1845 to 1846, where he gave a concert with the orchestra of the Opéra-Comique and the choir of the Théâtre Royal Italien. When he returned to Amsterdam in 1846 he became conductor of the orchestra of the municipal theatre in Amsterdam, but he soon left that post, devoting himself to composition and to the direction of several singing societies, teaching in Hebrew schools, and directing the music in the synagogue, for which he made rhythmical settings of Hebrew verses in four parts. King Willem II made him a Knight of the Crown of Oak; he was also elected an honorary member of musical organizations in other countries, including the Accademia di S Cecilia in Rome (1844), and was decorated by several foreign monarchs.

Stimulated by Erck and J.B. van Bree, Berlijn composed at least six operas, in *opéra comique* style, between 1835 and *c*1841, including *Die Bergknappen* (also known as *Les mineurs* or *Runal*), *Lodoiska*, *Les méprises par ressemblance*, *Bianca Capello*, *Proserpina* and *Le lutin de Culloden* (performed in Amsterdam in 1842 and Paris in 1846). In the same period several of his ballets were performed. A *Grande ouverture triomphale* op.66, dedicated to Mendelssohn, was printed in Amsterdam in 1842; the oratorio *Moses auf Nebo* was performed there in 1843 and praised by Berlioz in 1846. His Symphony no.2 in D op.104 was given at Kassel in 1857 by Spohr (who had heard it earlier in Amsterdam), and published in Leipzig in 1858. Berlijn's other works include a symphonic cantata, a mass, orchestral fantasies and virtuoso concertos with dedications to Gade and Liszt, two string quartets, a nonet for wind instruments and double bass, many partsongs for male or children's voices, solo songs and salon music. Most of his more than 500 compositions remain in manuscript (in *NL-At*).

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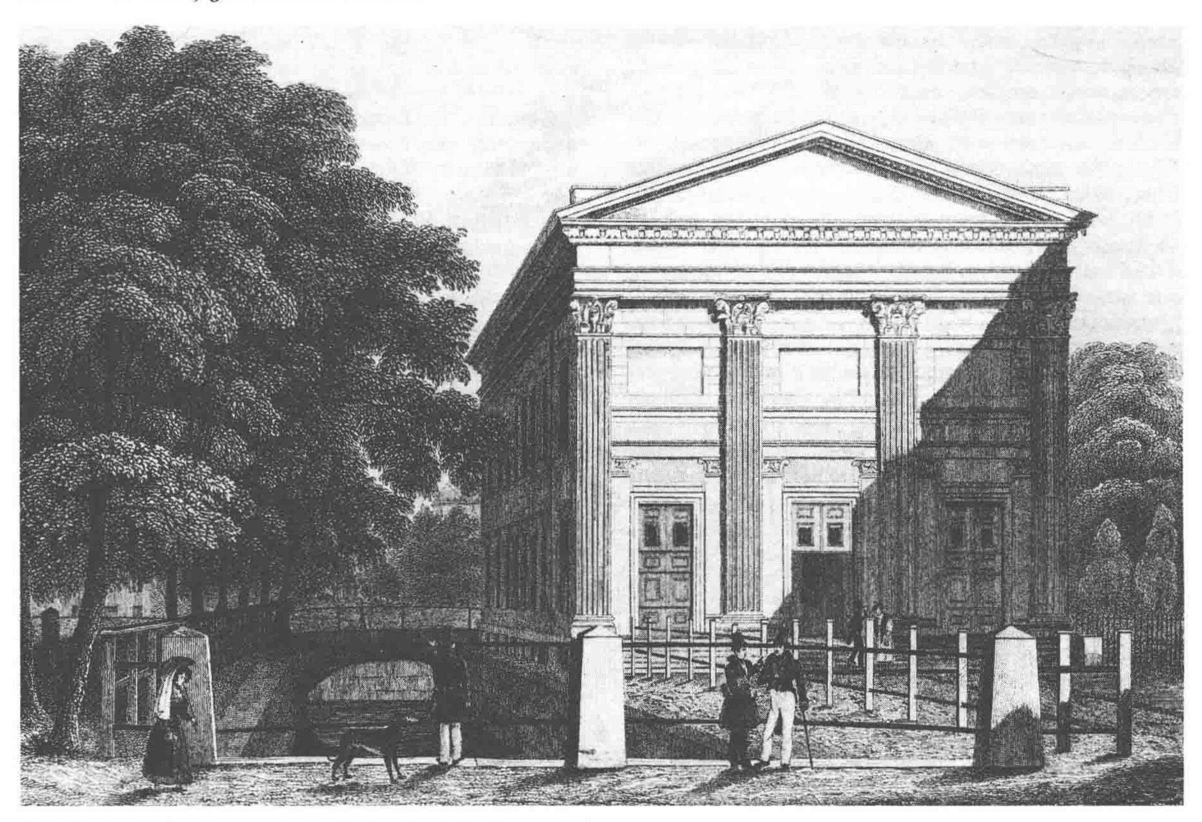
Philharmonicus: *Nachruf an den verstorbenden Komponisten A.W. Berlijn*, ed. P.C. Böhm (Amsterdam, 1875)

HERBERT ANTCLIFFE/JOHN LADE/JAN TEN BOKUM

**Berlin.** Capital city of Germany. It was capital of the German empire from 1871 to 1945 and afterwards politically divided until 1990; it was designated capital of a reunited Germany in 1991. The first record of the city was in 1237, and during the 13th century it grew rapidly from a fishing village to a leading economic centre of the Hanseatic League. The city became the residence of the electors of Brandenburg in 1448 but initially had only occasional periods of musical prosperity. After 1701, when Elector Friedrich III became king of Prussia, Berlin's cultural life assumed greater importance, though at first it was superficial and dependent on foreign talent. In the 19th century musical life grew increasingly independent of the local court and churches, being supported more by private initiative; as the capital of the German empire, Berlin was one of the major cultural centres of Europe, a position which has been maintained despite political division. In 1945 the city was divided into four sectors, each controlled by one of the victorious powers. After an unsuccessful blockade of the western sectors by the Soviets in 1948–9, the city was granted special status and associated with the newly established Federal Republic of Germany (BRD). The Soviet sector became the capital of the German Democratic Republic (DDR), created in 1949. Until 1961, when the Wall was erected, Berliners were free to move within the city, though subject to control by DDR officials. After this the city was absolutely divided until the Wall came down on 9 November 1989.



1. SACRED MUSIC. The earliest evidence of the practice of sacred music in Berlin dates from 1465, when five choristers were registered in the cathedral seminary. Greater activity resulted from the introduction of Lutheran Protestantism in 1539. The Brandenburg liturgies of 1540 and 1572 provide the first information about the



*1. Berlin Sing-Akademie: engraving by Finden after R.W. Klose, c1830*

cultivation of sacred choral music; at the three principal churches, the Nikolaikirche, Marienkirche and Petrikirche, music was provided by the choirs of the city's two largest schools. In 1579 the first itinerant boys' choir was organized. The inadequate income from the church choirs often obliged impecunious choir directors to teach other subjects in grammar schools, in addition to composing music for both schools and churches: an example of this music is Johannes Crüger's *Hymni selecti* (1680).

During the 17th century sacred music reached its first zenith with the employment of Crüger (1622–62) and J.G. Ebeling (1662–8) as Kantors at the Nikolaikirche. Crüger's close associates included the composer Jacob Hintze and Paul Gerhardt, minister of the Nikolaikirche from 1657, who wrote many of the texts for Crüger's settings. Berlin's first collection of Protestant hymns, Crüger's *Newes vollkömliches Gesangbuch, Augspurgischer Confession* (1640), became one of the most popular hymnbooks of the time when it was published as *Praxis pietatis melica* (1647). After the conversion of the court to Calvinist Protestantism until the end of the Thirty Years War (1648), music in the cathedral declined; but in 1652 the elector charged Christoph Hasselberg with reviving the music of its services. Crüger's *Psalmodia sacra*, Berlin's first Protestant four-part hymn collection, was published in 1658 for use in the cathedral services. During the 18th century sacred music declined as musicians were increasingly attracted to secular organizations, and choristers joined the opera. R.D. Buchholz organized the first regular performances of sacred music at the Petrikirche, where he was musical director (1755–88); and J.G.G. Lehmann arranged church concerts by the combined choirs of the Nikolaikirche and Marienkirche (1778–1816). The repertory of the three major churches during the later 18th century consisted mainly of north German works.

The first concerts of sacred music presented outside the court and churches included those of an amateur chorus organized by the cathedral organist Gottlieb Hayne in the early 1720s. J.P. Sack (1722–63) continued this tradition and founded the Musikübende Gesellschaft (1749–63, about 20 members), which gave informal concerts in his house. In 1755 it gave the first performance of Carl Heinrich Graun's oratorio *Der Tod Jesu*, which was performed regularly on Good Friday in Berlin for the following century. After 1770 Handel's oratorios were included in both public and domestic concerts; J.F. Reichardt arranged the first Berlin performance of *Messiah* in May 1786.

The Sing-Akademie zu Berlin, established on 24 May 1791 as a weekly Singe Übung with amateurs and professionals by C.F.C. Fasch, is important in the city's history of choral music. It gave the first performance (Marienkirche, 1791) of sacred music in a Berlin church by a mixed choir; in 1793 it moved into the Akademie der Künste and assumed the name Sing-Akademie. Throughout its history it has been responsible for introducing significant works to the Berlin public. In the 19th century it presented mostly German and Austrian compositions, giving the first Berlin performances of Mozart's Requiem (1800) and Mendelssohn's *St Paul* (1838), but in the 20th century it included 18th- and 19th-century French and Italian sacred music in its programmes. In 1829 it moved into a new building next to the university which it occupied until after World War II (fig.1). Under its first directors, Fasch (1791–1800),

C.F. Zelter (1800–32), C.F. Rungenhagen (1833–51) and Eduard Grell (1853–76), the Sing-Akademie became one of the best vocal groups in Europe, a tradition that has been maintained. It was particularly important in the Bach revival, giving the first performances after his death of the *St Matthew Passion* (1829, conducted by Mendelssohn), the *St John Passion* (1833), the Mass in B minor (1834) and the *Christmas Oratorio* (1857). Georg Schumann, the chorus's director from 1900 to 1950, introduced Romantic repertory (including Verdi's Requiem in 1903) while maintaining the group's dedication to Bach and contemporary works. Under Schumann's direction the chorus began to tour, and by skilful negotiation he managed to keep it out of reach of the Ministry of Propaganda during the Third Reich and to prevent its dissolution after the war. He was succeeded by Mathieu Lange, who had a special interest in the Baroque repertory. Hans Hilsdorf (1930–99) was director from 1973 until his death, reviving the chorus's interest in the *a cappella* literature, with an emphasis on seldom performed sacred and secular works. The Sing-Akademie supported the Berlin PO from the orchestra's founding in 1882 by guaranteeing a series of annual concerts, a relationship which continued until 1990. After the destruction of its building in 1943 (later rebuilt by the Soviets as the Maxim-Gorki-Theater), the chorus had no permanent home until the new Philharmonie was built in 1963. The long-lost archive of the Sing-Akademie was rediscovered in 1999 in Kiev. A Berliner Sing-Akademie was founded in East Berlin in 1963; it was led by the distinguished choral conductor Helmut Koch, who was succeeded in 1989 by Achim Zimmermann.

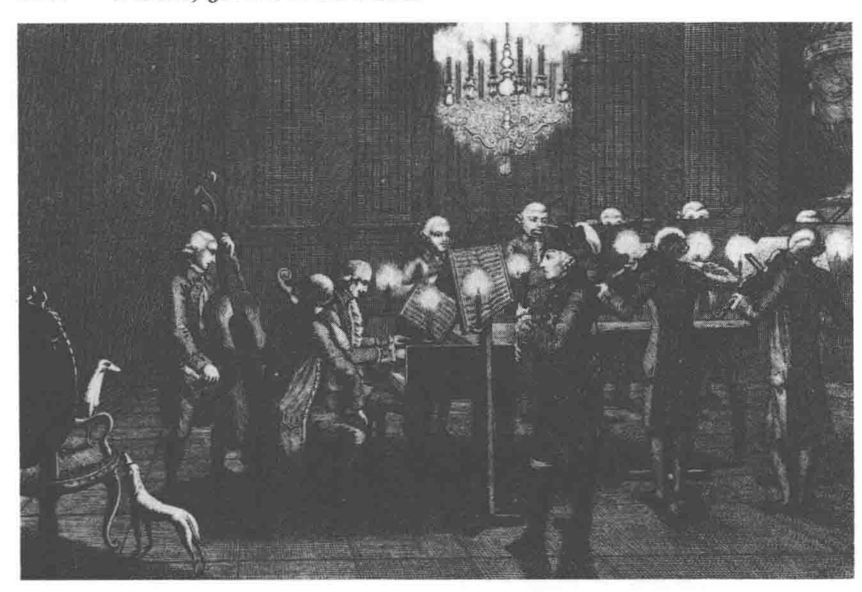
The conservatism of the Sing-Akademie was balanced in the second half of the 19th century by the activities of the Sternscher Gesangverein (1847–1911), established by Julius Stern. His successors, who included Julius Stockhausen and Max Bruch, promoted the music of such contemporaries as Mendelssohn and Wilhelm Taubert as well as early music, and were encouraged by Joachim and Bülow. The Sternscher Gesangverein gave the first Berlin performances of many of Beethoven's sacred works, including the *Missa solemnis* (1856).

Despite the number of choirs active in Berlin in the 19th century, sacred music was performed only occasionally outside the church. However, it assumed a more important role in the city's concert life when the Lutheran Cathedral choir was reorganized by A.H. Neithardt (1843) and directed by Mendelssohn (1843–4) and Otto Nicolai (1847–9). By 1878 this choir numbered 50 boys and 15 men and consistently cultivated the tradition of male-voice settings. Under the direction of Hugo Rüdel (1903–33), who had become choral director at Bayreuth in 1906, the choir began to tour more frequently. After the fall of the monarchy, when court services at the cathedral (built 1894–1905) were discontinued, Rüdel prevented the choir's dissolution by persuading the city administration to take it over as the Staats-und Domchor, affiliated with the Berlin Hochschule für Musik (today the Hochschule der Künste). After the destruction of the cathedral in World War II, the mixed boys' choir sang in services in the cathedral crypt or in the Marienkirche until 1961. When the erection of the Wall forced the choir to suspend its activities (the churches were in the East, the Hochschule in the West), it moved to the Kaiser-Wilhelm-Gedächtnis-Kirche. With the rebuilt cathedral's re-dedication on 6 June 1993, the Staats- und Domchor (from 1973 under the direction of Christian Grube) returned to its former home.

The Catholic Hedwigskirche, consecrated in 1773, has had a choir since shortly after 1800. This has functioned as a cathedral choir since 1930, when the bishopric of Berlin was created and the church elevated to cathedral status. St Hedwig's was also destroyed in the war and seperated from its choir by the Wall. Karl Forster (1934–63) transformed the lay choir into an ensemble of international renown. His work was continued by Anton Lippe (1964–74) and Roland Bader (1974–91). Under Alois Koch (1992–8) the choir returned to its former home and merged with the cathedral choir founded in East Berlin in 1975. Since most of the singers did not accept the new Domkapellmeister Michael Witt, they founded in 1998 the Karl-Forster-Chor, led by Barbara Rucha.

The most important of the many choral societies founded in the 19th century include the Jähnsscher Gesangverein, established in 1845 by F.W. Jähns, who directed it until 1870; the Berliner Bachverein, a mixed choir founded in 1862 by Wilhelm Rust to promote early choral music and conducted by him until 1875; and the Cäcilienverein, which gave performances of exceptional quality from 1870 to 1902 under its director Alexis Holländer, concentrating on works by more contemporary composers, such as Brahms and Liszt (in 1872 it gave the first Berlin performances of Brahms's *German Requiem*, and in 1882 it performed Liszt's *Christus*).

2. Secular music. The first court ensemble was established early in the reign of Elector Joachim II of Brandenburg (1535–71) and had three organists in the 1540s. A wind ensemble, organized in 1542 with 12 trumpeters, one cornett player and one drummer, performed with the court band, chorus and organist both at the court and in the city churches. The first known court Kapellmeister, Johannes Wesalius, was appointed in 1572 by the Elector Johann Georg (1571–98); he was responsible for the introduction of the first string players into the court Kapelle (1582). During this time Hans Schreiber, the inventor of the contrabassoon (*c*1620), was engaged as instrument maker. A royal decree of 1580 acknowledged for the first time in Berlin the difference between sacred and secular music and announced that the elector expected a completely independent style at court. A library inventory of 1582 shows that, although German and French music was performed, the court repertory was dominated by the more popular Dutch composers. Although under Elector Joachim Friedrich (1598–1608) the court choir diminished to only three singers, the orchestra continued to expand, so that under Johann Sigismund (1608–19) it consisted of 37 musicians and was one of the largest orchestras of its time. From 1608 to 1611 the court employed the Protestant composer Johannes Eccard, a pupil of Lassus, and his successor Nikolaus Zangius (1612–18), introduced many English and Czech musicians. In 1619, when the famous English violinist and suite composer William Brade was there briefly, a violinist became Hofkapellmeister for the first time. Bartholomaeus Praetorius, whose collection *Newe liebliche Paduanen und Galliarden* was published in Berlin by Runge (1616), served as court musician and trumpeter (1613–20).



*2. Concert wth Frederick the Great as flute soloist: engraving by Peter Haas, late 18th century*

During the Thirty Years War the Kapelle deteriorated; by 1640 only seven musicians remained. However, by 1683 it had increased to 13, dominated for the first time by the strings. When Friedrich III (1688–1713) declared himself King Friedrich I in 1701, Berlin changed from an electorate to a royal residence and assumed correspondingly greater musical significance. The king enlarged the court orchestra, which by 1712 included 18 strings, eight wind and one harpsichord, occasionally augmented by the six brass of the hunting-band. The king's most lasting contribution to Berlin's cultural history was the establishment of the Akademie der Künste in 1696 for the promotion of Prussian arts, in which music was not included until the early 19th century. After the death (1705) of Queen Sophie Charlotte, who had enthusiastically supported Italian music and had herself frequently performed in numerous chamber concerts, French composers became more popular than Italian. During the reign of Friedrich Wilhelm I (1713–40), when Prussia was established through military strength and music at court became relatively unimportant, the orchestra was dispersed except for a few brass used for hunting and by the military; it was reassembled only on the accession of Friedrich II (Frederick the Great) in 1740.

At the court of Frederick the Great, music was integrated into court life to a greater extent than it had been before or was to be in the future. After his visit to Dresden in 1728 Frederick had had occasional flute lessons from Quantz, and after 1738 he also informally employed C.P.E. Bach, whom he engaged as principal harpsichordist when he became king. Bach remained until 1767, composing numerous works for the court, including the six 'Prussian' sonatas op.1 (1740–42), dedicated to the king. Christoph Nichelmann, a distinguished pupil of J.S. and W.F. Bach, served as assistant harpsichordist (1744–56) and was succeeded by C.F.C. Fasch. In 1741 Quantz became the king's flute teacher and organized regular evening house concerts, for which he composed almost 300 concertos and over 200 other works for flute. Frederick the Great also often performed in the concerts at Sanssouci, his castle in Potsdam (fig.2), and himself wrote over 120 flute sonatas for them. J.S. Bach wrote his *Musikalisches Opfer* as a result of his visit to the court in May 1747. Before 1750 the court orchestra was conducted by the violinists Franz and Johann Georg Benda, who with C.H. Graun also participated in the Potsdam chamber concerts.

The first initiative for public concerts in Berlin came from civic groups. As early as the 1720s the cathedral organist Gottlieb Hayne introduced public singing lessons. The court musician J.G. Janitsch organized private gatherings called 'Akademien', followed by C.F. Schale's Musikalische Assemblee; both gave small ad hoc performances of current instrumental music. Towards the end of Frederick the Great's reign, Berlin concert life began to be controlled by professional rather than amateur musicians as the demands and difficulties of the music increased. J.F. Agricola, C.L. Bachmann and the violinist J.F.E. Benda organized the Liebhaberkonzerte (1770), which continued for over 20 years, longer than any other contemporary musical organization. J.F. Reichardt established a series of *concerts spirituels* in 1783 on the Parisian model. J.C.F. Rellstab organized the Konzerte für Kenner und Liebhaber (1787), which presented sacred and secular, choral and instrumental works of popular mid-18th-century composers every fortnight in the homes of the group's members.

Berlin became the centre for a unique style of German lieder in the second half of the 18th century, practised by a group of composers which later became known as the Berlin Lieder School. The lieder were usually odes and strophic songs with simple piano accompaniment, some of which were collected by K.W. Ramler and C.G. Krause in *Oden mit Melodien* (1753–5) and by Marpurg in *Berlinische Oden und Lieder* (1756–63). A slightly more elaborate style was developed by the second generation – Reichardt, J.A.P. Schulz (*Lieder im Volkston*, 1782), F.L.A. Kunzler and Zelter (*Lieder, Balladen, und Romanzen*, 1810) – many of whose songs became popular throughout Germany. Zelter also established a Liedertafel (a group of 25 men who composed and performed works for each other) in 1809 which became a model for similar groups throughout Germany. In reaction to the exclusiveness of this organization, members of the third generation of the Berlin Lieder School, Ludwig Berger and Bernhard Klein, formed a Jüngere Liedertafel (1819) which included

such members as E.T.A. Hoffmann and achieved a notable standard.

In 1882 Siegfried Ochs founded a small choir to sing lesser-known choral works of Schubert, Brahms and Schumann; it expanded after six years and became the Philharmonischer Chor, and as the Hochschul-Chor (from 1920) it developed a reputation for precision (Klemperer was its director from 1928 to 1933). After the war it reassumed the name of Philharmonischer Chor and under Hans Chemin-Petit (appointed 1944) performed the standard repertory in West Berlin. Chemin-Petit was succeeded by Uwe Gronostay in 1981. The Bruno-Kittelscher Chor (1902–48), organized by Bruno Kittel and known after 1942 as the Deutsche Philharmonischer Chor, was also active in the performance of sacred music.

Of the numerous men's choruses founded in the 19th century, the Berliner Liedertafel and the Berliner Lehrergesangverein are both still active. The Liedertafel was formed in 1884 from a number of smaller groups. The Lehrergesangverein grew out of the singing section of the Berlin Teachers' Association and gave its first concert in 1887. From 1918 to 1934 it was directed by Hugo Rüdel. From 1962 it included women and in the 1990s under Erwin Gabrysch, it was a mixed chorus with the name Berliner Lehrerchor.

Among the many choruses formed since World War II, two deserve special mention. The Berliner Konzert-Chor (founded in West Berlin in 1954), especially during the long tenure of its director Fritz Weisse (1961–94), gave concert performances of seldom-performed operas, many of them broadcast on radio. A new chamber choir came into being in the early 1960s when Ernst Senff, choral director of the Städtische Oper, brought together a group of young singers from the Hochschule für Musik to explore the *a cappella* literature. In order to avoid confusion with the Hochschule's own choir, he called his group the Kammerchor Ernst Senff. It now includes professional and semi-professional singers and, though it gives no concerts of its own, is financed through performances with the large Berlin orchestras, in radio broadcasts and in recordings. Sigurd Brauns was appointed director of the Ernst Senff Choir in 1991.

Instrumental music was less keenly cultivated than vocal music during the early 19th century in Berlin. Karl Möser's soirées, in which members of the court orchestra played after 1816, introduced Beethoven's symphonies (the Berlin première of the Ninth Symphony was in November 1826). From 1801 the court orchestra gave two or three annual public concerts (Mendelssohn was its director in 1843–4). The court musicians Bohrer and Schick organized numerous private subscription concerts, as did the Blissener brothers early in the century; G.A. Schneider presented popular Musikalische Divertissements (1808–11) and Eduard Rietz founded a Philharmonische Gesellschaft (1826), an amateur orchestra which participated in the Sing-Akademie concerts. Despite the efforts of Wilhelm Taubert, who succeeded C.W. Henning (1840–48) as Kapellmeister and directed until 1883, and of his successors Ludwig Deppe (1870–88) and Joseph Sucher (1888–90), the court orchestra's repertory remained conservative throughout the 19th century. It became a fundamental part of the city's concert life under Felix von Weingartner (1892–1907), who added contemporary works to the programmes and raised the standard of performances. Between 1908 and 1920 the orchestra, called the Staatskapelle and remaining the orchestra of the Staatsoper after World War I, was directed by Richard Strauss. His successors, including Furtwängler (1920–22), Erich Kleiber (1923–34), Karajan (1940–44) and Barenboim (1992–), developed it into one of the major Berlin orchestras.

Although economic recessions of the early 19th century severely limited public musical performances, informal house concerts continued to flourish. In the first half of the century families such as the Mendelssohns and Nicolais arranged private performances; later Joseph Joachim and Clara Schumann organized private chamber concerts, and after 1869 Joachim gave public string quartet concerts. House concerts, which included a variety of solo works, chamber music and occasionally operas, became somewhat more formal in the early 20th century, with printed programmes available and audiences of up to 100. From 1914 to 1941 Marie von Bülow organized soirées at which most prominent musicians of the time appeared. From the early 19th century Berlin has been visited by almost every notable virtuoso and important soloist; for example, Paganini was enthusiastically received in 1829, Clara Wieck in 1835 and Joachim in 1853. In 1841 alone Liszt gave over 20 concerts there.

During the early 19th century the court's role as the main stimulus of Berlin's musical life was increasingly taken over by churches, schools and dilettante families. Foreign composers consequently became less popular and German music was more keenly promoted, though the city always remained cosmopolitan and musically eclectic. Some of the many private orchestras established during the 19th century achieved international recognition, particularly those of Josef Gung'l (1843–8), Karl Liebig (1843) – which from 1850 also accompanied the Sing-Akademie performances – and Wilhelm Wieprecht, who successfully led the Orchesterverein Euterpe. Benjamin Bilse formed the Bilsesche Kapelle (1867), which by 1882 numbered 70 professional musicians, of whom 54 then left to organize the Philharmonische Orchester, promoted by the impresario Hermann Wolf and directed by Franz Wüllner. This later became the Berlin PO. Joachim was appointed conductor (1884) and was succeeded by Bülow (1887); early guest conductors included Richard Strauss, Tchaikovsky, Grieg and Brahms.

The orchestra became the finest in Berlin with a large and varied repertory; under Arthur Nikisch (1895–1922; fig.3) it made several international tours and gained a reputation which was solidified by his successor, Wilhelm Furtwängler (1922–45). Furtwängler acquired a municipal subsidy, for which the orchestra had to give 20 popular annual concerts. After the destruction (1944) of its concert hall, the Philharmonie (fig.4), the orchestra played in the cathedral, the Beethovenhalle, the Admiralspalast (now the Metropol-Theater) and the Titania-Palast (a converted cinema). The last concert before the fall of the city was on 15 April 1945 but concerts began again as early as 26 May 1945 at the Titania-Palast, conducted by Leo Borchard. After Borchard's death (1945) the young Romanian Sergiu Celibidache came from the Hochschule für Musik to direct the orchestra. In 1947 Furtwängler returned to the orchestra and was appointed chief conductor for life in 1952. He was succeeded on his death (1954) by Herbert von Karajan, who until shortly before his death in 1989 maintained the ensemble as one of the major international orchestras,

* PHILHARMONIE. *

Montag den 14. October 1895, Abends 7½ Uhr sehr präcise

I. Philharmonisches Concert.

Dirigent:

**Arthur Nikisch.**

Solist: **Josef Hofmann** (Klavier).

PROGRAMM.

1. Ouverture zu: „Leonore" No. 3, C-dur . . . *L. v. Beethoven.*
2. Symphonie No. 5, E-moll, op. 64 (zum 1. Mal) . . . . . . . . . . . . *P. Tschaïkowsky.*
   Andante. Allegro con anima. — Andante cantabile, con alcuna licenza. — Valse. Allegro moderato. — Finale. Andante maëstoso.
3. Klavier-Concert E-moll . . . . . . *F. Chopin.*
   (Instrumentirt von Adam Müncheimer aus Warschau).
   Allegro maëstoso. — Romanze. — Rondo.
4. Ouverture zu: „Tannhäuser" . . . . *R. Wagner.*

**Concertflügel: BECHSTEIN.**

II. Philharmon. Concert: Montag den 28. October 1895.

Dirigent: **Arthur Nikisch.**

Solist: **Raimund von Zur-Mühlen.**

**Goldmark:** Ouverture zu „Sakuntala". — **Wagner:** Preislieder aus den Meistersingern. — **Bach:** Präludium, Adagio und Gavotte für Streichorchester (z. 1. Mal). — Lieder. — **Brahms:** Symphonie No. 2, D-dur.

*3. Programme of Arthur Nikisch's first concert as conductor of the Philharmonische Orchester, Berlin Philharmonie, 14 October 1895*

with a repertory primarily from the late 18th century to the early 20th. He conducted in the new concert hall of the Hochschule für Musik until 15 October 1963, when the orchestra moved into the new Philharmonie by the Tiergarten in the Kemperplatz: it was designed by Hans Scharoun, and is Berlin's largest concert hall (capacity 2440; fig.5). Claudio Abbado was appointed chief conductor in 1990. He was succeeded by Simon Rattle, as chief conductor and artistic director (effective from 2002).

By World War I Berlin was one of the major musical centres of the world, attracting leading soloists and orchestras and maintaining an unusually active concert life. In 1939 the city's 81 orchestras, 200 chamber groups and over 600 choruses performed in over 20 concert halls, numerous churches and homes. Since the 19th century the city has been the home of many smaller ensembles including the Blüthner-Orchester (founded 1907) and the Berlin Tonkünstlerorchester; some of these ensembles, such as the Barock Orchester, the Haydn-Kammerorchester and the Mozart Orchestra, continue to be active.

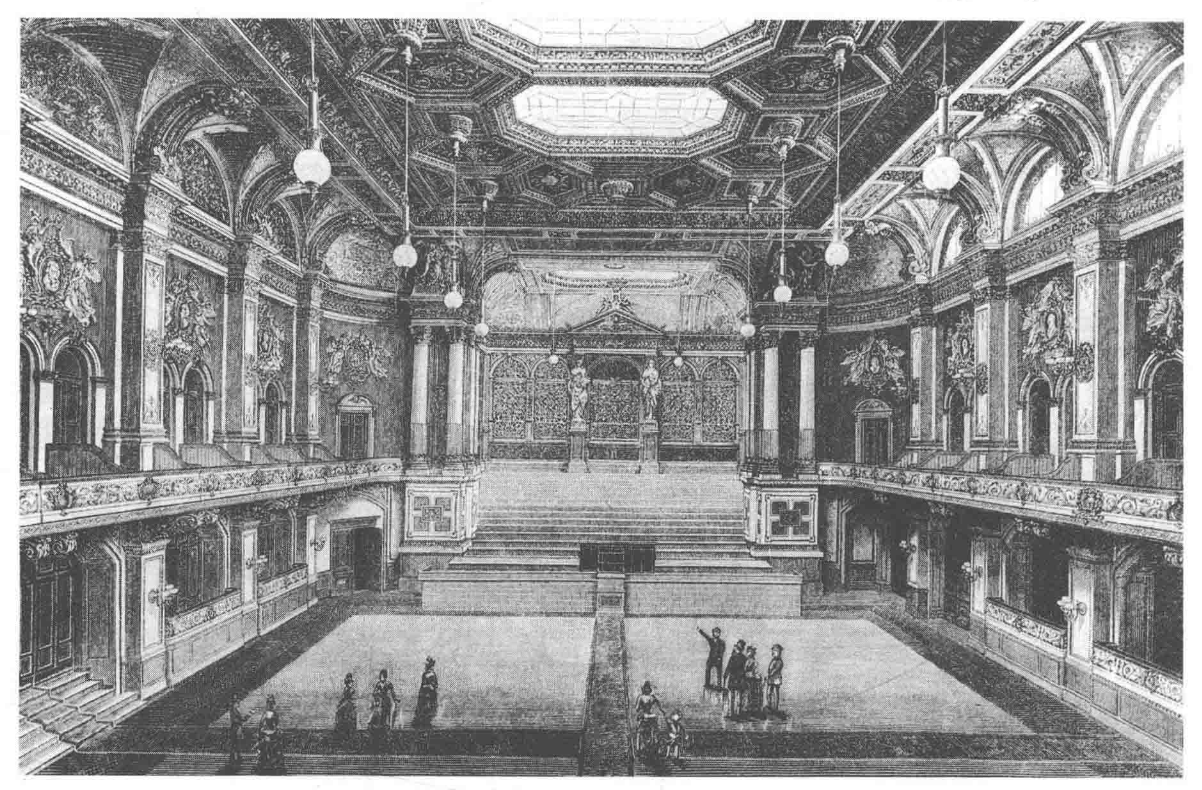
The most important ensembles established in divided Berlin were the Berlin Sinfonie-Orchester (Berlin SO) and the Symphonisches Orchester Berlin (SO Berlin, today the Berliner Symphoniker). The Berlin SO, founded in 1952 in East Berlin, is the resident orchestra of the rebuilt Schauspielhaus (known since 1984 as the Konzerthaus) on the Gendarmenmarkt. Under the direction of Kurt Sanderling (1960–77), the orchestra's repertory ranged from the Baroque to contemporary East German compositions. Michael Schönwandt was chief conductor from 1992 until 1998. He will be succeeded in 2001 by Eliahu Inbal.

The SO Berlin was established in the West in 1967 under the artistic direction of C.A. Bünte. In addition to subscription concerts in the Philharmonie and Konzerthaus, offering a broad programme at affordable prices, the orchestra presents family concerts, school workshops and performing opportunities for promising young talent; it also accompanies amateur choirs. Subsequent chief conductors have been Theodore Bloomfield, Daniel Nazareth, Alun Francis and, from 1997, Lior Shambadal.

The Berliner Funk-Orchester (Berlin RO) was the first German orchestra organized exclusively for radio and played in the first German broadcast on 29 October 1923. The current Rundfunk-Sinfonieorchester Berlin (Berlin RSO) considers itself the successor of this orchestra, whose chief conductors included Bruno Seidler-Winkler, Eugen Jochum, Sergiu Celibidache and Hermann Abendroth. It moved to the East German broadcasting house in 1952 and only in 1995 returned to its original home in Masurenallee. Rafael Frühbeck de Burgos was chief conductor from 1994 to 2000. The Deutsche Symphonie-Orchester Berlin (chief conductor, Kent Nagano) is the successor to the RIAS-Symphonie-Orchester Berlin, which was founded in 1946 by Walter Sieber. Among its principal conductors were Ferenc Fricsay (1948–54 and 1960–63), Lorin Maazel (1964–75) and Vladimir Ashkenazy (1995–9). Both this orchestra and the Rundfunk-Sinfonieorchester Berlin have also made many important commercial recordings.

The history of the radio choruses also dates from the beginning of broadcasting. After the Rundfunkchor Berlin was dispersed during the last year of the war, Helmut Koch re-established a group of solo singers in 1945 and then a large radio chorus in 1948; in 1974 the two ensembles, which served the East German Radio, were consolidated. The Rundfunkchor Berlin is directed by Robin Gritton. In 1946 Karl Ristenpart founded a radio chorus to serve RIAS Kammerchor, the forerunner of the RIAS, which has been a permanent ensemble since 1948. Under the direction of Günther Arndt (1954–72) it acquired international recognition, particularly for the performance of contemporary music. Marcus Creed was appointed director in 1986 and has emphasized authentic performances of Baroque music.

Through the presence of such composers as Schreker, Krenek, Schoenberg and Busoni, Berlin became an important centre for modern music in the years after World War I. Between 1933 and 1945 activities of progressive composers suffered from political suppression, but revived quickly after the war and the return to the city of Boris Blacher (1948) and Werner Egk (1950). After the war a new generation of composers was trained in both halves of the city, in the East principally by Rudolf Wagner-Régeny (whose most prominent pupil among today's Berlin composers is Siegfried Matthus), and in the West by Boris Blacher, whose most eminent Berlin pupil is Aribert Reimann. Through the efforts of the Akademie der Künste and the Gruppe Neue Musik Berlin has become more influential in the promotion of modern music; numerous studio concerts attract many composers to the city. In addition to the series of contemporary music concerts ('Musik der Gegenwart') at the Sender Freies Berlin (SFB), there are two important festivals of contem-



*4. Interior of the old Philharmonie: engraving by Emil Ost, 1889*

porary music: 'Insel-Musik' (its name inspired by the 'islands' from which the composers featured in the first festival came: Japan, Java and Berlin), which was founded in the early 1970s by the Berlin composer Erhard Grosskopf; and the Musik-Biennale, which has taken place since the 1960s in East Berlin and is now part of the Berliner Festspiele (Berlin Festival).

3. Opera. Dramatic presentations involving singers and instrumentalists are recorded in Berlin from the 16th century, when performances were given at the royal residence. In the early 17th century these events probably included Italian comic plays with music, for which the first Italian singers were brought to Berlin as early as 1616. However, appreciation of opera developed relatively late in the city, as it depended for its support on a monarchy that had little interest in the genre. After the Thirty Years War rapid population growth and the increased political power of the city led to further wealth among the nobility, creating a demand for music that local talent could not satisfy. At the court of Elector Friedrich III (from 1701 King Friedrich I of Prussia) Italian and French ensembles frequently appeared, and interest in the French ballet spectacles was great.

More significant developments were initiated by Friedrich's second wife, Sophie Charlotte, who was particularly fond of musical comedies; she introduced elaborate productions known as 'Wirtschaften', for which dancing-masters and stage and costume designers were employed. All performances took place on a temporary stage in the main palace until the queen had a small theatre built in the new Lietzenburg Palace (now the Charlottenburg Palace), completed in 1699. On 6 June 1700 the first Berlin production of an Italian opera, *Atys, o L'Inganno vinto dalla Costanza* by Ariosti, was staged there. Usually only selected members of the court (including the queen's tutor Leibniz) were allowed to participate; the queen herself frequently accompanied at the harpsichord, while other guests joined in the dancing and singing. These events also stimulated interest in circles outside the court; private performances for paying guests were occasionally arranged, for example at the home of the city treasurer Hessing (1702–7).

The death of Sophie Charlotte in 1705 ended the first period of musical prosperity, as her consort Friedrich I had less enthusiasm for music. Singspiel performances, including Ariosti's *Mars und Irene* (1703) and A.R. Stricker's *Der Sieg der Schönheit* (1706), continued in rooms of the residence. Under Friedrich's successor, Friedrich Wilhelm I, operatic life declined sharply as the king was interested mostly in hunting and military affairs and eventually forbade all performances by foreign ensembles. The theatre in Lietzenburg was initially used by performing acrobats and jugglers, but the king had it entirely dismantled in 1723.

As crown prince, Friedrich (later Friedrich II, known as Frederick the Great) had been impressed by a performance of J.A. Hasse's *Cleofide* in Dresden and resolved that his Berlin court would equal the brilliance of that city. Shortly after his accession (1740) he commissioned the architect Knobelsdorff to construct a new opera house. As early as July 1740 the newly appointed Kapellmeister C.H. Graun was sent to Italy to recruit singers, among them Giuseppe Santarelli, while dancers were sought in France. The king also ordered his architect to erect a stage in the royal palace, where on 13 December 1741 Graun's *Rodelinda* was presented. The new opera house opened on 7



*5. Interior of the new Philharmonie, opened 1963*

December 1742 with Graun's *Cleopatra e Cesare*. In the following years the opera season lasted from November to March, with performances twice a week and on special occasions; the operas were seldom repeated more than four times and two new works, usually by Graun, were introduced each season; he also conducted the orchestra (about 35 players) from the harpsichord. The audience was generally restricted to members of the court and their guests, but at Frederick's command all army officers attended, and properly dressed citizens were admitted. As Frederick retained his enthusiasm for Hasse's Italian operas, Graun modelled much of his music for the Berlin opera on them. Within 15 years 29 of Graun's works were staged, and many by Hasse. The king himself scrutinized all musical productions at court, selecting librettos, supervising the design of costumes and scenery and even writing arias for some productions, for example Graun's *Coriolan* (1749); he also wrote the libretto to Graun's *Montezuma* (1755) in French prose and had it translated into Italian verse by the court poet. The Berlin opera was recognized as one of the finest in Germany and enjoyed a period of grandeur that was not surpassed until the late 19th century. The company included such outstanding singers as Molteni, the castrato Salimbeni and the ballerina La Barbarina. Giuseppe Galli-Bibiena was set designer from 1751 until his death in 1756.

This period ended after Graun's last opera *Merope* (1756), when political events interrupted the city's cultural development. During the Seven Years War (1756–63) the opera house was closed and the ensemble dispersed. Graun died in 1759 and J.F. Agricola, a pupil of J.S. Bach, was appointed Kapellmeister after the war (1765). The opera house was reopened on 20 December 1764 with a revival of *Merope*, but from this point onwards interest in Italian opera declined. The appearance of the first German prima donna Gertrude Elisabeth Mara (née Schmehling) in 1771 and the appointment of J.F. Reichardt in 1775 did much to restore the distinction of the opera house.

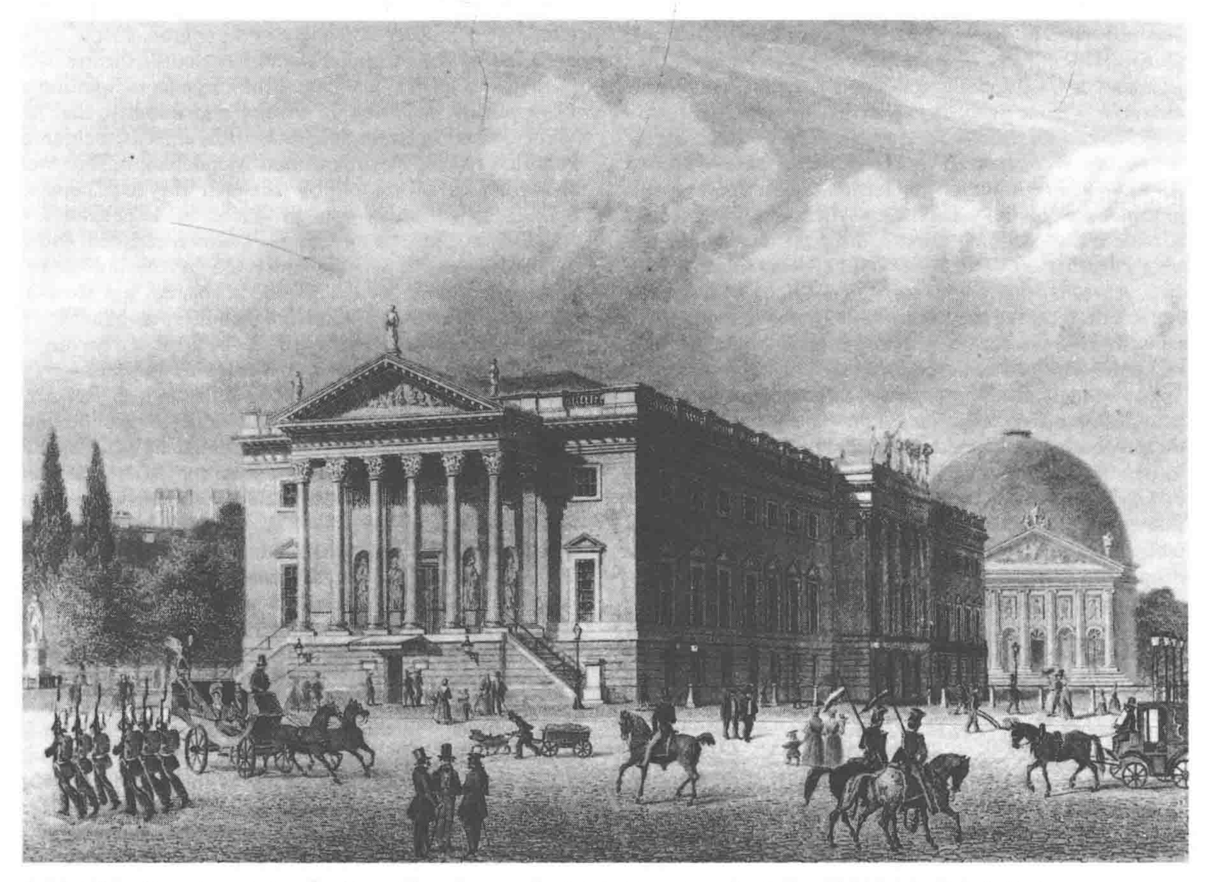
Comic opera had a small but significant place in Berlin during Frederick's reign, though his partiality for *opera seria* prevented it from achieving the popularity it had enjoyed under Sophie Charlotte. In 1745 the king had a small theatre built in the Potsdam palace by Knobelsdorff, where comic opera was performed by travelling companies for royalty and nobility. In 1747 an Italian troupe was summoned and performed *opere buffe* (e.g. Pergolesi's *La serva padrona*, 1748); the success of these productions prepared for the introduction of Singspiel and hence the end of Italian operatic domination in Berlin. One of the first definite impulses to the new German opera came from England; in 1743 the ballad opera *The Devil to Pay* was presented in Berlin in German translation as *Der Teufel ist los*.

As German theatre became more popular in Berlin, Singspiel also gradually became established. Between

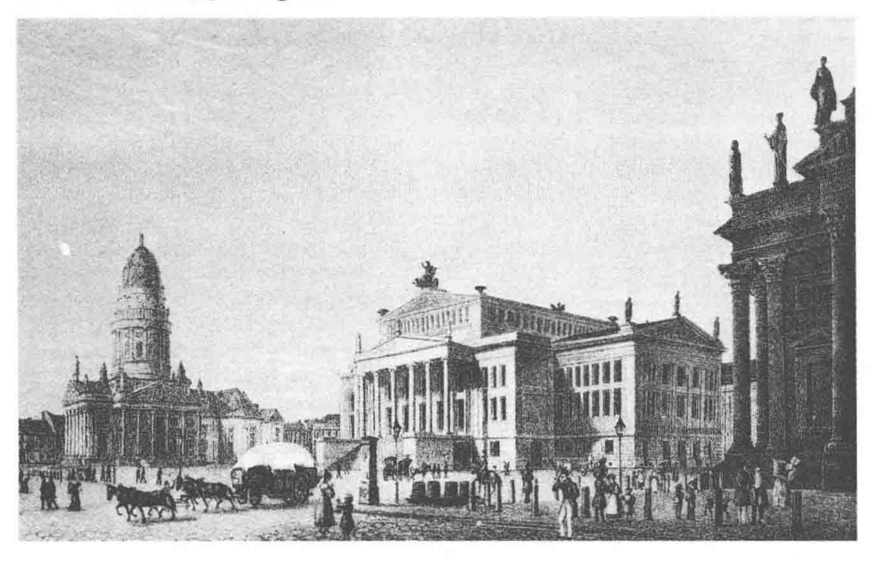
1771 and 1775 H.G. Koch produced 36 German and foreign plays with incidental music at a theatre in the Behrenstrasse, near the present site of the Komische Oper; on Koch's death in 1775 C.T. Döbbelin acquired both the theatre and privilege from Koch's widow. He established the first permanent Singspiel theatre in Berlin and produced such demanding works as Anton Schweitzer's *Alceste*, and *Belmont und Constanze, oder Die Entführung aus dem Serail*, written by the Kapellmeister Johann André for the theatre in 1781. By 1785 Frederick the Great was no longer attending the royal opera, and Berlin's nobility lost interest in Italian opera, preferring Singspiel; as a result the number and quality of performances by Döbbelin's ensemble rose in the next few years, eventually exceeding those of the Italian house. Frederick the Great had considered Gluck's operas worthless, but Döbbelin added them to the repertory in 1783. On his accession in 1786 Friedrich Wilhelm II allocated the disused French Theatre to Döbbelin and gave his troupe financial support. Named the Nationaltheater, it opened on 5 December 1786. Unlike the royal opera (which was closed for repairs from 1786 to 1788) this house did not specialize in Italian *opera seria*, and became the site of important developments in the city's opera history. Standards began to slip and Döbbelin was soon replaced by J.J. Engel, who worked vigorously to improve the musical and dramatic level of the Nationaltheater. Dittersdorf's *Doktor und Apotheker* was enthusiastically received there in 1787 and helped to make him the most popular composer in the city during his visit in 1789. The first Berlin performance of a Mozart opera, *Die Entführung aus dem Serail*, was mounted at the Nationaltheater in 1788 but was not well received. Mozart himself was only politely welcomed when he visited Berlin in the same year as Dittersdorf (1789), though the king offered him a position as Kapellmeister. In 1790 *Le nozze di Figaro* and *Don Giovanni* had successful performances at the Nationaltheater.

In the 20 years between the death of Frederick the Great and the French occupation of the city in 1806, German opera established itself firmly in this theatre, superseding *opera seria* at the royal opera house. This was largely due to B.A. Weber, Kapellmeister of the Nationaltheater from 1792 until his death in 1821, who keenly promoted operas by Mozart and Gluck; he himself composed numerous works. His productions of Mozart's *Die Zauberflöte* (1794; this has been the opera most frequently performed in Berlin) and of Gluck's *Iphigénie en Tauride* (1795) equalled the standard of the royal opera house and marked the end of Italian domination of Berlin opera.

The renovated Königliches Opernhaus (fig.6) reopened in 1788 with Reichardt's *Andromeda*. The composer had been retained by Friedrich Wilhelm II, who commissioned him to write several operas for the court. A performance of Dittersdorf's oratorio *Hiob* (1789) was the first occasion on which citizens were allowed to buy tickets for the court opera. Reichardt's most famous opera,



*6. Königliches Opernhaus, designed by Georg Wenceslaus von Knobelsdorff and opened in 1742, with (right) the Hedwigskirche: engraving, early 19th century*



*7. Schauspielhaus, Berlin, designed by Karl Friedrich Schinkel and opened in 1821, with (left) the German Cathedral and (right) the French Cathedral: lithograph, c1840*

*Brenno*, had a successful première on the queen's birthday that year; a concert performance in 1798 was the first time a complete opera in German was sung at the royal opera house. Although Reichardt followed the models of Graun and Hasse, his operas were appreciably less italianate, approaching the style of German works performed at the Nationaltheater, for which he also composed. He initiated a form which he called the Liederspiel, usually a comedy with popular songs which was produced informally in homes as well as in theatres. During Reichardt's absence in 1789 the Italian Felice Alessandri was appointed second Kapellmeister. Reichardt fell from grace in 1793; his opera *L'olimpiade* (1791) was his last work for the Berlin court opera. Alessandri was replaced by the more capable Vincenzo Righini (1793); however neither his Italian operas nor a notable production of Gluck's *Alceste* (1796) could stimulate the declining interest in *opera seria*. After the king's death in 1797 the opera house was again closed for two years. During the reign of Friedrich Wilhelm III, Reichardt returned to Berlin (1799) and Italian opera temporarily revived, but the lavish productions did not reach the standard achieved formerly.

The Königliches Opernhaus was closed during the two years of French occupation (1806–7), but the Nationaltheater, no longer dependent on royal subsidy, continued its productions in the Schauspielhaus, the new house built by Carl Langhans, which it occupied from 1802. In 1807 the royal opera and the Nationaltheater companies merged as the Königliche Schauspiele, but maintained the distinction between the two repertories. All performances were open to the general public. Under the direction of A.W. Iffland (1811–14) German opera was performed more frequently, though the royal opera house repertory was still entirely adapted to the king's wishes. Iffland supervised productions of Spontini's *La vestale* (1811) and *Fernand Cortez* (1814), Weber's *Silvana* (1812) and *Abu Hassan* (1813), as well as works by Méhul and Boieldieu. His successor, Karl von Brühl, was given the task of making the royal theatre the finest in Germany and at first received enthusiastic support from Friedrich Wilhelm III. Scenery and costumes became more realistic and productions more dramatic. Brühl was responsible for the Berlin première of Beethoven's *Fidelio* (1815), the world première of E.T.A. Hoffmann's *Undine* (1816, with sets by Schinkel), as well as revivals of works by Gluck. In the decade 1815–25 Rossini's works became the most popular in Berlin. Against the wishes of Brühl, who hoped to secure Weber as Kapellmeister, the king engaged Spontini and created for him the title of general music director in 1820. Only five weeks after the first performance of Spontini's *Olympia*, Brühl produced the successful world première of Weber's *Der Freischütz* (18 June 1821) under the composer's direction in the new Schauspielhaus designed by K.F. Schinkel (fig.7; Langhans's theatre had burnt down in 1817). Whereas the audience of Spontini's work mostly consisted of royalty and nobility, that of Weber's was largely made up of wealthy citizens, including Heinrich Heine, Hoffmann and Mendelssohn; this was symptomatic of the rivalry between the two houses. Spontini's *Nurmahal* was produced in 1822 and his *Alcidor* in 1825; although the works satisfied court demands, neither was well received by the public. As Spontini's popularity decreased, Brühl had less trouble asserting his wishes at the Königliches Opernhaus. Four years before his retirement in 1829 he arranged performances of Spohr's *Jessonda* and Weber's *Euryanthe*.

Despite Spontini's opposition, Wilhelm von Redern, Brühl's innovatory successor, was able to expand the repertory in both sections of the Königliche Schauspiele and included more operas by German composers. He was responsible for the successful Berlin premières of Spohr's *Faust* (1829) and Meyerbeer's *Robert le diable* (1832), as well as the world première of Marschner's *Hans Heiling* (1833). Works by Albert Lortzing, however, were first heard in this theatre some time after their first performance, *Zar und Zimmermann* in 1849 and *Hans Sachs* in 1851. Nevertheless, during the 1830s German works performed at the royal opera house remained in the minority, while those by the French (Auber and Méhul) and the Italians (Bellini, Donizetti and especially Rossini) took precedence.

On the accession of Friedrich Wilhelm IV in 1840, Spontini lost his support at court and was dismissed in 1841. Lortzing, Marschner and Mendelssohn were considered for the position, but after an impressive production of *Les Huguenots* in 1842 Meyerbeer was named Spontini's successor. Spontini had enlarged the opera

orchestra from 78 to 94 members; Meyerbeer now secured greater financial benefits for the musicians. Also in 1842 Redern was appointed to the newly created position of general administrator of court music. The conservative K.T. von Küstner, who replaced him as director of the royal opera, was an administrator rather than a musician; he refused the world premières of *Der fliegende Holländer* and *Tannhäuser* and diminished the repertory during his nine years of service. However, this was partly because the audience now usually consisted less of royalty than of paying guests whom Küstner sought to please. On 18 August 1843 the Königliches Opernhaus burnt down, and performances were held in the Schauspielhaus during reconstruction. Lortzing's *Der Wildschütz* had its Berlin première there (1843), as did *Der fliegende Holländer* (1844), conducted by the composer (the first Wagner opera produced in Berlin). The new opera house, reconstructed, modernized (with gas lighting) and enlarged by C.F. Langhans the younger, was opened on 7 December 1844 with Meyerbeer's *Ein Feldlager in Schlesien*.

Two years later *Rienzi* was given its first Berlin performance; however, neither it nor *Der fliegende Holländer* was successful and both were removed from the repertory until the late 1860s. After an absence from the city of three years, during which Wilhelm Taubert had acted as general music director, Meyerbeer was finally dismissed from that post by the king on 26 November 1848. In the same year Otto Nicolai took up the appointment of Kapellmeister at the opera; Nicolai died on 11 May 1849, two months after the première of his *Die lustigen Weiber von Windsor*, and was succeeded by Heinrich Dorn.

Under Botho von Hülsen, who replaced Küstner as director in 1851, the royal opera began to prosper even more. Meyerbeer's grand operas and works by Italian and French composers dominated the repertory for the next three decades. Hülsen assembled outstanding singers (Lilli Lehman, Albert Niemann, Theodor Wachtel, Désirée Artôt and Adelina Patti), but performances suffered because of an inadequate orchestra until Carl Eckert replaced Dorn as Kapellmeister in 1869. As operatic tastes of both court and public became more conservative, Hülsen grew more cautious, retaining only well-established works in the repertory.

The production of *Tannhäuser* (1856) was the first successful performance of a Wagner opera in Berlin, and the production of *Il trovatore* at the royal opera (1857) marked the first performance of an opera by Verdi there. Although it was successful, later productions of Verdi's operas (*Rigoletto* and *La traviata*, 1860) were coolly received. In 1876, six years after a production of *Die Meistersinger von Nürnberg* had caused a scandal in the royal opera, Hülsen successfully staged the first Berlin performance of Wagner's *Tristan und Isolde*. As comic opera became more popular, works by Offenbach came to be regarded as fit for the court opera, and his operas were added to those of Rossini in the repertory. During the 1870s Berlin's population approached one million; the demand for opera increased and daily performances were instituted.

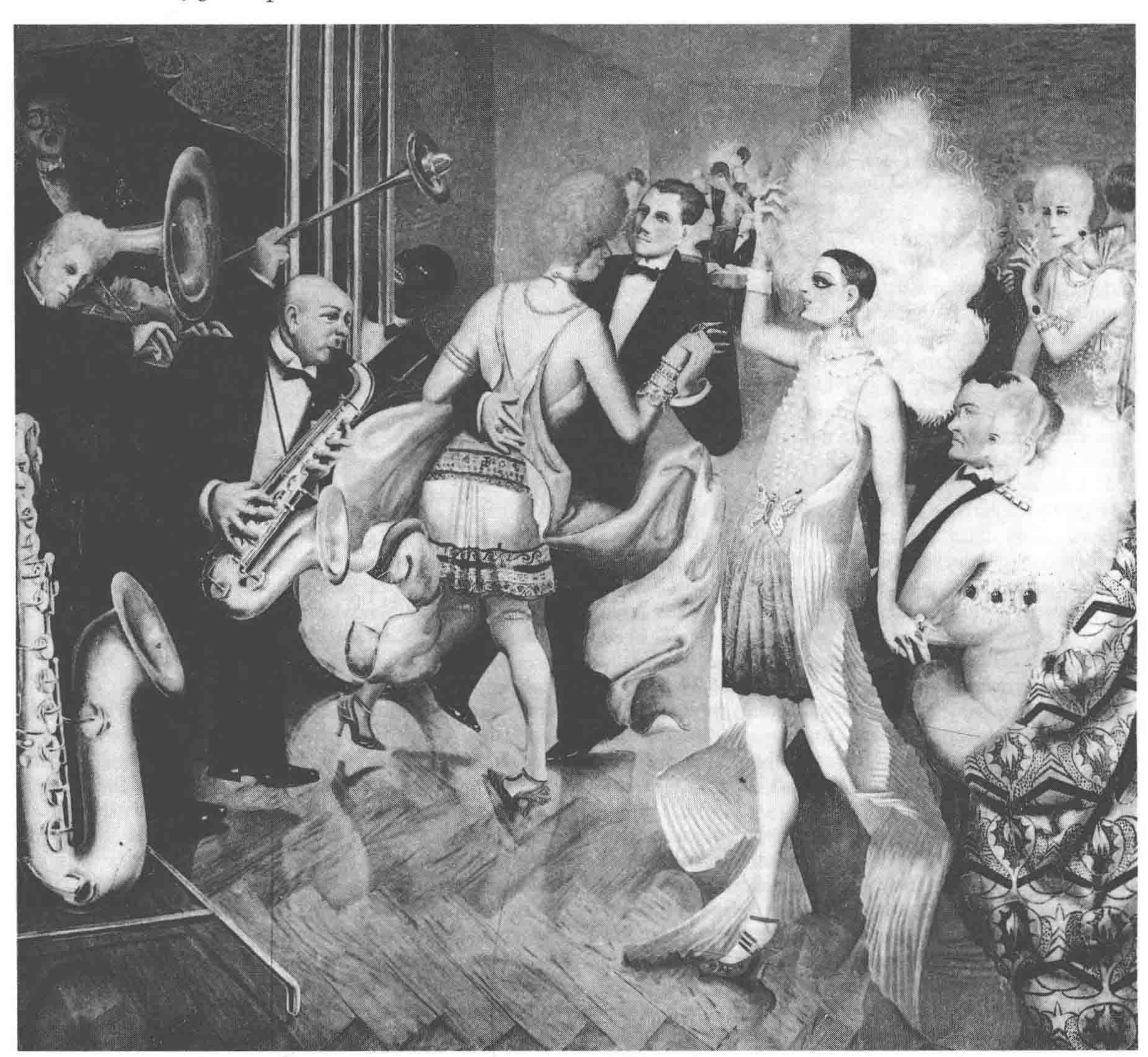
However, after Eckert's death in 1879 there was a dearth of good conductors; neither Robert Radecke nor Heinrich Kahl adequately fulfilled the demands of the post, and Bülow referred to the royal operas as 'von Hülsen's circus'. When Botho von Hochberg became director in 1886, he concentrated on improving this situation, and by the early 1890s the court opera had three good conductors, Weingartner, Carl Muck and Josef Sucher. Under Hochberg, Wagner's works became part of the standard repertory, partly as a result of the first performance in the royal opera of the *Ring* in 1888 (the Berlin première had been given at the Viktoria-Theater in 1881 by the Angelo Neumann touring company) and a spectacular production of ten Wagner operas from *Rienzi* to *Götterdämmerung* in chronological order in June 1889. Nevertheless, the staple of Berlin opera was still provided by Ponchielli, Verdi and Mascagni.

After Weingartner left the royal opera in 1898, Richard Strauss shared the position of First Prussian Kapellmeister with Carl Muck and added new works to the repertory. Hochberg and Emperor Wilhelm II had refused to mount the première of Strauss's *Feuersnot* in 1900, not realizing that Strauss was one of the most important composers of the day. Thereafter Strauss refused to allow a single first performance of his operas in Berlin. *Feuersnot* was presented in 1901, and *Salome* in 1906. That year Leo Blech joined Strauss and Muck as First Prussian Kapellmeister. In 1905 Strauss requested a reduction of duties to allow more time to compose and (following a year as Royal Prussian Generalmusikdirektor) in 1910 was released from his contract, although he continued to conduct (mostly his own operas) until 1920.

As at its beginning under Friedrich II, the last era of royal opera (1903–18) was characterized by the court's active participation in operatic administration. Wilhelm II took an interest in selecting the repertory and in stage design, and though the artistic quality of the productions occasionally suffered, stagings were always lavish and pompous. A result of this interest in opera was the commission of Leoncavallo's *Der Roland von Berlin*, first performed in 1904. In the previous year the emperor had welcomed the resignation of Hochberg and replaced him by Hülsen's son Georg von Hülsen-Haeseler, who remained until World War I disrupted operatic activity in the city. Under the new Intendant many older works were revived, while operas by Tchaikovsky, Puccini and Richard Strauss received their Berlin premières, including the successful production of *Der Rosenkavalier* in 1911.

During World War I performances continued at the Königliches Opernhaus (though somewhat less frequently than before) largely through the efforts of Strauss, who assisted the new director, Droescher, during the 1918–19 season, following Hülsen-Haeseler's resignation. Court opera in Berlin came to an end at the same time as the Prussian monarchy; in November 1919 it was placed under the administration of the Ministry of Culture and renamed the Staatsoper.

The modern golden age of the Staatsoper in Unter den Linden was unquestionably the period between the end of World War I and the rise of the Nazis in the early 1930s. Under the direction of the Generalintendant, Max von Schillings, the aristocratic house was successfully transformed into a company reflecting Germany's new democratic ideals. Without neglecting the classical repertory, he emphasized works of contemporary composers such as Busoni, Pfitzner (*Palestrina*, 1919) and Schreker. Before the unification of Germany in 1871 the Berlin opera had been the finest in Prussia; afterwards it became the best in the country, and after World War I it was among the best in Europe. There were only three premières



8. *'Metropolis': central panel from the triptych by Otto Dix, 1927–8 (Gallerie der Stadt Stuttgart)*

between 1850 and 1918, but 12 in the period 1919–32, including Schreker's *Der singende Teufel* (1928), Milhaud's *Christophe Colomb* (1930) and Pfitzner's *Das Herz* (1931). The repertory grew to be one of the largest anywhere; in the 1926–7 season 66 different operas were performed. One month after Schillings's resignation in November 1925, the Staatsoper gave the world première of Berg's *Wozzeck*, which Erich Kleiber conducted after nearly 100 rehearsals. Despite the ensuing controversy, this work received 23 performances, proving Berlin's open-minded attitudes to contemporary music. Both Leo Blech and Fritz Stiedry, who had conducted the opera from 1906 and 1916 respectively, left in 1923 and were replaced by Kleiber, Wohllebe, Szell, Ernst Praetorius and Selmar Meyrowitz. After a year of renovation and modernization, the Staatsoper reopened on 19 November 1927. Under its new Generalintendant Heinz Tietjen, who was to take a leading role in the operatic life of both Berlin and Bayreuth until the end of World War II, it performed mainly German works, especially those of Wagner, in some cases surpassing the precision of Bayreuth.

Whereas under the monarchy the opera had mostly reflected the wishes of the Prussian court, between 1933 and 1945 the Staatsoper, though intended to serve all Berlin's citizens, was strictly controlled by the Prussian state ministry under Göring. The Nazis' suppression of political dissent and their systematic anti-Semitism drove many of Berlin's leading performers into exile or early retirement. Kleiber resigned in 1934. The works of Musorgsky and Tchaikovsky were added to the repertory, but operas by other composers, notably Berg, Hindemith, Krenek, Schreker and Stravinsky, were prohibited. Nevertheless, ten important world premières took place during these 12 years, including Egk's *Peer Gynt* (1938) and Wagner-Régeny's *Die Bürger von Calais* (1939). Despite the depletion of the Staatsoper's ensemble, Tietjen maintained a large repertory and employed many outstanding singers and conductors; among the latter were Furtwängler (1933–4), Egk (1935–41) and Karajan (1939–45), while singers included Erna Berger, Maria Cebotari, Margarete Klose, Tiana Lemnitz, Viorica Ursuleac, Peter Anders, Rudolf Bockelmann, Willi Domgraf-Fassbaender,

Max Lorenz, Helge Roswaenge, Franz Völker and Marcel Wittrisch.

Following its destruction by bombs on 9 April 1941, the Staatsoper was reconstructed and reopened on 7 December 1942 with *Die Meistersinger von Nürnberg* under Furtwängler to celebrate the 200th anniversary of the company's forerunner; however, on 3 February 1945 it was again destroyed.

In June 1945 the ensemble was reassembled and Ernst Legal from the Kroll Opera (see below) was named Intendant of the new Deutsche Staatsoper Berlin; on 8 September the new company gave its first performance in the Admiralspalast, Gluck's *Orfeo ed Euridice* (given in German). In the next decade the major works of Wagner and Verdi were added to the repertory, conducted by such guests as Solti and Furtwängler. The division of the city, the deteriorating political situation and currency discrepancies inevitably harmed the company, and it was no longer able to attract outstanding singers and conductors as in the past. With the formal establishment of the DDR in 1949, the administration of the opera was placed under the Ministry of Culture and its financial support secured, although the direction was increasingly subject to ideological pressure. The company gave its first world première in March 1951 with Dessau's *Das Verhör des Lukullus* (revised later the same year as *Die Verurteilung des Lukullus*). It has since presented other world premières of East German composers, including Dessau's *Puntila* (1966) and *Einstein* (1974). Among later performances Udo Zimmermann's *Die wundersame Schustersfrau* (1983) and Siegfried Matthus's *Graf Mirabeau* (1989) stand out. In 1952 Legal retired as Intendant of the Staatsoper in East Berlin and Heinrich Allmeroth from Rostock succeeded him.

In 1955 the theatre, which had been rebuilt to Knobelsdorff's plans of 1742, reopened with a performance of *Die Meistersinger von Nürnberg*. Erich Kleiber refused to accept his appointment as Generalmusikdirektor in protest against the name Deutsche Staatsoper, which replaced the original Fridericus Rex Apollini et Musis. Franz Konwitschny conducted in his place, and subsequently directed the company until his death in 1962. His successors, Josef Keilberth, Horst Stein (Staatskapellmeister 1955–61), Leopold Ludwig and Lovro von Matačić, cultivated an international repertory. The harpsichordist and musicologist Hans Pischner, who had been DDR assistant minister of culture since 1956, was appointed Intendant of the Deutsche Staatsoper in 1963. The leading singers of the DDR, among them Peter Schreier and Theo Adam, belonged to the company. Ruth Berghaus's innovatory productions were a regular feature, notably her famous *Barbiere di Siviglia*. Daniel Barenboim became Generalmusikdirektor in 1992 after the reunification, assisted by Harry Kupfer, with whom he mounted a Wagner cycle based largely on their collaboration at Bayreuth. A new speciality is the interest in Baroque opera, initiated by Intendant Georg Quander, which is performed by ensembles under the direction of René Jacobs, beginning with a performance of Graun's *Cleopatra e Cesare* in 1992 to commemorate the 250th anniversary of the house's opening.

As well as the court and later municipal operas, Berlin has supported a number of theatres with varied artistic and financial success. In 1824 the Königstädtisches Theater opened, producing both popular drama and Italian and French opera, and soon became a serious rival to the court opera. The soprano Henriette Sontag made her Berlin début there before performing in the court opera. After the company closed in 1851 the theatre was used by visiting Italian opera companies.

In 1844 Josef Kroll opened a theatre which had an impressive role in early 20th-century Berlin opera. The first productions were of popular plays and puppet shows. Kroll's daughter Auguste was one of the leading Berlin impresarios in the 19th century. Her theatre grew from the hostelry entertainment initially provided by her father at Krolls Etablissement. Later, the Kroll theatre became a popular musical theatre with revues, *Spielopern* (such as the works of the Biedermeier composer Albert Lortzing) and operettas. In the late 1850s Offenbach's Bouffes-Parisiens company gave 'Gastspiele' with his one-act *opérettes Le mariage aux lanternes* and *Les deux aveugles*. Later still it was a receiving theatre for visiting companies such as that which hosted the Portuguese baritone Francisco d'Andrade in Mozart's *Don Giovanni* in 1889. In 1894 the theatre came under the direction of the Königliche Schauspiele, and was later renamed the Neues Königliches Operntheater.

In 1924 the Neues Königliches Operntheater was rebuilt and enlarged to a capacity of 2100. In 1926 Klemperer signed a ten-year contract and the new Kroll opera company opened as an autonomous part of the Staatsoper on 19 November 1927 with a highly controversial production of *Fidelio* that was seen as a declaration of intent, a radical gauntlet thrown down to the operatic conservatives of the city. A sequence of the classic ensued under Klemperer's direction in collaboration with Jürgen Fehling (*Der fliegende Holländer*), Ernst Legal (*Les contes d'Hoffman*) and the great German actor-director, Gustav Gründgens (*Le nozze di Figaro*). Teo Otto, Ewald Dülberg and Caspar Neher were the Kroll's preferred stage designers during this period.

As well as the strikingly theatrical productions of standard works, the Kroll championed new works and Klemperer (or his colleagues Zemlinsky and Zweig) conducted the Berlin premières of Stravinsky's *Oedipus rex*, Janáček's *From the House of the Dead*, Hindemith's *Neues vom Tage* and *Cardillac*, and Schoenberg's *Erwartung* and *Die glückliche Hand* in a double bill. Inevitably with a programme such as this – and a predominantly hostile conservative press – the box office was badly hit as the German economic crisis deepened in 1930. The Kroll Oper was identified by right-wing politicians as a centre of leftist propaganda and 'Kulturbolschewismus', and on 25 March 1931 they determined to close it down.

F.W. Deichmann established a small theatre in 1848 where he produced plays with music. After two years this theatre became the Friedrich-Wilhelmstädtisches Theater where Lortzing was briefly conductor. During the 1850s it developed into the city's first operetta theatre and gradually specialized in the works of Offenbach, who established himself as Berlin's favourite composer in the next decade after he conducted the successful Berlin production of *Orphée aux enfers* in 1860. The house became the Deutsches Theater in 1883, since when it has concentrated exclusively on spoken drama.

The large Viktoria-Theater was also constructed through private initiative in the three years before its opening in 1857 and equipped with modern stage machinery. As it was largely dependent on ticket sales,

the theatre presented mostly familiar Italian operas and operettas by guest ensembles and with well-known singers. New works were occasionally staged, however, such as *Rigoletto* (in its Berlin première) in 1860. This theatre was let in May 1881 and ironically became the site of the first Berlin production of Wagner's complete *Ring* cycle (produced by Angelo Neumann and conducted by Anton Seidl), attended by both the composer and Liszt.

The Theater des Westens was founded in 1896 under the direction of Alvis Pasch, and rapidly became distinguished through performances of guest singers, including Caruso in 1906. From 1903 to 1907 Pfitzner successfully conducted such performances as the Berlin première of Wolf-Ferrari's *Die neugierigen Frauen* (1904). The theatre was renamed the Grosse Volksoper in 1934. In the decade 1935–45, as the Institut der Arbeitsfront, it gave some notable performances conducted by Erich Orthmann. Between 1945 and 1961 the theatre served the Städtische Oper and has since been used for performances of plays, operettas and musicals. In 1961 it was renamed the Theater des Westens.

The Komische Oper, founded in 1905 by Hans Gregor and modelled on the Paris Opéra-Comique, provided the most modern theatre in Berlin. Gregor presented comic opera, operetta and works from Mozart to Puccini, excluding Wagner, also arranging the Berlin premières of Wolf's *Der Corregidor* (1906) and Debussy's *Pelléas et Mélisande* (1908), and the world première of Delius's *A Village Romeo and Juliet* (1907). He attempted a regeneration of theatre production but, as the theatre was unable to survive as a private enterprise, it closed in 1911. It was succeeded by the Kurfürstenoper which presented a similar repertory (until 1913) under Gregor's associate Viktor Moris, while Gregor succeeded Weingartner in Vienna.

Berlin's enthusiasm for the works of Dittersdorf and Rossini during the early 19th century was later transferred to the Parisian and Viennese operettas which then dominated the repertory of most Berlin opera houses. Offenbach's works were performed in almost all the city's theatres and even Johann Strauss was performed at the royal opera (*Die Fledermaus*, 1899, conducted by Richard Strauss). At the turn of the century Berlin developed its own style of musical comedy, created largely by Paul Lincke (*Frau Luna*, 1899) and Walter Kollo; works in this style were frequently produced at the Apollotheater, where Lincke was conductor after 1892. The Metropoltheater (built 1898, now the Komische Oper) subsequently became the chief theatre for popular operas and satirical revues, especially those of Victor Hollaender and Leon Jessel, in which Fritzi Massary first attracted attention; it continues to be a centre for the performance of operetta. After World War I operetta, musical theatre and revue were all eagerly cultivated in Berlin and encouraged the rise of Berlin CABARET in the 1920s with a strong element of political satire set off by music with a sweet-sour flavour strongly influenced by jazz; its most significant reflection was in Weill's *Dreigroschenoper* (1928).

With the Deutsche Oper, in former West Berlin and the Staatsoper in former East Berlin, the Komische Oper, also in the former East, is the city's third active opera company. It opened at the Metropoltheater on 23 December 1947 with *Die Fledermaus* and, largely through the imaginative work of its Austrian director Walter Felsenstein, who founded it as a postwar realization of the aborted Kroll experiment, it has developed into an internationally recognized company.

The Komische Oper was to be a radical extension of the Volksoper concept, in which works of modest proportions were to be treated as 'realistisches Musiktheater'. Felsenstein's productions of *Die Zauberflöte*, Offenbach's *Les contes d'Hoffmann* and *Barbe-bleue*, *Otello*, *The Cunning Little Vixen* and Britten's *A Midsummer Night's Dream* won international attention for their highly theatrical and psychologically penetrating 'Personenregie'. Felsenstein created a 'school' of East German opera production, whose most celebrated alumni are Joachim Herz (Intendant of the Komische Oper, 1976–81, in succession to the founder-director; fig.9), Götz Friedrich and Harry Kupfer, the Komische Oper's chief director, who succeeded Herz in 1981. The policy of the Komische Oper has remained true to the principles of Klemperer's Kroll Oper, with brilliantly acted – if moderately sung – performances of the medium-sized classics and new works, among them Udo Zimmermann's *Der Schuhu und die fliegende Prinzessin* and Siegfried Matthus's *Judith* (1985).

The most important addition to Berlin's operatic life in the first half of the 20th century was the Deutsches Opernhaus, which opened in the city of Charlottenburg with a capacity of 2300 on 7 November 1912 with a performance of *Fidelio*. Its first director, Georg Hartmann, maintained the standard repertory, especially Wagner, and in 1914 arranged the first Berlin performance of *Parsifal*, four days before the Staatsoper's. When Hartmann was dismissed in 1923 and the three resident conductors subsequently resigned, Leo Blech from the




*9. Poster for the first East Berlin production of the three-act version of Berg's 'Lulu', Komische Oper, 1980, directed by Joachim Herz*

Staatsoper became Generalmusikdirektor. Because the company had suffered irrecoverable financial losses during World War I, the city ministry took control of it in 1925 and renamed it the Städtische Oper. Performances at the Städtischer Oper, directed by Tietjen and conducted by Bruno Walter (1925–9), began to rival those at the Staatsoper. Along with operas by Wagner, Strauss and less familiar works, Mozart formed the core of Walter's achievement. New works by such composers as Busoni, Janáček, Zemlinsky, Krenek and Weill conducted by Fritz Zweig were also performed. Walter left in 1929. An interim period of two years followed with guest performances by La Scala and Toscanini as well as by the Diaghilev ballet. Blech returned as guest conductor, as did Furtwängler. After Tietjen joined the Staatsoper (1926), he continued as director of the Städtische Oper until 1930; after a short interim Carl Ebert took the position (1931–3). During his tenure Fritz Busch, Fritz Stiedry and Paul Breisach were conductors, and Rochus Gliese, Caspar Neher and Wilhelm Reinking introduced a new conception of stage design. Although the repertory consisted predominantly of standard works, operas by Braunfels, Schreker and Wellesz were performed, and the company produced important world premières including those of Weill's *Die Bürgschaft* and Schreker's *Der Schmied von Gent* (both 1932).

After Ebert's emigration, Max von Schillings was recruited by the Nazis as Intendant, but he was there only briefly before his death in the summer of 1933. The theatre was taken over by the German Reich as the Deutsches Opernhaus under the direct control of propaganda minister Goebbels in 1934, putting it into direct competition with the Staatsoper, which as the Preussisches Staatstheater was controlled by Göring. Political intrigue, however, managed to secure the continued existence of the theatre, whose ensemble had been decimated by emigration and forced resignations. As Intendant Hitler himself chose Wilhelm Rode, a singer he much admired, but of whom Goebbels thought little. Despite weak stagings that aimed at a naïve naturalism, high musical standards were maintained during the late 1930s by both singers (among them Michael Bohnen, Walther Ludwig, Karl Schmitt-Walter and Irma Beilke) and the conductors Artur Rother and Karl Dammer. Hans Schmidt-Isserstedt succeeded Rode as opera director, recruiting the director Günther Rennert and the conductor Leopold Ludwig. On 23 November 1943 the Deutsches Opernhaus was destroyed in a bombing raid. Productions continued in the Admiralspalast until 1944, when all German theatres were closed.

After World War II the company resumed its activity, thanks to the initiative of Michael Bohnen, who had been a member of the ensemble since 1935. Reverting to the name of the Städtische Oper, it found new accommodation in the Theater des Westens, which had suffered little damage, and opened on 4 September 1945 with *Fidelio*. Bohnen retired from the post of director in 1947, and there was a transitional period, during which modern opera appeared in the repertory with Britten's *Peter Grimes*. On 1 August 1948 Tietjen returned as director of the Städtische Oper. In his first season he presented two outstanding artists in the company's première of Verdi's *Don Carlos*: the conductor Ferenc Fricsay, who was music director of the theatre until 1952, and Josef Greindl, singing the part of Philip II. The young Dietrich Fischer-Dieskau, who had recently been engaged, sang Posa. After a ten-year break, Leo Blech returned in the 1949–50 season. On 23 September 1952 Boris Blacher's ballet-opera *Preussisches Märchen* was given its first performance. When Fricsay left, criticism of Tietjen's direction became increasingly open.

Tietjen left his post and was succeeded in 1954 by Carl Ebert, who had been forced to emigrate in the 1930s by the Nazis. Mozart and Verdi were the mainstays of his repertory. He engaged Wilhelm Reinking as principal designer; other designers who worked with him were Caspar Neher, Jean-Pierre Ponnelle and Ita Maximovna. As well as guest conductors such as Karl Böhm, André Cluytens, Hermann Scherchen and Vittorio Gui, Ebert brought young artists into the company, including Silvio Varviso and Berislav Klobučar. One of Ebert's significant achievements was the founding of an opera studio to train young singers. Under his direction the Städtische Oper became the leading company in Berlin and soon had a prominent position in international music. Among the most important artistic events of these years were the first performance of Henze's *König Hirsch*, under Hermann Scherchen, on 23 September 1956 and Gustav Rudolf Sellner's production of Schoenberg's *Moses und Aron* in 1959, also under the musical direction of Scherchen.

The new opera house in the Bismarckstrasse (1863 seats; designed by Fritz Bornemann) opened on 24 September 1961 with Mozart's *Don Giovanni*, and the company's occupation of the Theater des Westens came to an end. Carl Ebert directed the new production, with Fricsay as conductor and Dietrich Fischer-Dieskau in the title role. Sellner was appointed the new general director of the theatre, henceforth known as the Deutsche Oper Berlin, and held the post for 11 years, until 1972.

The opening production was followed by the world première of Klebe's *Alkmene* on 25 September 1961. Wieland Wagner brought dramatic emphasis to his production of Verdi's *Aida*. Among outstanding premières given by the company in the Sellner years were those of Aribert Reimann's *Melusine* (1971, première at Schwetzingen in the same year), Henze's *Der junge Lord* (1965), Isang Yun's *Der Traum des Liu-Tung* (1965), Haubenstock-Ramati's *Amerika* (1966) and Blacher's *Zweihunderttausend Taler* (1969). Under Sellner the theatre consistently encouraged contemporary operatic writing.

Egon Seefehlner took over as general director for the 1972–3 season. On 23 October 1972, at the Berlin Festival, the Deutsche Oper gave the first performance of Fortner's *Elisabeth Tudor*. In 1976 Egon Seefehlner moved to Vienna; his successor in Berlin was the cellist Siegfried Palm, an outstanding interpreter of new music. His appointment was controversial, and the innovations he was expected to make did not materialize. In 1981 Götz Friedrich, a pupil of Felsenstein, under whom he had worked at the Komische Oper in Berlin for many years, became general director of the Deutsche Oper. He opened the repertory to a wide range of works and innovative stagings and engaged singers of international repute. This cosmopolitanism bore fruit in the first performances of Antonio Bibalo's *Frøken Julie* in the new instrumental version (1984), Wolfgang Rihm's *Oedipus* (1987) and Henze's *Das verratene Meer* (1990); in the revivals and first performances by the company of Korngold's *Die tote Stadt*, Rihm's *Jakob Lenz* and Bernd Alois Zimmermann's *Die Soldaten*; in the consistent

attention paid to the operas of Janáček; and in the work of such directors as Günter Krämer, Hans Neuenfels, Achim Freyer and John Dew. Friedrich set a high standard in his theatre with his own productions, which included a *Ring* cycle. Udo Zimmermann is appointed successor of Friedrich from 2001.

Musical standards at the Deutsche Oper have always been determined by great conductors as well as by great singers. The names of Ferenc Fricsay, Karl Böhm, Eugen Jochum, Heinrich Hollreiser, Horst Stein, Lorin Maazel (Generalmusikdirektor, 1965–71), Daniel Barenboim, Gerd Albrecht, Jesus López-Cobos (Generalmusikdirektor, 1981–90), Rafael Frühbeck de Burgos (Generalmusikdirektor, 1992–7) and Christian Thielemann (Generalmusikdirektor, 1997–2001) are closely linked with the company. Guest conductors have included Claudio Abbado, Herbert von Karajan, Hermann Scherchen, Marek Janowski, Giuseppe Sinopoli and Charles Mackerras. Walther Hagen-Groll, chorus master for many years, left his artistic mark on the company. Fabio Luisi will succeed Thielemann in 2001.

The Deutsche Oper has given guest performances in countries throughout the world, including Japan, Sweden, the USA, Greece, the Netherlands and Yugoslavia. Friedrich, as director, initiated close contacts with the Los Angeles Music Center. Following the demolition of the Berlin Wall, the Deutsche Oper has been affected by the political changes; its position in a city no longer divided is essentially unchanged, but is likely to alter as closer cooperation between the Berlin opera houses develops.

4. Music publishing and criticism. Music publishing in Berlin began with the publication of sacred music in the mid-16th century, when the first printing houses were established. The true founder of Berlin music printing, however, was the Runge firm, which established its own printing shop in 1599 and later published works by Johannes Crüger and books of sacred songs. The first important writings printed in Berlin included Crüger's *Synopsis musica* (1630), one of the first theoretical treatises based on harmonic principles. More significant musical writings appeared in Berlin as music became an integral part of court life during the reign of Frederick the Great. The first Berlin musical journal was F.W. Marpurg's *Der critische Musicus an der Spree* (1749–50). Among the most important sources of German 18th-century rationalistic musical thought, all published in Berlin, were the writings of C.G. Krause, Marpurg's *Die Kunst das Clavier zu spielen* (1750), *Kritische Briefe über die Tonkunst* (1760–64) and *Abhandlung von der Fuge* (1753–4), Quantz's *Versuch* (1752) and C.P.E. Bach's *Versuch* (1753). After Kirnberger's writings appeared, an antithesis between conservative and progressive musical ideals gradually developed in Berlin scholarship, stimulating a juxtaposition that characterized the city's musical life for many years.

J.F. Reichardt promoted early music and was Berlin's first notable music journalist, producing the short-lived *Berlinische Musikalische Zeitung* (1805–6). Concurrently E.T.A. Hoffmann was influential as a critic, writing vivid and forceful reviews of contemporary music. Before A.B. Marx wrote his extensive biography of Beethoven (1859), he founded, with Heinrich Dorn and the poet Ludwig Rellstab, the *Berliner allgemeine musikalische Zeitung* (1824–30), which assumed a leading role in the city's music journalism. Rellstab continued to promote modern music, including Liszt's, through his journal *Iris im Gebiete der Tonkunst* (1830–41) and other writings; he was Berlin's most respected critic until he grew cold to the works of Wagner after 1850. In the following years new music was supported in such journals as the *Neue Berliner Musikzeitung* (1847–96) and the *Allgemeine deutsche Musikzeitung* (1876–1942; later *Allgemeine Musikzeitung*). In 1834 Winterfeld's important three-volume study *Johannes Gabrieli und sein Zeitalter* was published in Berlin. From the beginning of music journalism in Berlin, over 160 journals on all aspects of music have appeared, including *Die Musik* (1901–42) and *Musikblätter* (from 1948). Periodicals currently published in Berlin include *Opernwelt*, *Orpheus ballettanz international* and the *Neue Berlinische Musikzeitung*. Berlin has supported more than 100 music publishers of international repute, such as A.M. Schlesinger (from 1810 until 1899) and Bote & Bock (1838; since 1996 an affiliate of Boosey & Hawkes). Along with the Deutscher Verlag für Musik, Leipzig (now part of Breitkopf & Härtel), the leading East German publisher was Henschel, Berlin, which now collaborates with Bärenreiter and Alkor Edition, Kassel.

5. Music education. Until the end of the 18th century music education in Berlin was limited to private tuition by local professional musicians. As increased secularization of city life caused a decline in the number of church choirs, several school choirs were established towards the end of the century to continue choral training. In the early 19th century schools began to give vocal instruction, which in 1826 became a compulsory part of public education. In 1804, at the Akademie der Künste, Zelter established the Ordentliche Singschule, the first state-supported programme of music education in Prussia. At the suggestion of Wilhelm von Humboldt, the first chair of music was created at the Akademie der Künste in 1809 and Zelter was appointed to supervise the city's sacred and secular music education. A.W. Bach, Zelter's successor as director of the academy's music department (1832–69), added a series of masterclasses in composition to the syllabus; composers who participated included Meyerbeer, Bruch, Busoni, Pfitzner, Schoenberg and Richard Strauss. Before World War I this important department had one of the most distinguished composition faculties in Germany.

Zelter was also responsible for the foundation in 1820 of the Musikalische Bildungsanstalt, which became the Institut für die Ausbildung von Organisten und Musiklehrern in 1822, and the Königliches Akademisches Institut für Kirchenmusik in 1875. The institute initially taught only composition, singing and keyboard instruments but expanded its scope after 1907 through the reforms of Hermann Kretzschmar. After World War I music was no longer compulsory in public education in Berlin, partly because of the reforms of the Prussian minister of culture Leo Kestenberg; the institute was renamed the Akademie für Kirchen- und Schulmusik in 1922. The comprehensive training, especially under the directors Carl Thiel and H.J. Moser, made the academy into the leading school of church and school musicians. It was amalgamated with the Hochschule für Musik in 1944.

Although private keyboard, singing and string lessons were readily available in Berlin at the end of the 18th century, instruction in wind instruments was inadequate. After 1799 the clarinettist Franz Tausch assembled wind

players for informal rehearsals and performances to encourage wind playing. As these gatherings became more regular, the Conservatorium der Blasinstrumente was organized; after Tausch's death in 1817, this was continued by his son until he died in 1845. To supply string players for his concerts in the Sing-Akademie, Zelter founded the Orchester-Schule, or Ripienschule, in 1807: this gave rise to Spontini's Königliche Theater-Instrumental-Schule (1822) which trained musicians for the royal theatres and also provided instruction for wind players after 1855. In the late 1830s Friedrich Wilhelm IV proposed the organization of a Hochschule für Musik, but administrative complications thwarted this scheme until 1869, when the school was founded as part of the Akademie der Künste. Under the direction of Joachim (1869–1907) the school became known as one of the finest in Germany, with a staff of outstanding musicians and scholars. After 1872 the teachers and students gave public recitals and orchestral concerts. Between the wars directors included Schreker, Schünemann and Fritz Stein; Schoenberg, Hindemith and Humperdinck taught composition. Other outstanding teachers at the school have included Max Bruch, Curt Sachs, Philipp Spitta, Edwin Fischer and Artur Schnabel. Dissatisfaction with the school's administration towards the end of World War II led Höffer, Josef Rufer and Blacher to found the Internationales Musikinstitut, whose masterclasses competed with those of the Hochschule. This project ceased when Höffer was appointed director of the Hochschule in 1949 and drew many of the best musicians back to the school. Through his efforts and those of his successors Egk (1950–53) and Blacher (1954–70), the school has regained its international status.

One of the more important institutions that developed in the 19th century was the Berliner Musikschule, founded in 1850 by Julius Stern and A.B. Marx. In 1857 it was renamed the Sternsches Konservatorium, in 1935 the Konservatorium der Reichshauptstadt and in 1945 the Städtisches Konservatorium. In 1966 the conservatory merged with the Hochschule für Musik. After his withdrawal from the Sternsches Konservatorium in 1855, Theodor Kullak organized the Neue Akademie der Tonkunst, which concentrated chiefly on keyboard instruction until it closed in 1890. Berlin's rapid growth in the 19th century prompted the establishment of many smaller music schools (over 20 by 1930) in various districts of the city, the most notable being the Klavier-Schule Tausig (1866–70), and the Konservatorium Klindworth-Scharwenka (1893–1939), formed by the amalgamation of the Scharwenka-Konservatorium (1881) and the Klavier-Schule Klindworth. In the former East Berlin, the Deutsche Hochschule für Musik was opened in 1950 and, under its founder and first director, the musicologist Georg Knepler, it quickly achieved a high international reputation; it was renamed after Hanns Eisler following the composer's death in 1962. The current director is Christhard Gössling.

6. Musicology. The first academic music position in Berlin was established in 1815 when Zelter was appointed director of music at the Friedrich-Wilhelm University, founded five years before. In 1830 the position was changed to that of a university lectureship, only the second of its kind in Germany; two years later Marx became Zelter's successor. The succeeding lecturers, among them Spitta, developed music history into a scholarly discipline. In 1904 a chair of musicology was created, which has been held by such scholars as Hermann Kretzschmar, Curt Sachs, Hermann Abert, Johannes Wolf and Arnold Schering. In the second half of the 19th century municipal support of music scholarship in Berlin helped to attract such musicologists as Spitta and F.C. Stumpf; their pupils Sachs and Hornbostel also taught in Berlin. As other distinguished scholars moved to Berlin before World War I, the city became second only to Leipzig as a centre of German musicology. Hugo Leichtentritt (1905) and Alfred Einstein (1917) each published a *Geschichte der Musik*, concurrently contributing to such journals as *Die Musik* and *Berliner Tageblatt*.

To continue the research begun by Helmholtz and Stumpf, a chair of ethnomusicology was established (1934) at the University of Berlin (formerly Friedrich-Wilhelm University, after World War II the Humboldt University). Important teachers have included Walther Vetter, Ernst Hermann Meyer, Georg Knepler and Alfred Brockhaus. The last musicology department chairman, before the reunification, was Gerd Reinäcker; the first to be appointed in its aftermath was the Swiss musicologist Hermann Danuser. As a result of the city's political division after the war, the Freie Universität was founded in 1948 in the western sector with chairs in both ethnomusicology and historical musicology, where incumbents have included Walter Gerstenberg, Kurt Reinhard and Rudolf Stephan. After his retirement in 1995, Albrecht Riethmüller and Jürgen Maehnder took over. Josef Kuckertz (1930–96) was chairman of the ethnomusicology department until his death. At the Technische Universität (successor of Frederick the Great's Bergakademie), H.H. Stuckenschmidt, also a noted journalist, taught music history from 1948 to 1967 (professor from 1953). Under his successor, Carl Dahlhaus, the university's musicology department assumed a position of prominence comparable to that or the Freie Universtität. After the death of Dahlhaus in 1989, Christian Martin Schmidt became chairman. The department also has a position in music psychology.

7. Libraries. The first public music library in Germany was organized in Berlin in 1842 as a division of the Königliche Bibliothek after the purchase of the important Pölchau and Naue collections. Through the acquisition of other collections, such as the libraries of the Sing-Akademie and the Institute for Church Music, and of valuable manuscripts of Bach, Mendelssohn, Meyerbeer, Schumann and others, it became one of the most extensive music libraries in the world. On its amalgamation with the Deutsche Musiksammlung (1914) it became a valuable museum of German music printing and source for scholarly research. After World War II most parts of the collection which had been sent to the east were returned to their original location, now the music division of the Deutsche Staatsbibliothek in East Berlin, directed by Karl-Heinz Köhler. Materials sent westward to Marburg and Tübingen, including many theoretical works, parts of the Deutsche Musiksammlung and newer manuscripts, have since come back to West Berlin where they form the basis of the music division, under Rudolf Elvers, of the Staatsbibliothek Preussischer Kulturbesitz directed by Hans-Peter Reinecke. Much of the most valuable material, however, including many autographs of works by Bach, Mozart and Beethoven, disappeared in 1945. After the reunification, the eastern and western parts of the

Staatsbibliothek merged under the organization of the Stiftung Preussischer Kulturbesitz.

Carl Stumpf's important collection of recordings of ethnic music developed into the Phonogrammarchiv, which Hornbostel directed after 1905. In 1932 the collection was annexed to the Hochschule, and in 1935 absorbed into the Völkerkundemuseum. The collection of musical instruments, begun in 1888 at the Hochschule, was extensively reorganized and restored by Sachs (appointed director in 1919) and taken over by the Staatliches Institut für Deutsche Musikforschung in 1935. This institute, part of the Stiftung Preussischer Kulturbesitz, consists of departments of music history, folk and electronic music, and has been responsible for such publications as *Das Erbe Deutscher Musik* and the *Archiv für Musikforschung*.

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HEINZ BECKER, RICHARD D. GREEN (with HUGH CANNING, IMRE FÁBIÁN (3))/CURT A. ROESLER

**Berlin, Irving** [Baline, Israel] (*b* Mogilyov, 11 May 1888; *d* New York, 22 Sept 1989). American composer of Russian birth. The son of an impoverished Jewish cantor, he was taken to America at the age of five. His father died when he was 13, and a year later he ran away from home, rather than be a burden to his mother. He sang for pennies outside cabarets, became a chorus boy, a stooge in vaudeville, a song plugger and a singing waiter. Berlin had no formal musical training, but taught himself to play the piano, if only in one key, F♯. He began churning out songs, usually serving as his own lyricist, and finally caught America's ear with *Alexander's Ragtime Band* in 1911.

Berlin had three phenomenally successful careers: he was one of Broadway's most melodic composers, he scored some of Hollywood's most beloved film musicals, and he was a Tin Pan Alley songwriter with more singles hits than any other composer. It was as a Tin Pan Alley composer that he found early success, but throughout his life he wrote many songs outside the context of a show or film. Among his popular hits were *Remember*, *Always*, *What'll I do?* and *God bless America*, the last earning Berlin a Congressional Gold Medal.

Berlin's first complete stage work, *Watch your Step* (1914), purported to be the first musical written entirely in ragtime. Purists would argue that that was not strictly so, but cannot dispute that Berlin played a major role in making ragtime popular, just as the real genre was fading away. The show's hit was 'A Simple Melody'. Between *Watch your Step* and *Mr. President* (1962) Berlin wrote all or most of the songs for 19 other Broadway shows. *Stop! Look! Listen!* (1915) included 'I love a piano' and 'The Girl on the Magazine Cover' while *Yip, Yip, Yaphank*, performed by soldiers in 1918, gave us 'Mandy' and 'Oh! How I hate to get up in the morning'. His numerous contributions to several *Ziegfeld Follies* and *Music Box Revues* included 'All Alone', 'Lady of the Evening', 'A pretty girl is like a melody', 'Say it with



*Irving Berlin, 1947*

music', 'Shaking the Blues Away', 'You'd be surprised' and 'What'll I do?'. *Face the Music* (1932) is remembered for 'Soft Lights and Sweet Music', and *As Thousands Cheer* (1933) for 'Easter Parade' and 'Heat Wave'. 'It's a lovely day tomorrow' came from *Louisiana Purchase* (1940). In World War II, the all-soldier show *This is the Army* (1942) presented 'I left my heart at the stage door canteen' and 'This is the army, Mr. Jones'.

Berlin's most successful musical was *Annie Get your Gun* (1946). Based very freely on the life of Annie Oakley, the show was originally to have had music by Jerome Kern; he died while working on it, and Berlin replaced him. At the first performance Ethel Merman sang the title role and Ray Middleton played Frank. *Annie Get your Gun* has entered the repertory of opera companies in the USA, and the Vienna Volksoper. The hit song of his last success, *Call me Madam* (1950), was 'You're just in love'.

Berlin's Hollywood career began when the talkies began, his 'Blue Skies' being interpolated into *The Jazz Singer* (1927). When the Depression cut down the number of musicals presented on Broadway, Berlin moved to California in the mid-1930s and scored film musicals for various studios. Most beloved were the series of Fred Astaire-Ginger Rogers films at RKO between 1935 and 1939, including *Top Hat* (1935), *Follow the Fleet* (1936) and *Carefree* (1938). Astaire would also be featured in such later Berlin-scored films as *Holiday Inn* (1942), *Blue Skies* (1946) and *Easter Parade* (1948). While few of Berlin's early stage works were made into films, his songs were often interpolated into musicals built around the extensive Berlin repertory. Old favourites filled such film musicals as *Alexander's Ragtime Band* (1938), *This is the Army* (1943), *White Christmas* (1954) and *There's No Business Like Show Business* (1954).

One of the most remarkable aspects of Berlin's 54-year career was his chameleon-like ability to adapt to the latest trends and styles in popular music. Berlin created rags for the first decades of the century, songs about the various dance crazes in the 1920s, optimistic songs for the Depression, swing numbers at the end of the 1930s, and theatre scores in the Rodgers and Hammerstein mode in the 1940s. He always managed to write successfully in whatever style was in vogue. Ironically, many of Berlin's songs have successfully outlived the eras that they were created for. 'White Christmas', for example, is still the best-selling single song in American culture.

Some detractors have suggested that his work was too often lacking in subtlety, but careful analysis of his seemingly simple tunes and lyrics usually shows a knowing, complex artistry hidden behind the deceptive façade. As an example, one could cite the marvellous harmonic modulations in 'A pretty girl is like a melody'. Berlin's remarkable ear and his often underrated inventiveness in the face of rapidly changing styles led his contemporary Jerome Kern to conclude: 'Irving Berlin has no *place* in American music; he *is* American music'.

WORKS

STAGE

*Works for which Berlin wrote all or much of the score; lyrics are by Berlin. Names of librettists are given in parentheses; dates are those of first New York performance*

Ziegfeld Follies of 1911 (revue, G.V. Hobart), 26 June 1911

Watch your Step (musical, H.B. Smith), New Amsterdam, 8 Dec 1914 [incl. A Simple Melody, The Syncopated Walk]

Stop! Look! Listen! (musical, Smith), Globe, 25 Dec 1915 [incl. The Girl on the Magazine Cover, I love a piano]

The Century Girl (revue, collab. H. Blossom), 6 Nov 1916 [musical collab. V. Herbert]

The Cohan Revue of 1918, collab. G.M. Cohan, 31 Dec 1917

Yip, Yip, Yaphank (revue), 19 Aug 1918 [incl. Mandy; Oh! How I hate to get up in the morning]

Ziegfeld Follies of 1919 (revue), 16 June 1919 [incl. A pretty girl is like a melody, You'd be surprised]

Ziegfeld Follies of 1920 (revue), 22 June 1920 [incl. Tell me, little gypsy]

Music Box Revue 1921–2, orchd F. Tours, M. DePackh, S. Jones, H. Akst, 22 Sept 1921 [incl. Say it with music, Everybody step]

Music Box Revue 1922–3, orchd Tours, DePackh, Jones, Akst, 23 Oct 1922 [incl. Lady of the Evening, Pack up your sins and go to the devil]

Music Box Revue 1923–4, orchd Tours, DePackh, Jones, Akst, 22 Sept 1923

Music Box Revue 1924–25, orchd Tours, De Packh, Jones, Akst, 1 Dec 1924

The Cocoanuts (musical, G.S. Kaufman, M. Ryskind), Lyric, 8 Dec 1925; film, 1929

Ziegfeld Follies of 1927 (revue), 16 Aug 1927 [incl. Shaking the Blues Away]

Face the Music (musical, M. Hart), New Amsterdam, 17 Feb 1932 [incl. Let's have another cup o' coffee, Soft Lights and Sweet Music]

As Thousands Cheer (revue, Hart), orchd Tours, A. Deutsch, H. Kresa, 30 Sept 1933 [incl. Easter Parade, Heat Wave, Supper Time]

Louisiana Purchase (musical, M. Ryskind), orchd D. Walker, Imperial, 28 May 1940 [incl. It's a lovely day tomorrow, What chance have I, Fools fall in love, You're lonely and I'm lonely]; film, 1942

This is the Army (revue), 4 July 1942 [incl. I left my heart at the stage door canteen, This is the army, Mr. Jones]; film, 1943

Annie Get your Gun (musical, H. and D. Fields), orchd P.J. Lang, R.R. Bennett, T. Royal, Imperial, 16 May 1946 [incl. Anything you can do, Doin' What Comes Natur'lly, The Girl that I Marry, I got the sun in the morning, Moonshine Lullaby, There's no business like show business, They say it's wonderful, You can't get a man with a gun]; film, 1950

Miss Liberty (musical, R. Sherwood), orchd Walker, Imperial, 15 July 1949

Call Me Madam (musical, H. Lindsay, R. Crouse), orchd Walker, Imperial, 12 Oct 1950 [incl. The Hostess with the Mostes' on the

Ball, It's a lovely day today, Marrying for Love, They like Ike, You're just in love]; film, 1953
Mr. President (musical, Lindsay, Crouse), orchd Lang, St James, 20 Oct 1962

FILM
*not all scores wholly by Berlin*

The Jazz Singer, 1927 [incl. Blue Skies]
The Awakening, 1928
The Cocoanuts, 1929 [incl. When my Dreams Come True]
Hallelujah, 1929
Puttin' on the Ritz, 1930 [incl. Puttin' On the Ritz]
Mammy, 1930
Reaching for the Moon, 1931
Kid Millions, 1934
Top Hat, 1935 [incl. Cheek to cheek, Isn't this a lovely day?, Piccolino, Top hat, white tie, and tails]
Follow the Fleet, 1936 [incl. I'd rather lead a band, I'm putting all my eggs in one basket, Let's face the music and dance, Let yourself go]
On the Avenue, 1937 [incl. I've got my love to keep me warm, This Year's Crop of Kisses]
Alexander's Ragtime Band, 1938 [incl. Alexander's Ragtime Band, All Alone, What'll I do?]
Carefree, 1938 [incl. Change partners, The Yam]
Second Fiddle, 1939
Holiday Inn, 1942 [incl. Be careful, it's my heart, White Christmas]
Blue Skies, 1946 [incl. You keep coming back like a song]
Easter Parade, 1948 [incl. A Couple of Swells, Better luck next time, It only happens when I dance with you]
White Christmas, 1954 [incl. Count your blessings, The best things happen while you're dancing, Sisters]
There's No Business Like Show Business, 1954

OTHER SONGS
(*selective list*)

*lyrics by Berlin; dates are of first publication*

Marie from Sunny Italy (music M. Nicholson), 1907; Alexander's Ragtime Band, 1911; Everybody's doin' it, 1912; When the Midnight Choo Choo Leaves for Alabam', 1912; International Rag, 1913; Snooky Ookums, 1913; When I Lost You, 1913; When I Leave the World Behind, 1914; Someone else may be there while I'm gone, 1917; I've got my captain working for me now, 1919; All By Myself, 1921; What'll I do?, 1924; Always, 1925; Remember, 1925; Blue Skies, 1927; Russian Lullaby, 1927; The song is ended, 1927; Say it isn't so, 1932; How deep is the ocean?, 1932; God bless America, 1938 [chorus written 1918]

Principal publisher: Berlin

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I. Whitcomb: *Irving Berlin and Ragtime America* (New York, 1988)
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GERALD BORDMAN/THOMAS S. HISCHAK

**Berlin, Johan Daniel** (*b* Memel, Prussia, 12 May 1714; *d* Trondheim, 4 Nov 1787). Norwegian organist, composer, inventor and writer of German birth. He studied the organ with his father Heinrich Berlin, and in 1730 went to Copenhagen, where he became the pupil of the city musician Andreas Berg. In 1737 Berlin was appointed city musician in Trondheim, a post he held until 1767. From 1740 to his death he was organist at Trondheim Cathedral and from 1752 to 1761 at the Vår Frue Kirke. Berlin was probably the most exceptional and versatile figure in 18th-century Trondheim: he not only conscientiously carried out his duties as city musician, but published books and papers on a variety of subjects (including music theory, meteorology and astronomy); he arranged concerts, composed, and built instruments; he was for many years the head of the city fire-service and inspector of the city waterworks; he was a map designer and architect; and he owned one of the largest collections of music literature and instruments in Norway. His *Musikalske elementer* is the first Danish-Norwegian music textbook and is still considered an instructive and comprehensive work. His papers on other subjects were published by the Royal Norwegian Scientific Association, of which he was a founder-member (1760). In 1746 Berlin built a keyboard viola da gamba which he called 'cembalo da gamba verticale', in 1751 a piano with a pedal and in 1752 a monochord; in addition he constructed a mechanism to enable him to play loud and soft on his Haas harpsichord. Only the monochord has survived (in the Ringve Museum, Trondheim). In January 1787 he was elected to the board of the Trondheim Music Society (founded 1786).

Berlin wrote almost 30 compositions, of which only a few are extant. Their style lies between late Baroque and the *style galant*, with perhaps a bias towards the latter. Of Berlin's nine children three became musicians: Johan Andreas Berlin (1734–72), Johan Daniel Berlin (1749–91) and Johan Henrik Berlin (1741–1807).

WORKS
*all MSS are in N-T*

Edition: John Daniel Berlin: *The Collected Works*, ed. B. Korsten (Bergen, 1977)
Orch: 3 syms.; 6 hpd concs., lost; Vn Conc.; Conc., cembalo da gamba verticale, lost; Conc., b viol, lost
Other works: 6 Dants-Menuetter, vn, bc (Copenhagen, 1766); Sonatina, hpd (Augsburg, 1751), ed. in Norsk musikksamling, i (Oslo, 1953); 8 minuets, hpd; 5 sonatas, 2 b viol, lost; 2 cants, lost

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*Musikalske elementer* (Trondheim, 1744), ed. B. Korsten (Bergen, 1977)
*Anleitung zur Tonometrie, oder Wie man durch Hülfe der logarithmischen Rechnung nach der geometrischen Progressionsrechnung die so gennante gleichschwebende musikalische Temperatur leicht und bald ausrechnen kann* (Copenhagen and Leipzig, 1767); ed. B. Korsten (Bergen, 1976)

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*GerberL; GerberNL; SchillingE*
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KARI MICHELSEN

**Berlioz, (Louis-)Hector** (*b* La Côte-Saint-André, Isère, 11 Dec 1803; *d* Paris, 8 March 1869). French composer. He stands as the leading musician of his age in a country, France, whose principal artistic endeavour was then literary, in an art, music, whose principal pioneers were then German. In many senses the Romantic movement found its fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement. His life presents the archetypal tragic struggle of new ideas for acceptance, to which he gave his

full exertions as composer, critic and conductor. And though there were many who perceived greatness in his music from the beginning, his genius only came to full recognition in the 20th century.



1. 1803–21. Louis-Hector Berlioz was the eldest child of Louis-Joseph Berlioz (1776–1848), a doctor of some distinction and a prominent, well-to-do citizen of La Côte-Saint-André, 48 km north-west of Grenoble in the département of Isère. The family had belonged to the region for many generations, and the countryside, especially the grandeur of the Isère plain against its distant background of the Alps, cast a lasting spell on the young composer. His father was a man of liberal outlook and broad intellectual range, an inspiring mentor for his son, and though the dispute over Hector's career and marriage damaged their relationship for some years, there was a profound bond between them. His mother, Marie-Antoinette (née Marmion), was a Catholic of sharper temper and narrower outlook. Five more children were born, of whom two, Nanci and Adèle, lived to maturity, and enjoyed Berlioz's permanent affection.

At about the age of ten Berlioz briefly attended an infant seminary at La Côte, but thereafter his education was entirely in his father's hands. He took most keenly to French and Latin literature and to geography, especially travel books, which implanted in him a longing for distant, sometimes exotic shores that his later travels around Europe scarcely satisfied. Of Latin authors his favourite was Virgil, and in his *Mémoires* (the major source for knowledge and understanding of his life) he recounted how his father's reading of the episode of Dido and Aeneas reduced him to tears. His father also gave him rudimentary instruction on the flageolet, and he later learnt the flute with a local teacher, Imbert, and the guitar with another, Dorant. There is no doubt that his ability on the flute and guitar quickly became more than adequate, and it satisfied not only social demand but the deep-rooted sensitivity to music of which Berlioz had first become aware as a small boy when attending Mass. A tune from Dalayrac's *Nina*, pressed to the service of religion, first evoked a sense of wonderment mingling with an ardent but short-lived religious sense. He never studied the piano and never learnt to play more than a few chords.

Berlioz also linked his first steps in music, learning the flageolet, with his boyhood passion for Estelle Duboeuf, when he was 12 and she 18. He called her his *stella montis*, associating her with the mountains behind Meylan where she lived and with Florian's *Estelle et Némorin* which he had already 'read and reread a hundred times'. He was teased for his admiration from afar, but it proved to be deeper than anyone suspected. He found a copy of Rameau's *Traité de l'harmonie* at home and also procured Catel's *Traité d'harmonie*. These provided the basis for a knowledge of harmony, learnt entirely without reference to a keyboard, with which he began to compose more ambitiously, probably at the age of 13 or 14. He wrote a potpourri on Italian melodies, and then two quintets for flute and strings, all now lost but for a melody from one of the quintets that became the second subject of the overture to *Les francs-juges*. Similarly, a setting of one of Florian's poems *Je vais donc quitter pour jamais* made at this time survives as the first theme in the opening section of the *Symphonie fantastique*. 'It seemed to me exactly right for expressing the overpowering sadness of a young heart caught in the toils of a hopeless love.' He made copies of popular *romances* by Dalayrac, Boieldieu, Berton and others, sometimes with his own guitar accompaniments, and his own *romances* were in the same mould. In 1819, when he was 15, he wrote to two (and probably more) Paris music publishers offering a sextet and some songs with piano accompaniment, but none seem to have been published at that time.

When he reached 17 a decision had to be made about his career, and though an irresistible instinct drew Berlioz to music, his father's wish that he should follow him into the medical profession prevailed, and he was sent to Paris to the Ecole de Médecine, having obtained his bachelor's degree in Grenoble in March 1821. At this stage his horizons were still narrow; his knowledge of the world was more literary than real, and his profoundest impressions were probably the child's absorption of his natural surroundings and of the echoes of the Napoleonic convulsion. Much of his experience was vicarious, for he found in Bernardin de St Pierre and Chateaubriand an outlet for his still dormant capacity for intense feeling. In music only the slightest works by minor composers were known to him and he had never seen a full score; Pleyel's quartets were the most sophisticated music he had heard. In physique he was of middle height, with a mass of fiery, tawny hair; his eyes were blue and deep set, and a distinctive aquiline nose surmounted wide, thin lips.

2. 1821–30. Even before Berlioz's departure from La Côte his aversion to medicine was plain.

> Become a doctor! Study anatomy! Dissect! Take part in horrible operations – instead of giving myself body and soul to music, sublime art whose grandeur I was beginning to perceive! Forsake the highest heaven for the wretchedest regions of earth, the immortal spirits of poetry and love and their divinely inspired strains for dirty hospital orderlies, dreadful dissecting-room attendants, hideous corpses, the screams of patients, the groans and rattling breath of the dying! No, no! It seemed to me the reversal of the whole natural order of my existence. It was monstrous. It could not happen. Yet it did.

With his cousin Alphonse Robert, with whom he shared lodgings, he attended medical school and pursued his studies for two years, with interruptions, at least until his baccalauréat de sciences physiques which he took in January 1824.

But medicine was fighting a losing battle against the overpowering strength of Berlioz's musical impulse now inflamed a hundred times more strongly by the musical experience and opportunity offered by the capital, which was to remain his home for the rest of his life. Within a month of his arrival he began to attend performances at the Opéra. Gluck, whose *Iphigénie en Tauride* was one of the first operas he heard, made a deep and lasting impression and remained the composer he admired most wholeheartedly of all. He also heard operas by Salieri, Sacchini, Méhul, Spontini and Boieldieu, a repertory that supplied a stylistic basis for his own initial attempts at large-scale composition. There survive copies in his own hand of extracts from Gluck's operas made in 1822 in the Conservatoire library, which he frequented as often as his studies allowed, but he soon felt the need to supplement his musical technique; at the end of 1822 he gained an

introduction to Le Sueur through a pupil, Gérono, and was admitted to his class. By this time he had attempted for the first time a work for full orchestra, the cantata *Le cheval arabe* on a text by Millevoye (now lost). Six *romances*for one or two voices with piano had appeared separately in print since his arrival in Paris, but one effect of Le Sueur's tutelage was that Berlioz published no further music for about six years, concentrating instead on larger works, with orchestral accompaniments. In 1823 he composed an opera on Florian's *Estelle et Némorin* referring to childhood memories and doubtless childhood melodies too. This, like the two works that followed – a scene for bass from Saurin's *Beverley* and the Latin oratorio *Le passage de la mer rouge* – was later burnt, on Berlioz's confession. The first important work to have survived is the *Messe solennelle* composed for the church of St Roch in 1824. A first rehearsal under Valentino on 27 December 1824 was a fiasco, but a successful performance the following July, under the same conductor, restored Berlioz's confidence in himself and strengthened his resolve to be, in Le Sueur's words, 'no doctor or apothecary but a great composer'.

Since his abandonment of medicine he had had to face the entrenched opposition of his parents and their curtailment of his funds. His father had always assumed that his son would inherit the responsibilities of the family estate in which he had invested so much of his own energies, and resisted any suggestion that Berlioz's career might take him elsewhere. Family disputes persisted for years and the visits he paid to La Côte only deepened the estrangement. With his father's allowance reduced and intermittently refused, Berlioz was forced to borrow from his friends, and he was to suffer severe hardship for at least five years. He depended on whatever sources were at hand – a few pupils, a short period as a chorus singer at the Théâtre des Nouveautés, and occasional articles for the press, the beginnings of what was later to be his principal source of income. His closest friend at this period was a law student with literary inclinations, Humbert Ferrand, who supplied the text for *La révolution grecque*, set to music in 1825, and also for an opera *Les francs-juges* (1826) of which six fragments and the overture remain. It owed much to his teacher Le Sueur but also reflected the dark colours and sinister tones of Weber's *Der Freischütz*(introduced to Paris as *Robin des bois* in 1824). Although *Les francs-juges* was completed, none of Berlioz's efforts to secure a performance succeeded, and after at least two attempts to rewrite it, he discarded or re-used some of it in later works, notably the *Marche des gardes*, incorporated in the *Symphonie fantastique* as the 'Marche au supplice' in 1830.

In 1826 Berlioz entered the Conservatoire: here he was in Le Sueur's class for composition, which he had been attending for some time, and Reicha's class for counterpoint and fugue. *Les francs-juges* and the overture to *Waverley*, which followed it, revealed a growing individuality and a marked confidence in his own powers, especially in the handling of instruments. In 1826 he also entered for the Prix de Rome for the first time, getting no further than the preliminary round. The following year, though, he passed the first test and entered *en loge* for the first of four times to compose the cantata prescribed by the regulations of the competition. *La mort d'Orphée*, the cantata set in 1827, was declared unplayable by the judges (though Berlioz had it played in rehearsal in 1828 with some satisfaction). For the 1828 competition he composed *Herminie*, which contains the melody later used as the *idée fixe* in the *Symphonie fantastique*, and won second prize. In 1829 he wrote the most individual and dramatic of these cantatas, *La mort de Cléopâtre*, and no prize was awarded, probably to avoid bestowing official approval on a composer who 'betrayed such dangerous tendencies'. At the fourth attempt, in 1830, Berlioz was finally successful, although only a fragment of the cantata, *La mort de Sardanapale*, survives. His tactic had been to restrain his more individual mode of expression in order to provide a conventionally acceptable style.

Meanwhile the emotional and artistic elements of his being had been set alight by a series of thunderstrokes. The capacity for absorbing powerful external impressions and transmuting them into high artistic form placed him in the avant garde of the generation of 1830, and implanted in the soil of his imagination the seed of great works, many of them to remain beneath the surface of realization for many years. The first was the simultaneous impact of Shakespeare and the actress Harriet Smithson on 11 September 1827. On that day Berlioz attended *Hamlet* presented by an English company at the Odéon theatre, with Charles Kemble playing Hamlet and Miss Smithson playing Ophelia. 'The impression made on my heart and mind by her extraordinary talent, nay her dramatic genius, was equalled only by the havoc wrought in me by the poet she so nobly interpreted.' Though the performance (of the Garrick version) was in English, of which Berlioz knew virtually nothing at that time, he grasped the grandeur and sublimity of Shakespeare's language and the richness of its dramatic design, and he joined the ranks of those under Hugo's leadership who extolled Shakespeare as a challenge to French Classicism and a model for the new Romantic theatre. For Berlioz Shakespeare represented the pinnacle of poetic utterance; his veracity of dramatic expression and freedom from formal constraints picked up direct resonances in Berlioz's spirit. Shakespeare's plays were to supply the basis of three major works, *Roméo et Juliette*, *Béatrice et Bénédict* and the *Roi Lear* overture. In addition, there were at least three pieces inspired by *Hamlet*, a fantasy on *The Tempest*, and some direct borrowings in *Les Troyens*. More profoundly Shakespeare provided a framework for the structure of both *Roméo et Juliette* and *Les Troyens* and was a source, in the form of dramatic truth, of Berlioz's fundamental notion of expressive truth. Berlioz was to read and quote Shakespeare avidly for the rest of his life, putting him alongside Virgil in his literary pantheon.

This seminal discovery worked itself out more profoundly and more slowly than that of Miss Smithson, whom he referred to as his Ophelia, or Juliet, or Desdemona. His emotional derangement was immediate and violent. For the next two years he was obsessed by her, waiting for her return to Paris, vainly seeking a means to approach her. When in 1830 his love for her eventually turned sour, the accumulation of emotional tension broke out in the *Symphonie fantastique*, which describes and transmutes into artistic form the artist's passions, dreams and frustrations. For Berlioz there was no clear distinction between the real Harriet Smithson and the idealized embodiment of Shakespeare's heroines, so that when, later, he was to secure an introduction to her and ultimately marry her, a relationship that had begun on an ideal level could only spoil in the glare of everyday reality,

and the wholly Romantic conjunction of the artist with the ideal woman came to a bitter end.

Two further discoveries at this time rank as of supreme importance: in March 1828 Berlioz heard Beethoven's Third and Fifth Symphonies, played by Habeneck and the Société des Concerts at the Conservatoire. 'Beethoven opened before me a new world of music, as Shakespeare had revealed a new universe of poetry.' For the first time his horizons widened from the exclusively vocal genres of opera, cantata and *romance* to the expressive potential of pure instrumental music. That Berlioz wrote symphonies at all is entirely due to his obeisance to Beethoven, and the *Symphonie fantastique* can be seen as a deliberate and conscious attempt to work out dramatic and poetic ideas in the framework of a Beethoven symphony. More important, Berlioz discovered that instrumental music has an expressive and articulative force far more penetrating than vocal setting, a discovery shown palpably in the 'Scène d'amour' of *Roméo et Juliette*, in the *Hamlet* funeral march, and at certain points in *Les Troyens*. Just as Berlioz hardly set any of Shakespeare's poetry to music, similarly Berlioz rarely adopted the precise tone and timbre of Beethoven. He absorbed this impact at a deep level, seeing Beethoven as a supreme dramatist in music, more poet than craftsman.

Goethe's *Faust* reached Berlioz through Gérard de Nerval's translation, published in December 1827, and again its impact was profound and immediate. The Faustian conception of man struck numerous echoes in Berlioz's breast. In a letter of 1828 he described Shakespeare and Goethe as 'the silent confidants of my suffering; they hold the key to my life'. He went on to say that he had just set the ballad of the King of Thule to music, the first of what were to be eight scenes, settings of the verse portions of Nerval's translation. The *Huit scènes de Faust* were published at Berlioz's expense in the following year, an op.1 of exceptional originality and invention. Each scene bears a quotation from Shakespeare, and each has its appropriate musical setting, varying from the *Concert de sylphes* for six solo voices and orchestra to the *Sérénade* in which Mephistopheles is accompanied by a guitar. But despite its remarkable character Berlioz found the work 'crude and badly written'. He collected all the copies he could and destroyed them. Dimly he may have realized that the music would eventually find its due place in the larger scheme of *La damnation de Faust*, completed in 1846.



1. *Hector Berlioz: portrait by Emile Signol, 1830 (Académie Nationale de France, Rome)*

Literary influences of a less overwhelming kind were numerous, chief among them being the works of Moore, Scott and Byron. All three inspired compositions. He submerged himself, too, in Chateaubriand, Hoffmann, Fenimore Cooper, and the work of his own compatriots and contemporaries, Hugo, de Vigny, de Musset and Nerval. Later he was to absorb and admire Balzac, Flaubert, and Gautier, whose poems supplied the text of *Les nuits d'été*.

The ferment of Berlioz's mind in the late 1820s was astonishing. Instead of wilting under a constant onslaught on his sensitivities, he broke out in gusts of creative energy. The *Waverley* overture, the *Huit scènes de Faust*, the nine settings of Thomas Moore (the *Irlande* collection), composed in 1829, and above all the *Symphonie fantastique*, composed in early 1830, are testimony to this. He was active too as a proponent of his own music. The *Messe solennelle* had been played at St Roch in 1825 and 1827, and on 26 May 1828 Berlioz gave his first orchestral concert in Paris. His intention was to bring himself to the attention of the public, especially Harriet Smithson, and he succeeded in his aim in that the press, particularly the influential Fétis, was favourable. Much of his time in the next 15 years was devoted to planning, organizing and, after 1835, conducting his own concerts in Paris, a task that made heavy demands on his energy and usually his purse, but which provided the sole outlet for his orchestral works.

His eventual success in winning the Prix de Rome in 1830 was important to him as a means of convincing his parents that his musical bent was serious, as well as a source of income for the next few years. The prize required residence in Italy, but before he left he had important concerts to give in Paris. At the prize-giving ceremony at the institute on 30 October his cantata *La mort de Sardanapale* (with an additional conflagration scene written after the prize had been awarded) misfired completely. His fantasy (or 'overture') on *The Tempest* for chorus and orchestra was heard for the first time on 7 November at the Opéra and on 5 December the *Symphonie fantastique* received its first performance in a concert of Berlioz's works conducted by Habeneck. Liszt, who was present, made Berlioz's acquaintance on that occasion (fig.2).

Berlioz's reputation as a composer of startling originality was by now confirmed and his progress in the musical world of Paris was not to be furthered by enforced removal to Italy. He made several requests to be exempted from going, giving as his reasons his need to pursue his career in Paris and the state of his health, which had certainly not been good. A more pressing reason, in Berlioz's mind, was his attachment to Camille Moke, a

*2. Autograph MS from chap.31 of Berlioz's 'Mémoires' (private collection); in this passage the composer describes his first meeting with Liszt and reactions to the première of the 'Symphonie fantastique' on 5 December 1830*

19-year-old pianist of exceptional gifts whom he had met earlier in the year at a school where she taught the piano and he the guitar. She replaced the unresponsive Miss Smithson in his affections and their ardent affair led even to betrothal on the eve of his departure for Italy.

3. 1831–42. Berlioz spent a month at La Côte-Saint-André, where his parents were at last delighted with their son's success. At the back of his mind he had a large-scale composition that was to haunt him for a number of years, while his immediate thoughts were entirely with Camille, already, according to Ferdinand Hiller (her previous attachment), cooling in her affections. His journey to Italy and the 15 months he spent there were crucially formative. His mind was constantly alive to the impressions, both inspiring and disappointing, of the country and the people, their customs and way of life. He was supposed to draw inspiration from the relics of classical antiquity. These certainly intrigued him, especially where they touched upon Virgil, but his musical output was relatively small and haphazard, and his official submissions from Rome were not especially remarkable. Italy was nonetheless to work upon his music in more gradual fashion, with far-reaching influence on his style. Henceforth there was a new colour and glow in his music, both sensuous and vivacious. These derive not from Italian art, which touched him little, or Italian music, which he despised, but from the scenery and the sun, and from his acute sense of locale. *Harold en Italie*, *Benvenuto Cellini* and *Roméo et Juliette* are the most obvious expressions of his response to Italy: both *Les Troyens* and *Béatrice et Bénédict* reflect the warmth and stillness of the Mediterranean, as well as its vivacity and force.

Berlioz's descriptions of Italy in the *Mémoires* and the abundant accounts of his travels in letters to his friends and family are wonderfully evocative; he seems here to have discovered his gifts as a writer. In Italy he came face to face with experiences he had previously only read about or idealized. Byronism, so fashionable at that time, became reality as he encountered brigands, corsairs, revolutionaries, *lazzaroni* and *pifferari*, and as he sampled the harshness of a storm at sea or the Carnival in Rome or sleeping in the open air in the mountains. He met sailors, peasants, sculptors and travellers, but, with the notable exception of Mendelssohn, few musicians. The

Villa Medici at Rome housed the institute prizewinners under the tutelage of Horace Vernet, but Berlioz greatly disliked the city: 'Rome is the most stupid and prosaic city I know: it is no place for anyone with head or heart'. Florence, on the other hand, he adored: 'Everything about it delights me, its name, its climate, its river, its palaces, its air, the style and elegance of its inhabitants, its surroundings, everything, I love it, love it'. At Rome he composed little, mostly because of the stifling atmosphere of the Villa, but on his travels he achieved much more.

Three weeks after his arrival in Rome Berlioz set off back to France, jeopardizing his pension, in order to discover why he had heard nothing from Camille. At Florence, where he suffered a serious attack of quinsy, he learned the truth: that she had abandoned him for a new and more prosperous suitor, Camille Pleyel, the piano manufacturer. In a torrent of rage and wounded pride, Berlioz determined to return to Paris to kill the two Camilles, her mother and finally himself. Although he reached Nice, his resolve wavered and his better sense persuaded him to give his passions time to cool. Vernet was prepared to pardon him; Berlioz was prepared to spare his victims. The experience was traumatic, with emotional recovery very closely related to the recovery of his health. He felt that he had 'survived', and that he could live again to compose the music still dormant in his mind. Here was born *Le retour à la vie*, a half-literary, half-musical work that folded a variety of experiences together under the title 'mélologue' taken from Thomas Moore. Much of the text reflected thoughts and ideas found in his letters of the time, while the music was almost entirely drawn from works written earlier in Paris. Although the work was always designed as a sequel to the *Symphonie fantastique* and referred directly to Harriet Smithson, it was a different unrequited love that originated it. It was not renamed *Lélio*until its revival in 1855.

Resting for three weeks in Nice – the three happiest weeks of his life, Berlioz said – he gave priority to another pressing inspiration, an overture on Shakespeare's *King Lear*, which he had read in Florence, and started another on Scott's *Rob Roy*. On the return to Rome he worked further on *Le retour à la vie* and revised the *Symphonie fantastique*. He moved out of Rome as often as possible, especially to the Abruzzi mountains, Tivoli and Subiaco, where he finished *Rob-Roy*. Antoine Etex, the sculptor, recalled how he and Berlioz went for long walks together, singing *Guillaume Tell*, bathing, searching for brigands and playing practical jokes. In September Berlioz went to Naples, visited Pompeii and the island of Nisida, and then returned to Rome on foot.

The only musical product of the rest of his stay in Italy was the song *La captive* (in its strophic form), written in Subiaco in February 1832. Impatient to get back to Paris and to have his new works performed there, he secured six months' dispensation and left in May 1832. He was later exempted from the required residence in Germany. After some months at La Côte-Saint-André, he reached Paris in November and immediately organized a concert of his own music, including the revised *Symphonie fantastique* with its sequel *Le retour à la vie*. Thinly veiled references to Fétis's 'corrections' of Beethoven symphonies earned Berlioz a bitter notice in the *Revue musicale* and the animosity of an influential critic, but he was more concerned by the fact that Harriet Smithson was in Paris at the time. Her performances were far from the fashionable success they had been five years earlier, but an intermediary secured her attendance at the concert and subsequently an introduction. Despite their respective accumulated debts and difficulties and objections from both families, especially his own, Berlioz soon proposed marriage. After a bizarre and stormy courtship, they were married on 3 October 1833. It was perhaps characteristic of Berlioz to take his idealized love for his Ophelia to the point of marriage and perhaps, too, no surprise that the marriage was happy for scarcely more than six years. A son, Louis, was born to them in August 1834, and the picture of the young ménage living at the top of Montmartre, where their friends went to visit them, is a touching one. But with a language barrier between them and the strains of temperament and material deprivations always acute, it is hardly surprising that by 1842 or earlier they had drifted apart. Harriet's last years are a distressing tale of misery and decline, and she died in 1854. Berlioz supported her to the end and retained a warmth of affection for what she had meant to him and for her inspiring qualities as an artist.

Berlioz's career in the 1830s is, despite its astonishing achievements, essentially a tragic one. Conscious of his own genius and of the springs of invention within him, he failed to win the recognition that alone assured him even the barest means of existence. As a composer he earned virtually nothing. The general view of his music was that it was eccentric and 'incorrect'. His admirers were passionate but few, and no worthy official post, such as a teaching appointment at the Conservatoire, came his way; he became merely its assistant librarian. He secured two government commissions (for the *Grande messe des morts* in 1837 and the *Grande symphonie funèbre et triomphale* in 1840), but neither of these was particularly profitable or helpful to his artistic standing. He was compelled to earn a living in a profession at which he excelled but which he abhorred – as a critic. He wrote for *L'Europe littéraire* in 1833, *Le rénovateur* from 1833 to 1835, and principally from 1834 for the *Gazette musicale* (later to become the *Revue et gazette musicale*) and the *Journal des débats*, an influential newspaper whose proprietors, the Bertins, were his staunch supporters. He was soon to be better known to Parisians as a critic than as a composer.

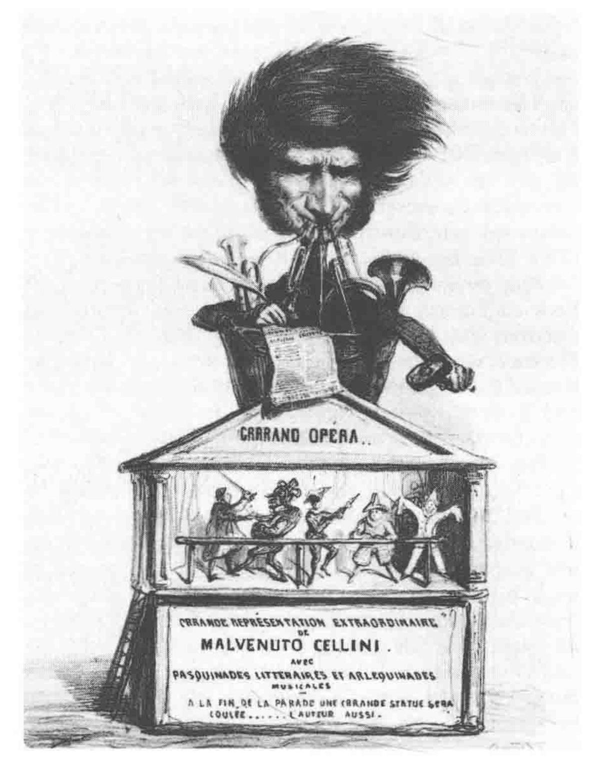
Journalism took him away from composing and from its essential adjunct, performance. Gladly would Berlioz have devoted more of his time to giving concerts, even though the financial burdens were always severe. The record of his concerts in Paris is as follows: in 1832 he gave two, in 1833 five, in 1834 four, in 1835 six, in 1836 two, in 1837 the official performance of the *Grande messe des morts*, in 1838 two, in 1839 three, in 1840 five (*see* Paris, fig.28), in 1841 one and in 1842 four. The programme was normally made up of his own music interspersed with vocal and instrumental solos and occasionally works by Beethoven, Weber, Spontini and others. Liszt, Chopin, Hallé and other members of the richly cosmopolitan circle of musicians who then inhabited Paris took part. After 1835, when Girard bungled a performance of *Harold en Italie*, Berlioz resolved to conduct his own works himself. This led in turn to an illustrious career as one of the first specialist orchestral conductors, in wide demand outside France for his skill and interpretative insight.

Discouragement could not stem the flow of major compositions. *Harold en Italie* was composed in the

summer of 1834 in response to a request from Paganini for a work in which he might display a fine Stradivari viola. Berlioz used the opportunity to devise an unusual symphony with concerto elements in which echoes of his Italian journey are presented in the cloak of Byron's *Childe Harold*. As in the *Symphonie fantastique*, a recurrent theme again serves to unify the four movements, but the modest role of the viola solo deterred Paganini from ever playing it.

If the image of Beethoven was still vivid in Berlioz's mind at this time, his primary concern, for professional as well as artistic reasons, was to win success at the Opéra. Only thus was real recognition to be sought; only thus, too, could Berlioz prove himself in the noble line of Gluck and Spontini. *Les francs-juges* had already been revised once before he left for Italy. After his return he made a further attempt, with Thomas Gounet's help, to refashion it into a single act, but it still aroused no interest. After abandoning it, he considered a comic opera on Shakespeare's *Much Ado about Nothing* (this eventually materialized as *Béatrice et Bénédict*in 1862) and briefly contemplated *Hamlet* before persuading Léon de Wailly and Auguste Barbier, with Alfred de Vigny's assistance, to make a libretto out of Benvenuto Cellini's *Vita* (*Memoirs*), a book whose abundant incident appealed strongly to him. It provided, too, the irresistible local colour of Renaissance Italy. First written as an *opéra comique* with dialogue, the libretto was refused in 1834, but by elevating the tone and expanding the action Berlioz was able to offer it to the Opéra. It was accepted in 1836 and performed in September 1838. At that time the music of Meyerbeer and Halévy held such sway at the Opéra that few members of the company were able or prepared to consider Berlioz's bewilderingly original and inventive music with real seriousness. At all events, the three performances of 1838 were a clear failure (fig.3), and the management had little interest in the few fragmentary revivals the following year. Berlioz described the experience with bitterness as being 'stretched on the rack', for it not only humiliated him as an artist, it also closed the door of the Opéra to him, except as the arranger of other men's works, for the rest of his life.

Berlioz was preoccupied at the same time with a half-Revolutionary, half-Napoleonic conception on the grandest scale, which took various forms. Remnants of the 1824 mass, a military symphony sketched out on the journey back from Italy, and a preoccupation with the Last Judgment all contributed to plans for a huge work in seven movements commemorating France's national heroes, of which two movements were completed in 1835. These do not survive, although they were probably included in the Requiem commissioned by the minister of the interior and performed in the Invalides on 5 December 1837, and also perhaps in the *Grande symphonie funèbre et triomphale*, another government commission, performed during the tenth anniversary of the 1830 Revolution on 28 July 1840. Both works exploit Berlioz's interest in grandiose spatial effects and in the appropriate matching of instrumental forces to the occasion and the place for which a piece was intended. The *Symphonie funèbre*was originally written for large military band and performed out of doors. Berlioz later added parts for strings and for chorus. Traces of his Napoleonic leanings may be seen in his setting for solo bass, chorus and



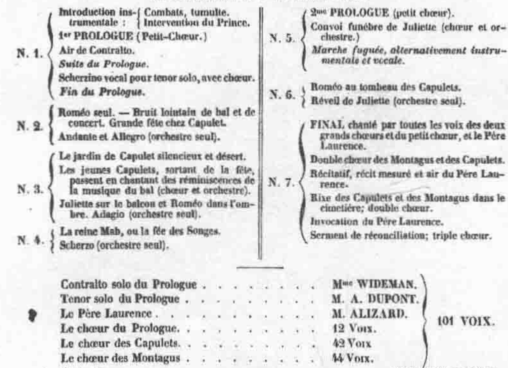

*3. 'One-man orchestra', caricature of Berlioz that appeared after the failure of 'Benvenuto Cellini': lithograph by 'Benjamin' (Benjamin Roubaud) from 'Caricature provisoire' (1 November 1838); the harlequinade is based on the pantomime of King Midas in Act 1 tableau ii*

orchestra of Béranger's *Le cinq mai*, first performed in 1835.

In contrast to these, many compositions of the 1830s were delicate and intimate. He continued to write songs, of which some were orchestrated, such as *La captive* and *Le jeune pâtre breton*. *Sara la baigneuse*, an exceptionally refined setting of a Hugo poem, was first heard in 1834. *Les nuits d'été*, six settings of Gautier poems with piano accompaniment, appeared in 1841: all six were later orchestrated.

Paganini's unexpected gift of 20,000 francs in December 1838, a token of his admiration for *Harold en Italie*, made possible the composition of *Roméo et Juliette*, and consoled Berlioz for the failure of *Benvenuto Cellini*. 'My one idea was to put it to a musical purpose. I would give up everything else and write a really important work, something splendid on a grand and original plan, full of passion and imagination, worthy to be dedicated to the glorious artist to whom I owed so much.' Berlioz wrote movingly of the ardent months of composition and he came to regard the 'Scène d'amour' as one of his finest things. The critics accused him of failing to understand Shakespeare, although for Wagner at least, who was present at one of the first performances, it was a 'revelation'.

4. 1842–8. About 1841 Berlioz reached a turning-point in his career. In that year the only music of his publicly performed in Paris was the set of recitatives composed for Weber's *Der Freischütz* in order to make it acceptable to the Opéra's ban on spoken dialogue. At the same time


GRANDE SALLE DU GARDE-MEUBLE DE LA COURONNE,
Rue Bergère, n° 2.

*Dimanche* 24 NOVEMBRE 1839, *à* 2 *heures précises*,

GRAND CONCERT,
VOCAL ET INSTRUMENTAL,
DONNÉ PAR M.
H. BERLIOZ,
on y entendra, pour la 1re fois,
ROMÉO ET JULIETTE,
SYMPHONIE DRAMATIQUE,

Avec Chœurs, Solos de Chant et Prologue en Récitatif harmonique, composée d'après la Tragédie de *Shakspeare*, par M. H. BERLIOZ. Les paroles sont de M. ÉMILE DESCHAMPS.

PROGRAMME DE LA SYMPHONIE.

N. 1. Introduction instrumentale : Combats, tumulte. Intervention du Prince.
1er PROLOGUE (Petit-Chœur.)
Air de Contralto.
*Suite du Prologue.*
Scherzino vocal pour tenor solo, avec chœur.
*Fin du Prologue.*

N. 2. Roméo seul. — Bruit lointain de bal et de concert. Grande fête chez Capulet.
Andante et Allegro (orchestre seul).

N. 3. Le jardin de Capulet silencieux et désert.
Les jeunes Capulets, sortant de la fête, passent en chantant des réminiscences de la musique du bal (chœur et orchestre).
Juliette sur le balcon et Roméo dans l'ombre. Adagio (orchestre seul).

N. 4. La reine Mab, ou la fée des Songes.
Scherzo (orchestre seul).

N. 5. 2me PROLOGUE (petit chœur).
Convoi funèbre de Juliette (chœur et orchestre.)
*Marche fuguée, alternativement instrumentale et vocale.*

N. 6. Roméo au tombeau des Capulets.
Réveil de Juliette (orchestre seul).

N. 7. FINAL chanté par toutes les voix des deux grands chœurs et du petit chœur, et le Père Laurence.
Double chœur des Montagus et des Capulets.
Récitatif, récit mesuré et air du Père Laurence.
Rixe des Capulets et des Montagus dans le cimetière; double chœur.
Invocation du Père Laurence.
Serment de réconciliation; triple chœur.

Contralto solo du Prologue . . . . . . . . . Mme WIDEMAN.
Tenor solo du Prologue . . . . . . . . . M. A. DUPONT.
Le Père Laurence . . . . . . . . . M. ALIZARD.
Le chœur du Prologue. . . . . . . . . 12 Voix.
Le chœur des Capulets. . . . . . . . . 42 Voix
Le chœur des Montagus . . . . . . . . . 44 Voix.
(101 VOIX.)
Orchestre. . . . . . . . . . . . . . . . 100 INSTRUMENTS.

*L'exécution sera dirigée par M. H. BERLIOZ.*
Maitre de chant : Mr DIETSCH.

*Dimanche 1er Décembre 2me Concert (Roméo et Juliette).*

PRIX DES PLACES : 1res Loges, 10 f.; Stalles de Balcon, 10 f.; Secondes Loges, 6 f.; Stalles d'Orchestre, 6 f.; Loges du Rez-de-Chaussée, 6 f.; Parterre 3 f.; Amphithéâtre, 2 f.

*On trouve des Billets chez M. RÉTY, au Conservatoire; et chez M. SCHLESINGER, rue Richelieu*, 97.

Imprimerie de Vinchon, rue J.-J. Rousseau, 8.

*4. Programme of the first performance of Berlioz's 'Roméo et Juliette', 24 November 1839*

reports of performances abroad were increasingly common. The Requiem, for example, was heard in St Petersburg, while smaller works, such as the overtures, especially *Les francs-juges*, were becoming more frequently heard in England and Germany. He still withheld publication of the symphonies to prevent performances outside his control, so that it was growing urgent to go abroad in person, and to reinforce a developing international reputation. At the same time the frustrations of Paris made themselves more keenly felt, with the brighter enthusiasms of 1830 already receding and bourgeois tastes daily more evident, especially in the theatre. His marriage was perhaps already strained. For the first time his musical creativity waned, with no major works appearing for five years. He worked intermittently and unenthusiastically on a Scribe libretto for the Opéra, *La nonne sanglante*, which was never completed. On the other hand his literary activity was extending beyond the regular demands of his newspaper criticisms to a comprehensive study of orchestration, which began to appear in 1841 in the *Revue et gazette musicale* and which was published as the *Grand traité d'instrumentation et d'orchestration modernes* in 1843.

For the next 20 years much of Berlioz's time was spent on peregrinations of Germany, Austria, Russia and England. Curiosity about advanced music was more evident in such places than in Paris, and the administrative and financial problems of promoting concerts were fewer. The more he travelled the more bitter he became about conditions at home; yet though he contemplated settling abroad – in Dresden, for instance, and in London – he always went back to Paris.

His first concert abroad was on 26 September 1842 in Brussels. His two concerts there were, in Berlioz's words, 'merely an experiment', but sufficiently successful to justify the more ambitious tour that followed shortly afterwards. He was abroad from December 1842 to the end of May 1843, and his tour took in visits to Brussels, Frankfurt, Stuttgart, Hechingen, Mannheim, Weimar, Leipzig, Dresden, back to Leipzig, Brunswick, Hamburg, Berlin, Hanover and Darmstadt. The tour was vividly recounted in open letters to his friends published initially in the *Journal des débats*, then collected in the *Voyage musical en Allemagne et en Italie* in 1844 and finally forming part of his *Mémoires*. He met new friends, including Schumann, revived his acquaintance with old ones – Mendelssohn and Wagner, for example – and made a study of orchestral playing in the different cities he visited. Generally his reception was wholeheartedly warm, a foretaste of many enthusiastic welcomes he was to receive in Germany. To his reputation as a new and original voice as composer was added that of being a leading modern conductor, even though he conducted few works by other composers on his first tour. His return prompted the following reflections:

> Paris is where music one moment lies moribund and the next moment seethes with life; where it is sublime and second-rate, lordly and cringing, beggar and king; where it is at once glorified and despised, worshipped and insulted. In Paris music too often speaks to morons, barbarians and the deaf. You see it walking freely and without restraint, or barely able to move for the clammy fetters with which Routine shackles its powerful limbs. In Paris music is a god – so long as only the skinniest sacrifices are required to feed its altars.

Berlioz was accompanied on the German tour by a singer of mixed French and Spanish birth, Marie Recio, who sang in most of his concerts. For her he orchestrated the song *Absence*, from *Les nuits d'été*, which she sang in Leipzig for the first time. His feelings for her had none of the passionate élan he had felt towards Harriet Smithson, indeed he tried to escape her pursuit on a number of occasions. On this relationship his letters and writings are more or less silent, yet prosaic or not, it was to last 20 years, until her death. After his separation from Harriet in 1844, Berlioz was confronted with supporting two households and with the even more distressing spectacle of Harriet's acute decline. Yet for his son, Louis, Berlioz felt an affection that was to grow stronger until it became the very focus of his emotional life.

The two years that elapsed before undertaking another concert tour were unremarkable, especially since he was now 40 and *nel mezzo del cammin* of his life. They were not unproductive, but were devoted far more to journalism and publication of his music and of his two first literary works than to composition. The *Mémoires* dwell on his endless obligations as *feuilletoniste* and on his concerts, the largest of which was on 1 August 1844 as part of the Grand Festival de l'Industrie, with over 1000 performers (fig.5). Four concerts early in 1845 formed a festival promoted by the Théâtre Franconi and were also given with large orchestra and chorus. From this period originates Berlioz's unfortunate reputation as a noisy composer, and the cartoonists were not slow to exploit the image (fig.6). The finest composition of this period is the *Corsaire* overture, sketched in Nice immediately after the exertions of the Grand Festival de l'Industrie in 1844




*5. Berlioz conducting a concert at the Grand Festival de l'Industrie, with over 1000 performers, 1 August 1844: engraving from 'L'illustration' (10 August 1844)*

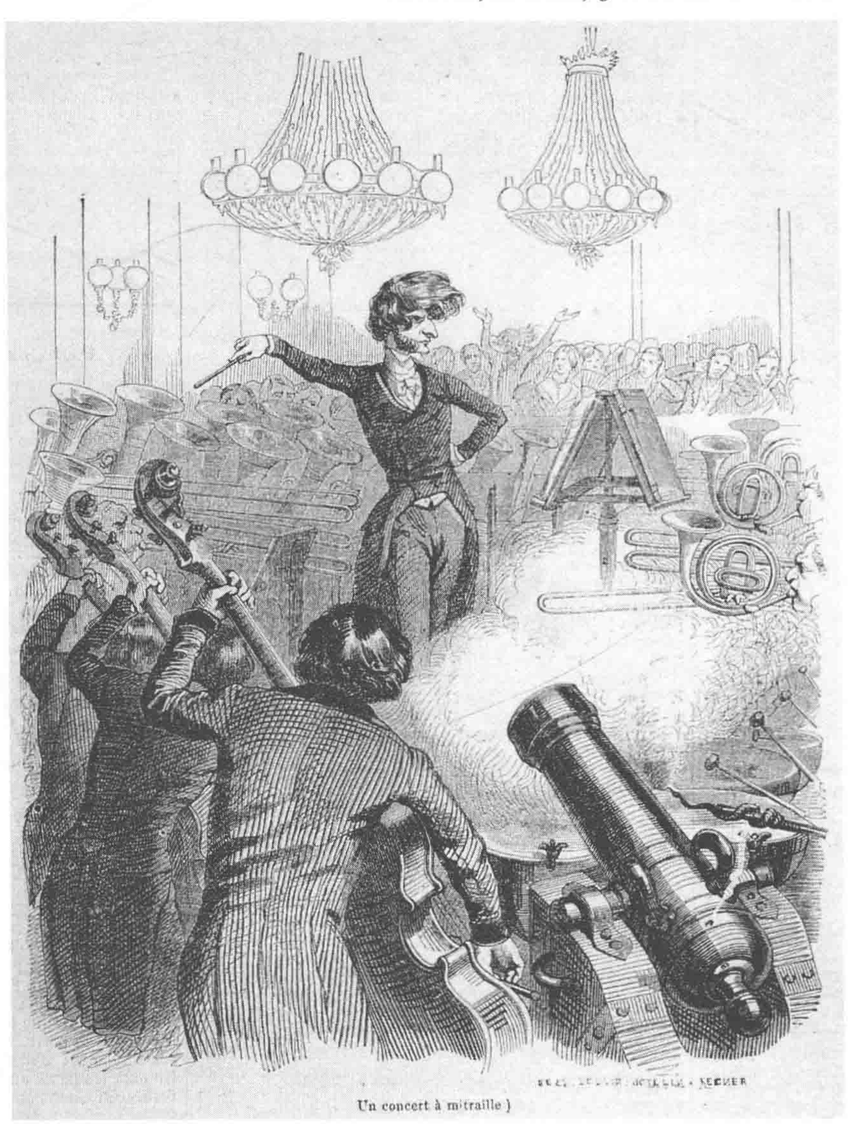
and given at first with the title *La tour de Nice*. The broad and majestic *Hymne à la France* also dates from this year. Earlier he had arranged parts of his opera *Benvenuto Cellini* into a brilliant overture, *Le carnaval romain*, played for the first time on 3 February 1844, and an arrangement of Leopold de Meyer's *Marche marocaine* had a notable success a year later. He saw both the *Symphonie fantastique* and the *Symphonie funèbre et triomphale* through the press at this time.

In 1845 began a more intensive and varied succession of concert tours. The first was to Marseilles and Lyons, followed by a visit to Bonn for the Beethoven festival organized by Liszt and attended by leading musicians from all over Europe and a number of crowned heads. There followed a lengthy tour of Austria, Bohemia and Hungary that brought his name and music even more decisively into the forefront of European attention. Once again he recounted the details of his travels in the *Journal des débats* two years later and subsequently in his *Mémoires*. His itinerary was as follows: by carriage to Linz and thence by steamer to Vienna, where he stayed over two months and gave five concerts. He added two new songs to his repertory, *Zaïde*for soprano and *Le chasseur danois* for bass, and his concerts, which included at least parts of all his major works to date, were a 'grandissime succès'. One concert was devoted to a complete performance of *Roméo et Juliette*, and he had no need to exaggerate his reports of applause and enthusiasm; it was a reception entirely different from anything he had ever experienced in Paris. He then gave three concerts in Prague in as many weeks and then another back in Vienna. In February 1846 he gave three concerts in Pest, including a new arrangement of the Rákóczy March, rapturously received by an audience conscious of its national aspirations. He gave a concert in Breslau, then three more in Prague, where he found the musicians 'generally speaking the finest in Europe' and where he enjoyed success and admiration greater even than in Vienna. On his way back to Paris he gave one concert in Brunswick, on 24 April 1846.

Not only had Berlioz won unprecedented laurels and acclaim on this tour: he had also composed the bulk of a large new work, *La damnation de Faust*. For some years his mind had been turning back to Goethe's *Faust* and the settings he had rejected in 1829. A librettist, Almire Gandonnière, supplied some material before his departure from Paris, and Berlioz wrote the rest himself: henceforth he would write all his own major texts. *La damnation de Faust* was put together in the various cities he stayed in, including Passau, Vienna, Pest, Breslau and Prague. It was completed and orchestrated on his return, although composition was briefly interrupted by the commission of *Le chant des chemins de fer* for the opening of the Chemin de Fer du Nord at Lille on 14 June 1846, an occasion wittily recounted in *Les grotesques de la musique*.

The first performance of *La damnation de Faust*, given on 6 December 1846 at the Opéra-Comique, was a serious reverse, both artistically and financially.

*Faust* was given twice before a half-empty house. The fashionable Paris audience, the audience which goes to concerts and is supposed




*6. Berlioz conducting 'un concert à mitraille': engraving from 'L'illustration' (15 November 1845)*

to take an interest in music, stayed comfortably at home, as little concerned with my new work as if I had been the obscurest Conservatoire student . . .. Nothing in my career as an artist wounded me more deeply than this unexpected indifference.

Signs of growing philistinism in Paris had been in evidence for some years, but the irony was all the sharper in contrast to the warmth and understanding shown to him abroad. Berlioz had no choice but to continue to till foreign soil and to extend the chronicle of his wanderings to new lands. Two principal nations offered hope, Russia and England, and it was to Russia that he went first, within two months of the *Faust* fiasco. Altogether he gave five concerts in St Petersburg and one in Moscow, the former including two complete performances of *Roméo et Juliette*. He now had *La damnation de Faust* to enrich his repertory, and the first two parts were heard three times in Russia. On his way home he gave a complete performance of *Faust* in Berlin at the invitation of the King of Prussia. Once again he was able to report, on his return:

great success, great profit, great performances, etc. etc. . . . France is becoming more and more philistine towards music, and the more I see of foreign lands the less I love my own. Art, in France, is dead; so I must go where it is still to be found. In England apparently there has been a real revolution in the musical consciousness of the nation in the last ten years. We shall see.

So he left Paris once again, reaching London in early November 1847. He had been engaged by Louis Jullien as conductor of the opening season at Drury Lane, and the works in his charge were Donizetti's *Lucia di Lammermoor*and *Linda di Chamounix*, Balfe's *The Maid of Honour* and Mozart's *Le nozze di Figaro*. The season opened in December, yet within a month Berlioz was sensing alarm at Jullien's approaching bankruptcy. Jullien had all the bravado and showmanship of the charlatan, and though the opera season ran its full two months Berlioz was never paid. He pinned his hopes, instead, on a concert of his own music, which won many admirers. At the same juncture revolution broke out in Paris, and Berlioz was perhaps thankful to be away from the barricades. He began to piece together his *Mémoires* and added a preface that despairs of artistic life in France. His one salaried post, as librarian of the Conservatoire, was threatened, and many of his friends were fleeing the



*7. Hector Berlioz: lithograph by Josef Kriehuber, 1845*

Continent to settle in England, chief of them Charles Hallé. Despite Jullien's failure Berlioz found the English friendly and hospitable and their appetite for music encouraging. A second major concert on 29 June 1848 in Hanover Square Rooms established his reputation, especially in the eyes of the London press, and he contemplated staying if a suitable position were offered to him. Yet he returned to Paris, perhaps because his *feuilletons* offered him his sole regular income and because it was after all, as he himself ironically noted, his home.

5. 1848–63. Henceforth Berlioz's tours to foreign cities were almost all to places he had visited before; his years of first conquest were over. In the space of six years his European fame had flowered and he had, too, published most of his major works (*Benvenuto Cellini* and *Faust* were exceptions), making possible the further dissemination of his music. Success abroad went a long way to compensating for failure at home, and he continued to make regular visits to England and Germany for 15 years. The new regime in France made the Romantic heyday seem even more remote, and soon Second Empire tastes were to infiltrate all walks of life. But Berlioz achieved a new lofty detachment based on his powerfully ironic sense of humour and on his deep-rooted faith in classical ideals. One may detect a new repose in his music after 1850, linking him with his adored Gluck and isolating him both from Parisian taste and from the new schools of Liszt and Wagner.

It is not necessary to chronicle every foreign tour of this period. The majority gave him deep satisfaction and showed a genuine understanding in his audiences. The most notable events were in Weimar where Liszt's position

at the Duke of Saxe-Weimar's court allowed him to promote certain works of Berlioz. In March 1852 Liszt revived *Benvenuto Cellini*, after which Berlioz, with Liszt's aid, devised a new version, partly to improve the dramaturgy and partly to meet the demands of German taste. Its success in Weimar and other German cities was lasting. In November 1852 Liszt gave a Berlioz Week, with *Benvenuto Cellini* and *Roméo et Juliette* and two parts of *La damnation de Faust*, which was later dedicated to Liszt when published in 1854. In reply Liszt dedicated his own *Faust Symphony* to Berlioz. Further visits by Berlioz to Weimar in 1855 and 1856 were the occasion of discussions in which the Princess Sayn-Wittgenstein, Liszt's mistress, urged Berlioz to pursue his dream of a large epic opera based on the *Aeneid*; it came to fruition in *Les Troyens* in 1858.

But in London *Benvenuto Cellini* fared badly when it was performed there, at Covent Garden in June 1853, and was rapidly withdrawn, as it had been in Paris in 1838. This was a single blot on Berlioz's otherwise happy reception in England in all his five visits. His stay in 1851, as a member of the international jury to examine musical instruments at the Great Exhibition, produced some remarkable impressions in his reports to the Paris press, above all the experience of hearing 6500 children intoning *All people that on earth do dwell* during the Charity Children's annual service in St Paul's Cathedral. Six concerts in Exeter Hall in 1852, in which his own music had relatively little prominence, were 'an altogether extraordinary success exceeding anything I had had in Russia and Germany'. Two performances of Beethoven's Choral Symphony, in particular, set the seal on his celebrity as a conductor, and contributed to an invitation from the New Philharmonic Society to conduct their 1855 season. Since Wagner was then conducting the old Philharmonic Society it provided an occasion for the two men to meet and to exchange sympathy and encouragement in fuller measure than at any other time in their careers. Subsequently their radically divergent conceptions of music were to bring an estrangement between them. Other foreign visits that Berlioz recalled with satisfaction were to Hanover, Brunswick and Dresden in 1854, to Brussels in 1855, and his regular engagements for the summer season at Baden-Baden. He first conducted there in 1853 and was engaged every year from 1856 to 1863. Bénazet, manager of the casino, 'let me have everything I could possibly want for the performance of my works. His munificence in this respect has far surpassed anything ever done for me even by those European sovereigns whom I have most reason to be grateful to'. It was Bénazet who commissioned for the Baden-Baden theatre Berlioz's last work, *Béatrice et Bénédict*, first performed in 1862.

At home in Paris Berlioz made another determined attempt to win an audience for his music by the formation of a Société Philharmonique, in clear rivalry to the Société des Concerts du Conservatoire. This new body gave its first concert on 19 February 1850 with Berlioz as conductor. Despite initial success the society was troubled by internal dissent and by an early shortage of funds, and lasted only until May 1851. But in that period Berlioz had conducted a wide range of music and had introduced some of his own works, notably *L'adieu des bergers*, later to be the central part of *L'enfance du Christ*. At its first performance Berlioz attributed it to an imaginary 17th-century composer Pierre Ducré, allowing him to delight in the delusion of his audience. The Société Philharmonique also gave his Requiem in the church of St Eustache. The complete *L'enfance du Christ* was first heard in Paris on 10 December 1854 having grown from *L'adieu des bergers* and *La fuite en Egypte*. Many critics observed a more restrained style in the work, but Berlioz insisted that on the contrary only his subject matter had changed and that his primary stylistic aim, accuracy of expressive content, was still unchanged.

Berlioz's monumental manner was represented by the *Te Deum*, composed in 1849, although the conception probably goes back three or four years earlier. He found no opportunity to perform this work until April 1855, when it was included in the large-scale events promoted in connection with the Exposition Universelle. By that time he had added to its two choruses a part for large children's choir, inspired by his experience in St Paul's Cathedral in 1851. In November 1855 Berlioz conducted three big concerts in the Palais de l'Industrie for the closing events of the Exposition. Throughout the 1840s and most of the 1850s the Société des Concerts, Paris's longest-established and most regular concert-giving body, continued to ignore Berlioz's music completely.

His father died in 1848. Berlioz had felt deeply attached to him, the more since the strain in their relationship during Berlioz's first days in Paris had passed, and he felt the loss keenly. He remained close to both his surviving sisters, Nanci and Adèle, who died in 1850 and 1860 respectively – and their families. He inherited a modest income from his father's estate, which relieved some of his financial burdens. Harriet Smithson died in 1854 after four years of severe paralysis. Berlioz wrote movingly of her and of the failure of their happiness in the *Mémoires*; he never forgot the impression she first made on him or the style of dramatic interpretation that coloured his own conception of Shakespeare.

He married Marie Recio seven months later, a natural step after their 12-year association, and though she had not sung in public for some years he still had to suffer the damage done by her spiteful attitude to other musicians, Wagner especially. With her came her Spanish mother who outlived them both and cared generously for Berlioz in his last years. His son Louis, now in the French navy, caused Berlioz many an anxiety after a difficult adolescence, but gradually there developed a strong bond between them. In Louis' words: 'The thread of my life is but the extensions of my father's. When it is cut, both lives will end'. Louis saw action in the Crimean War and in the Baltic. In 1867, when captain of a merchant ship plying between France and Mexico, he died of yellow fever in Havana, one of the severest blows Berlioz ever had to suffer and a direct contribution to his own final decline. In Louis' love of travel and the sea Berlioz saw a reflection of his own lifelong, idealized passion for distant lands, inextricably interwoven with his dream of a land where art and music enjoyed unfettered cultivation, where the frustrations and miseries of Paris were not to be found. In 1862, in response, Louis came to love and admire his father's music.

Berlioz's compositions in the 1840s were haphazard in origin and frequency, partly because of his diversion of energy to travel, conducting, proof correction and journalism. In the following decade these diversions were no



*8. Dido's throne-room at Carthage, Act 1 of 'Les Troyens à Carthage' (Act 3 of 'Les Troyens'), Théâtre Lyrique, Paris, 1863: design by Philippe Chaperon, pen and ink with watercolour (Bibliothèque et Musée de l'Opéra, Paris)*

less pressing but he now found the mental and spiritual calm to produce a series of masterpieces that shine nobly through the day-to-day battles he was obliged to fight. After the *Te Deum* of 1849, his main productions were *L'enfance du Christ*, composed to his own text mostly in 1854. Another work of 1854 is the cantata in honour of the Emperor *L'impériale*, played at the Exposition Universelle of 1855. Early in 1856 he orchestrated most of *Les nuits d'été* (*Absence* had been orchestrated in 1843) for publication in Winterthur, though he never heard more than *Absence* and *Le spectre de la rose* in orchestral form. At that point (April 1856) he yielded to his desire to compose a vast epic opera based on the second and fourth books of Virgil's *Aeneid*. The idea had been in his mind for five years or so, and had doubtless haunted him since childhood when he wept at his father's readings of Virgil. His love of Virgil had stayed with him even through the blinding discoveries of Shakespeare and Goethe and came back to him with irresistible force in his maturity. His muse was now in full flight, for long disillusionment with the world seems to have fanned the creative flame even though he knew what difficulties he would face if it were ever written. By abandoning most of his concert tours and much of his journalism he did in fact complete *Les Troyens*, words and music, in less than two years, with small additions and revisions to be made at intervals over the next five. It is a five-act grand opera in the French classical tradition, on the same approximate scale as Meyerbeer's operas and many others that enjoyed regular performance in Paris, and composed with the Opéra in mind. Yet Berlioz's chances of securing a production in which his work would receive attention at all close to its merits were negligible from the first – a fact he was fully aware of.

The following five years were devoted to a series of frustrating attempts to see *Les Troyens* on the stage. Berlioz's enemies in the press were quick to exaggerate its length and its demands, and the failure of *Benvenuto Cellini* was still remembered at the Opéra. He gave numerous readings of the poem to carefully chosen audiences; he vainly sought the patronage of Napoleon III and his ministers. Eventually, in 1860, he accepted an offer to mount it at the Théâtre Lyrique, an independent theatre run by the enterprising impresario Carvalho, while Wagner's *Tannhäuser*was staged with unprecedented extravagance at the Opéra. Its failure in March 1861 was bitterly ironic for Berlioz, and it created an opportunity for *Les Troyens* to be accepted at the Opéra. This

agreement fell through early in 1863 so turning Berlioz back to the Théâtre-Lyrique, where, in order to see any production at all, he was forced to divide his opera into two parts, Acts 1 and 2 becoming *La prise de Troie* and Acts 3 to 5 *Les Troyens à Carthage*. The second part was first performed on 4 November 1863, with Mme Charton-Demeur as Dido. It was an unequivocal success, warmly admired by the majority of the press and running to 21 performances. Berlioz was proud and touched, but gradually embittered, then enraged, to see cuts made by Carvalho at subsequent performances (the 'Chasse royale et orage', for example, was played on the first night only) and to see the printed vocal scores being mutilated to match the performances 'like the carcass of a calf on a butcher's stall'. Of *La prise de Troie* Berlioz only ever heard one extract sung at Baden-Baden in 1859.

6. 1863–9. After 1863 Berlioz discouraged revivals of *Les Troyens* and none took place for nearly 30 years. The financial fruits were compensation for his artistic despair, for he was enabled at long last to resign his duties as critic of the *Journal des débats*. He retired from composition and criticism, and allowed his spirit to be overcome by a despair and disillusionment of appalling intensity. He became morbidly conscious of death, especially since the loss of two sisters and two wives, and as more and more of his contemporaries and friends disappeared he haunted the cemeteries. In 1864 he wrote:

> I am in my 61st year; past hopes, past illusions, past high thoughts and lofty conceptions. My son is almost always far away from me. I am alone. My contempt for the folly and baseness of mankind, my hatred of its atrocious cruelty, have never been so intense. And I say hourly to Death: 'When you will'. Why does he delay?

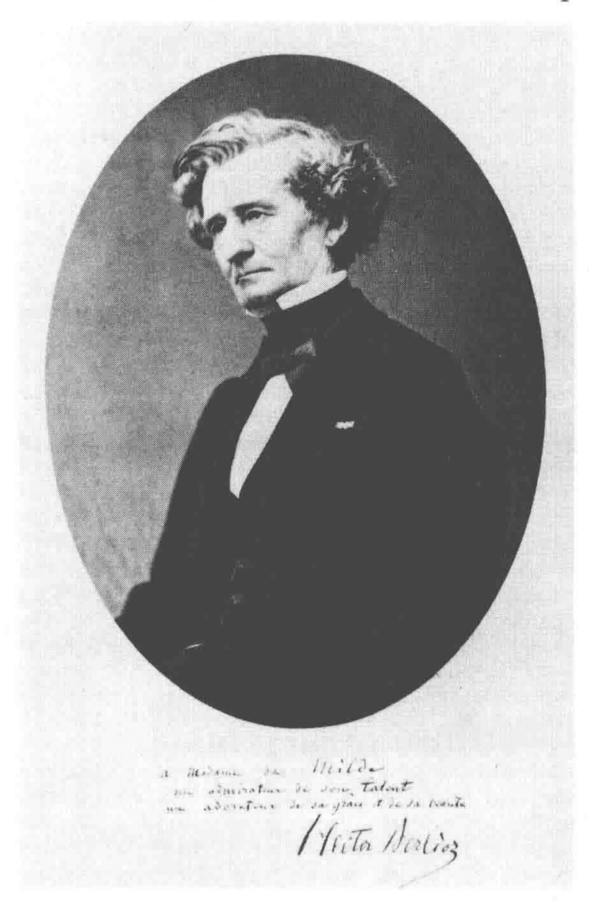
And yet he lived another five years, suffering acutely from a form of intestinal neuralgia that had first appeared some ten years before and had reached severe proportions by 1859. Physical pain was never far away in the last 15 years, accentuated by his spiritual isolation. He depended more and more on a diminishing circle of friends for comfort, especially Stephen Heller, the Damckes, the Massarts and Edouard Alexandre. From time to time he would give readings of Shakespeare; but music he usually avoided. He went to few public concerts or operas, making an exception for *Don Giovanni*, for Pasdeloup's concerts where *Les francs-juges* overture and parts of *Les Troyens*were played, and for the Opéra's revival of Gluck's *Alceste*in October 1866. He completed and revised his *Mémoires*. 1200 copies were printed in 1865 and stored in his office in the Conservatoire. A few close friends received copies; the rest were to be published after his death.

The final pages of the *Mémoires* reveal the single ray of light that penetrated an otherwise all-pervading gloom. In 1864 he felt an overwhelming impulse to revisit the scenes of his childhood, especially Meylan, near Grenoble, where his adored Estelle had lived as a child. He had made an earlier pilgrimage and even written to her in 1848, but this time, having discovered that she was living in Lyons, he wrote again and paid her a visit. She was now a widow of 67, he 60, yet the memory of their childhood encounter was fully alive in his mind. 'My soul leapt out towards its idol the moment I saw her, as if she had still been in the splendour of her beauty.' Berlioz was enraptured to be in her presence, to kiss her hand, and, next day, to receive even a brief and formal letter from her. He sought permission to write to her, and for the rest of his life he did, nearly every month. He visited her the following three summers in Geneva, where she went to live with her son. She accepted his attentions with calmness and incomprehension, which turned gradually to feelings of understanding and sympathy. The full extent of his dependence on this glimpse of his own childhood cannot be measured: not for the first time he had fallen in love with an idealized vision, reality transfigured by imagination.

Berlioz had not wholly given up conducting his own music abroad. In December 1866 he accepted an invitation to conduct *La damnation de Faust* in Vienna. Hanslick, who had admired *Roméo et Juliette* in 1846, castigated the music but in general its success was immense. Age, illness and his poor knowledge of German now impaired his conducting skill, but he was lionized by Cornelius and Herbeck and fêted as he had been in 1845. The following February he conducted *Harold en Italie* and parts of *Béatrice et Bénédict* in Cologne as the guest of his old friend from 1830, Ferdinand Hiller. The final burst of energy was his acceptance of an invitation to St Petersburg in November 1867, shortly after the death of Louis. Perhaps he thought he would find renewal and escape. Instead the journey and the concerts – six in St Petersburg and two in Moscow – shattered his remaining strength. Not even the instinctively sympathetic response from the emerging school of Russian composers or the overwhelming public applause staved off a sense of impending collapse. He went directly to Nice, scene of happy memories of 1831 and 1844, and Monte Carlo. Twice, walking by the sea, he fell and was picked up dazed and bleeding. He returned to Paris where he had 12 months to live, now little more than a shadow, dragging out what had come to seem a meaningless existence. He died on 8 March 1869, having been cared for by his mother-in-law and visited by his remaining friends, the Damckes, Saint-Saëns and Reyer. He was buried in the Cimetière du Nord, Montmartre, on 11 March 1869.

7. Character and personality. Berlioz was widely misunderstood in his own lifetime – and has been since – in spite of the clarity of his ideas and the abundance of his writings. Few composers have explained at such length or with such cogency the nature of their own inspiration, its sources, its aims or its meaning. In Berlioz certain qualities stand out, and chief among them must be cited his consistency and his sincerity. There was no dividing line between his life and his music; the same principles governed both and each was a reflection of the other. Few composers have woven their own personality so tightly into their music, so that all his works reflect something in himself expressed through poetry, literature, religion or drama. Expression is the key. Music was not for him an autonomous art obeying internal rules and exploiting internal relations. It was an integral part of emotional and spiritual life, reflecting the teeming motion of the mind, the explosive diversity of life. Just as Shakespeare had laid bare every facet of human nature in poetry and drama, so Berlioz aspired to chart his own experience in music. Of course, not all his music is autobiographical, but he remained steadfast to an ideal of truthfulness of artistic expression from the first note he wrote to the last.

Sincerity as burning as this meant an unwillingness to compromise. He was not a diplomat, and he often failed to win influential friends by being outspoken at unguarded moments. Cherubini and Fétis, for example, might have been won over to his cause had he been less severe on their work to their faces. Many acquaintances found him



9. *Hector Berlioz: photograph, c1863*

embarrassingly forthright in his views. 'Few were at ease in his company', wrote Legouvé; and his sister Nanci said as early as 1824 that with him everything was open and spontaneous and that he never made the slightest effort to conceal the vagaries of his mood. He was subject to violent emotional change, from enthusiasm to misery, and these are reflected in his music. The *Symphonie fantastique*specifically depicts the *vague des passions* of the young artist. Enthusiasm was to be seen in his adoration of Harriet Smithson, Shakespeare, Gluck, Goethe and Virgil; misery in his descriptions of the 'spleen' and the 'mal d'isolement' that afflicted him throughout his life, increasingly so as his isolation became more real and more intense. His dislikes, for example of inexpressive music, ornamented singing and of commercially minded theatre managers, were as intense as his enthusiasms and as consistently articulated. Sometimes he had to conceal his feelings, when writing public notices of works by respected contemporaries, a cause of bitterness about the critic's métier that gradually intensified.

Another cause was the failure of the world to live up to his ideals, and not just its failure, its clear determination to dissociate itself from them. He was a passionate idealist, whose conception of what might be achieved in music drew him on even when external discouragement was most intense: in the treatise on orchestration he described an ideal orchestra; in *Les soirées de l'orchestre* he described an ideal city, Euphonia, where everything is arranged to the service of art and where commerce has no place. He expected his audience to have an imagination as vivid as his own, he made no rigid frontier between the kingdoms of imagination and reality. His lofty conception of the role of art and music presupposed an essentially aristocratic view that music was not for the many; it was a highly sophisticated form of expression (sometimes disarmingly simple in its outward form) that required the highest degree of imagination and intellect for its proper appreciation. He spoke as an artist to men of kindred capacity. The morons, fools, parasites and tune-mongers who made fortunes out of music he bitterly despised.

One quality saved him from morbid self-pity and from the tediousness of rapture: he had the sharpest sense of the ridiculous in human behaviour. His writings win us by their humour as much as by their style and their ideas. His conversation was laced with puns. His humour was largely based on the ironic, on the startling contrast between what is and what might be, but also on the foibles of singers, pianists and audiences. Contrast and diversity were to be cultivated as well as to be laughed at, so that the juxtaposition of passion and mockery in his writing is equally as characteristic as the simultaneous combination of opposites to be found so often in his music.

His intellect embraced the broad movement of ideas that Romanticism swept into currency and can be seen as a powerful expression of them. Yet some tastes passed him by, notably the nostalgia for things medieval so widespread in his time. He had little taste for painting and had, as he confessed, 'little feeling for conventional beauty'. He knew classical Latin and French literature well and was given to quoting it at all times, especially to adapting quotations slightly to suit his purpose. His favourite authors remained with him through life and provided imaginative worlds for his fantasy.

Berlioz was no philosopher, since life, for all his idealism, was a practical matter whose problems had to be confronted by action not theories. The business of composing and performing music, educating listeners and guiding taste was a daily obligation from which he drew such evidence as he needed to reinforce his views on the proper place of music in culture. His historical sense did not extend to an appreciation of music much earlier than that of Gluck, and most of Bach and Handel left him cold.

Although he falls clearly into the French tradition, from Rameau and Gluck through Gossec, Méhul and Le Sueur, he had no nationalist preconceptions whatever. His distaste for Italian music stemmed purely from its composers' higher regard for melody and vocalization than for expression. Because Germany, England, Bohemia and Russia applauded his music he was prepared to regard these as musical nations without going so far as to presume that their compositions were inherently superior to those of any other country. He was as happy to work with foreign musicians as with French, though he never fully mastered English and spoke little German. Many of the friends he valued most highly were foreigners, such as Hiller, Heller, Ernst, Davison, Damcke, Hallé and of course Liszt.

Slowly the youthful idealist changed into the aloof, dignified but weary figure of later years. His working life was characterized by tireless energy and the capacity to turn emotional stress into creative form. He was driven by the intensity of his emotional being, with nerves that responded more sharply than those of his fellow men. His life was a continuous search for an unattainable tranquillity, not the tranquillity of idleness or repose but the peace of mind that would allow him to work rather than labour,

write music rather than prose, and grapple with his leaping imagination rather than with the petty squabbles of everyday life.

8. INTRODUCTION TO THE WORKS. It is fundamental to the understanding of Berlioz's music to recognize that for him there existed rigid categories of neither form nor medium. Opera, cantata, song and symphony all merge imperceptibly one into another and overlap constantly. The important criterion is the matching of means to expressive ends. Heterogeneous elements are to be found in all his larger works and some, like *Lélio* or the *Huit scènes de Faust*, have unity of subject matter and artistic purpose, not unity of musical means. He did not refuse to adopt conventional means in order to be iconoclastic; he felt impelled to give every idea its proper musical setting according to its literary, pictorial or suggestive content, and this led him to construct new forms and to throw musical genres into new relationships.

Apart from two youthful quintets and a sextet, all now lost, Berlioz composed no chamber music. He wrote nothing for the most widely cultivated instrument of his time, the solo piano. He was not a pianist and his only solo keyboard music is a group of three short harmonium pieces commissioned in 1844. His chosen medium was the orchestra, expanding in his time with new speed and momentum. The best of his songs, though all composed with piano accompaniment, were eventually orchestrated. He was not, like Chopin or Schumann, a miniaturist by habit, yet the smallest of his works are little more than albumleaves, while the largest are conceived on a huge scale.
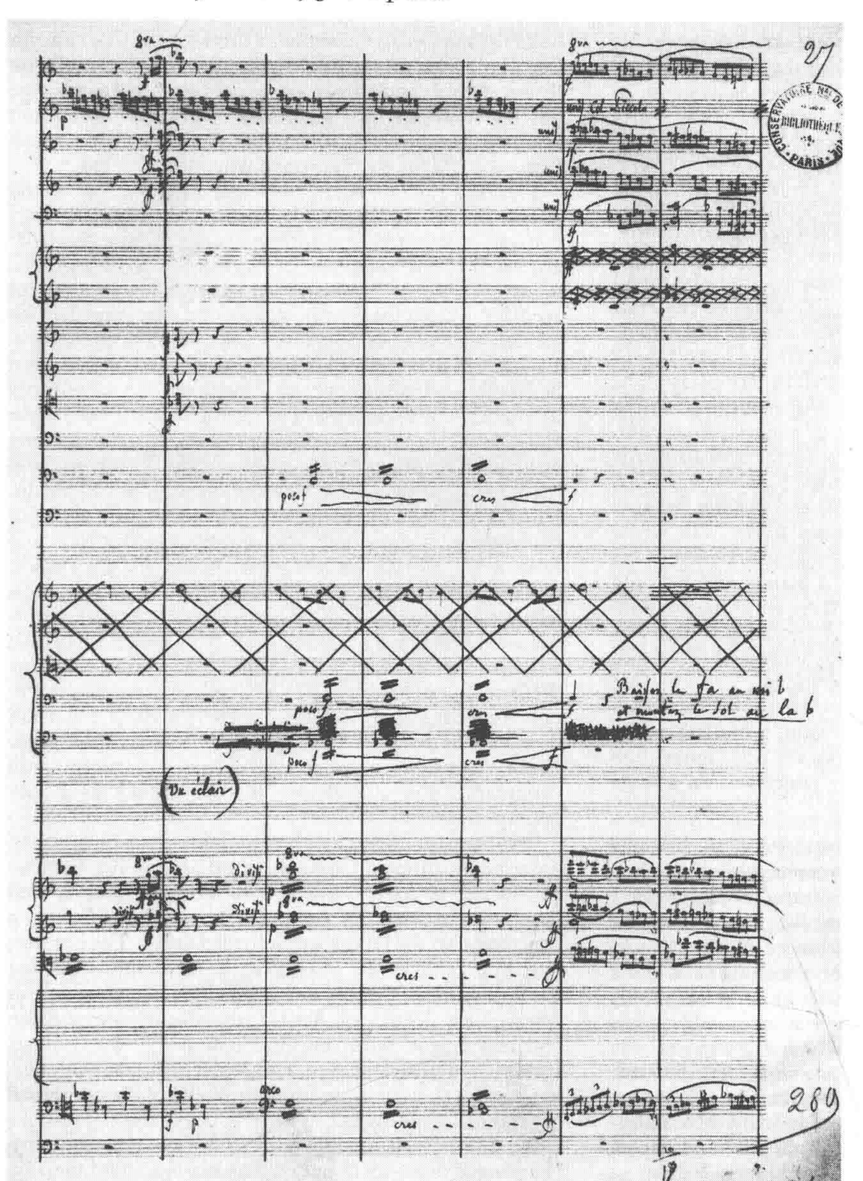
9. OPERAS. Berlioz completed five operas, all different in style and dramatic stance. He contemplated or sketched many more and had at least one operatic project in mind at nearly all points of his working life. Opera was the medium of the predecessors he admired most – Gluck, Spontini, Méhul, Le Sueur, Weber – and was the most assiduously cultivated form of music in Paris during his first years there. Success in opera was also, in Berlioz's time, the principal yardstick by which a composer was measured and the surest way to financial reward. Dramatic expression is the very pulse of his music, so that operatic elements are to be observed in many of his non-operatic works, especially the symphonies and larger choral works.

*Estelle et Némorin*, composed in 1823, has not survived. There followed *Les francs-juges*, composed to a libretto by Humbert Ferrand in 1826. The secret tribunals of the Black Forest in the later Middle Ages provided a background for a sombre story of heroism and virtue in the face of oppression and tyranny. Its colour came from Méhul and more especially Weber, whose *Freischütz* had been heard in Paris two years before. Six complete numbers and the overture survive, of which the latter is a bold and imaginative piece of orchestral writing, especially since Beethoven was still unknown to him. The first version of the work, probably consisting of 14 numbers, was superseded in 1829 by a longer version, which probably included the *Marche des gardes*, later to become the 'Marche au supplice' in the *Symphonie fantastique*. But though Berlioz was soon pillaging the score, he made a further attempt to recast it in 1833 into a one-act intermezzo *Le cri de guerre de Brisgau*. His failure with this reflects the enormous strides his music was taking during these years and his desire to tackle new material. Consider his remark in 1828 that he had two operas in hand for the Opéra-Comique, a third for the Opéra and a fourth planned on the English play *Virginius*. Projects on *Robin Hood* and *Atala* perhaps never even reached libretto stage. In 1833 he considered *Much Ado about Nothing* for the Opéra-Comique, the theatre for which *Benvenuto Cellini* was destined when first drafted.

This opera, when finally presented in 1838, was utterly different from *Les francs-juges* in pace, colour, subject matter and dramaturgy, and was very different too from any other opera to be seen in Paris in that decade, comic or serious. It combined elements of both, perhaps accidentally, because the work, originally intended for the Opéra-Comique, had been upgraded for the Opéra. Yet the mixture of genres was utterly characteristic of Berlioz, with the tone veering from knockabout comedy to serious reflection on the duties and priorities of the artist. One reason for its poor reception was the dazzling brilliance of the music, its orchestral virtuosity and rhythmic élan, shifting in metre and colour with kaleidoscopic suddenness. Neither players, singers nor audience could grasp an opera so teeming with life when the more stolid manner of Meyerbeer was fashionable. The libretto has weaknesses, especially in the character of the Pope (changed to Cardinal on the order of the censor), and is diffuse in the last act; it was these problems that Berlioz attempted to solve in 1852 when he recast the work for Weimar. But at the same time other dramatic inconsistencies were created and some of the vitality of the 1838 version was sacrificed. In his own words, *Benvenuto Cellini* 'contains a variety of ideas, an energy and exuberance and a brilliance of colour such as I may perhaps never find again'.

Berlioz made some sketches on Ballanche's *Erigone*, an 'intermède antique' in the period 1838–40; he also considered a collaboration with Frédéric Soulié, and finally began work on *La nonne sanglante* by Scribe, a concession to the Opéra's established tastes. The libretto, based on Lewis's *The Monk*, recalls the sombre tones of *Les francs-juges* and the music survives, likewise, only in fragmentary form, for Berlioz abandoned composition and negotiation with the Opéra in 1847. What music survives is undistinguished, hampered by Scribe's lumbering metres, though sometimes prophetic of the restrained accents of *Les Troyens*.

By 1850 Berlioz seems for the first time to have abandoned thoughts of opera. Nonetheless, involuntarily, the dream of a grand opera on Virgil's *Aeneid* began then to impose itself. He resisted it, but in 1856, urged by the Princess Sayn-Wittgenstein, decided to yield. He wrote his own libretto, building Acts 1 and 2 around the tragedy of Cassandra in Troy and Acts 3, 4 and 5 around the tragedy of Dido in Carthage, linked in the character of Aeneas and the fateful destiny of the Trojan people. It is a truly epic opera, grand in conception and execution, with equal claim to be Berlioz's masterpiece as to be one of the towering achievements of 19th-century music. In it all aspects of Berlioz's art converge: the monumental and the intimate, the symphonic and the operatic, the decorative and the solemn. Its great scenes include the enormous finale of Act 1 where Cassandra's wails of doom contrast starkly with the Trojans' fatal faith in the Wooden Horse; the Royal Hunt and Storm, where the coming together of Dido and Aeneas is enacted in an elaborate and symbolic mime; the sublime sequence of quintet, septet and duet in the garden scene that follows; the final departure of Aeneas and Dido's immolation, and much else. The opera belongs to a long tradition that



*10. Autograph MS (with the composer's revisions) of part of the 'Royal Hunt and Storm' from Berlioz's 'Les Troyens', composed 1856–8 (F-Pn 1.162, f.289r)*

embraces Rameau, Gluck, Spontini and Meyerbeer, and was anything but revolutionary. Yet the classical poise and sense of tragedy is imbued with a warmth of feeling and passion that only a Romantic composer could attain, 'Virgil Shakespeareanized', he called it.

His last opera was an *opéra comique*, composed almost as relaxation after the travail of *Les Troyens*. *Béatrice et Bénédict*was begun in 1860 and first performed in 1862. Berlioz made his own libretto from Shakespeare's *Much Ado about Nothing*, adapting much of the original text for his dialogue. 'It is a caprice written with a point of a needle', in his own words, a fair description of the light textures and disarming immediacy of the work. There are moments of sterner feeling, as in Beatrice's air in Act 2, ensembles of almost Mozartian grace, and a heaven-sent tranquillity in the Duo-Nocturne that concludes the first act. As an interpolation on Shakespeare, Berlioz invented a comic character Somarone, in which the archetypal pedantic Kapellmeister is gently satirized.

10. SYMPHONIES. It was Berlioz's discovery of Beethoven that led him to compose symphonies, yet his treatment of music as an expressive and dramatic art made his symphonies into something other than the pure instrumental music that many Germans saw in Beethoven. They stretch the meaning of the word to new limits. The first, the *Symphonie fantastique* of 1830, is a five-movement symphony with a slow introduction to the first-movement Allegro, a waltz, a slow movement, a march and a finale, the whole unified by a theme that recurs, transformed, in each movement. But it is, more importantly, an 'Episode in an Artist's Life', set out in detail in the programme, and the recurrent theme is an *idée fixe* representing the artist's obsession with the woman he adores. There is no mistaking the artist or the woman as Berlioz and Harriet Smithson, and the programme spells out his dreams and fantasies in dramatic form. The slow introduction, for example, portrays the 'flux of passion, the unaccountable joys and sorrows he experienced before he saw his

beloved'; the Allegro describes 'the volcanic love that his beloved suddenly inspired in him'. The last two movements represent an opium dream in which he dreams he has murdered his beloved and is led to execution, and in the finale he finds himself at a macabre and turbulent witches' sabbath. Later (in 1855) the programme was altered to interpret the whole drama as a dream, not just the end. Berlioz devoted much time and attention to the programme, revised it frequently and generally issued it as a pamphlet when the symphony was performed. Its vivid action is matched by music of unprecedented boldness and originality. The orchestration adopts many practices previously associated with opera, such as the use of harps, bells and english horn. Berlioz used the E♭ clarinet for the shrieking presentation of the beloved's image in the finale, and brought together combinations and distributions (for example the multi-*divisi* strings) of extreme boldness; four timpani are used simultaneously to represent distant thunder, and the brass is given a distinctive new role. The novelty and defiant youthfulness of the score have never faded, and the musical and thematic invention is inextricably linked with Berlioz's conception of a new world of colour and dramatic content. At one stroke the symphony as a form became a fully-fledged medium of explicit drama.

*Harold en Italie*, the symphony that followed in 1834, has a prominent concerto element, with a solo viola impersonating the character of Harold, a responsive and passionate observer of scenes of Italian life. The drama is more episodic and less cogent than in the *Symphonie fantastique* and the theme that here represents Harold recurs unchanged in each movement. There is a direct link with Beethoven in the last movement ('Orgie de brigands'), which is introduced by brief reminiscences of the first three movements. There are picturesque echoes of Italy in the 'Marche des pèlerins', with its tolling bells and chanting pilgrims, and the serenade of the Abruzzi mountaineer. The symphonic idea is retained with limited acceptance of the principles of sonata form in the first movement and by the balance of the four movements. The music is also enriched by an obsession with rhythmic vitality and rhythmic experiment, looking forward to the impulsive vivacity of *Benvenuto Cellini*.

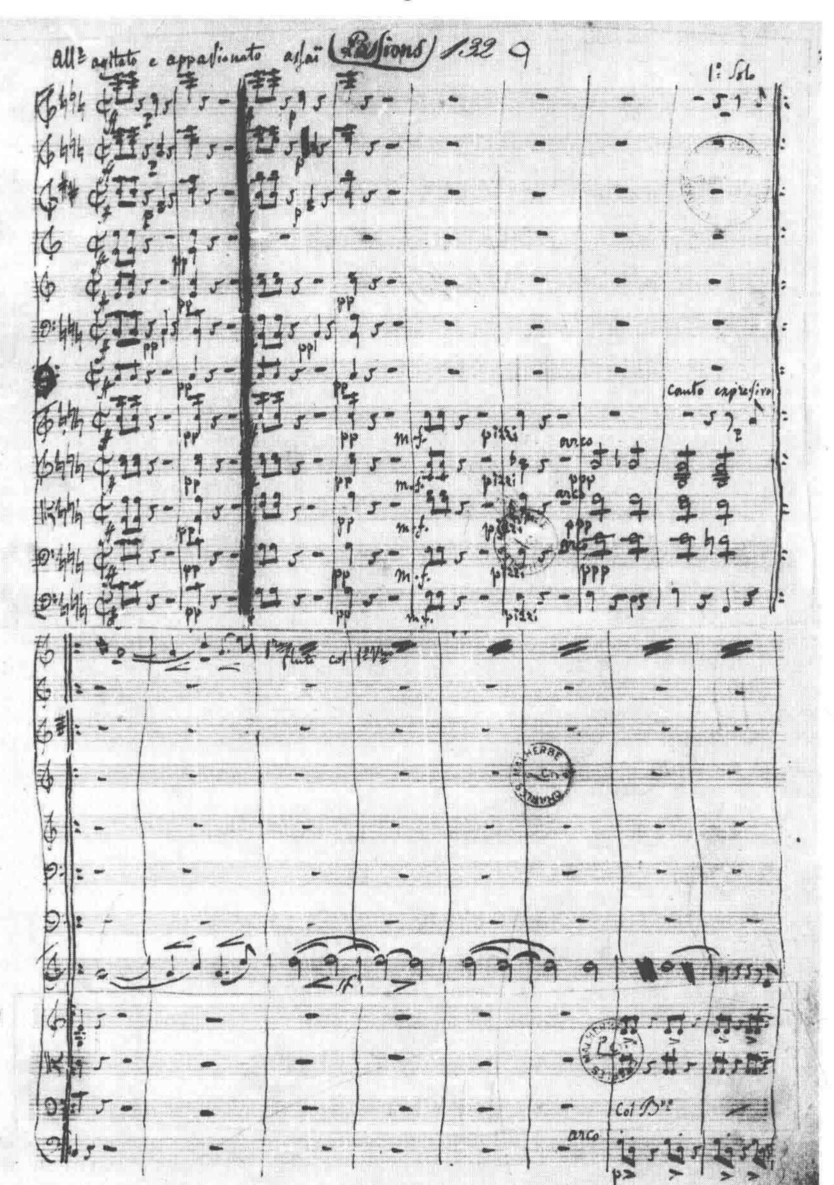
Berlioz's third symphony was *Roméo et Juliette* (1839), sub-titled 'symphonie dramatique'. It moves well away from the purely symphonic realm towards that of opera. Yet Berlioz was specifically not writing an opera, and he kept the idea of symphonic construction closely in mind. He was able, consequently, to express the main portions of the drama in instrumental music, while setting the more expository and narrative sections for voices. The three principal instrumental sections – 'Fête chez Capulet', 'Scene d'amour' and 'La reine Mab' – can be seen as first movement, slow movement and scherzo, with elaborate vocal introduction and finale. The introduction sets the scene with warring Montagues and Capulets, and outlines the coming drama in choral recitative, with foretastes of later movements and solo sections for tenor and contralto. The text is by Emile Deschamps, based on Garrick's version of Shakespeare (which is what Berlioz saw at the Odéon in 1827). The instrumental sections intensify the drama, since instruments have a more powerful capacity for deep expression than voices, as Berlioz explained in his preface. The finale is a complex sequence of movements, scarcely symphonic in the traditional sense, but drawing the listener out from the inner drama to the world of action and resolution. Juliet's funeral procession, the scene where Romeo comes to the vault, the death of the lovers, Friar Laurence's explanation and the reconciliation of the two families are enacted in music mostly of operatic cast, especially the final Oath, which can match anything in *Guillaume Tell* or *Les Huguenots* for grandeur, and was later echoed in *Tannhäuser*.

The *Grande symphonie funèbre et triomphale* (1840) is an occasional piece for a solemn public ceremony, scored for large military band, and was probably put together from earlier drafts. This is definitely so for the second movement 'Oraison funèbre', reworked as a trombone solo from a scene in *Les francs-juges*. The first movement, 'Marche funèbre', is one of Berlioz's most powerful movements, immense in span and dynamic contrast, with an overwhelming sense of melancholy projected on to a public, even popular level. The finale, 'Apothéose', is a triumphal march. Of particular interest is the fact that the three movements are in different keys, F minor, G major and B♭ respectively. In 1842 Berlioz added parts for optional string orchestra and later also for chorus, with a patriotic text by Antony Deschamps.

In his *Mémoires* Berlioz spoke of a symphony he dreamed of writing in the 1850s, though because of difficulties of time, expense and performance he decided not to commit it to paper, a tragic loss perhaps, but an indication too that he had still not lost sight of the symphonic mode. Yet it is easier to see the symphonic impulse expanding vastly into *Roméo et Juliette* and thence further towards dramatic expression in *La damnation de Faust* and *L'enfance du Christ*.

11. LARGER DRAMATIC CHORAL WORKS. *La damnation de Faust* was described by Berlioz at the time of composition as an 'opéra de concert' but was finally issued as a 'légende dramatique' (fig.12). In 1847, when there was a proposal to turn it into an opera, it became clear that Berlioz would have wanted to revise it considerably for the stage. Its effect rests too strongly on the imagination to be directly transferable to the theatre, and the same can be said of *Roméo et Juliette* and *L'enfance du Christ*. Transformations of time and place are sometimes dramatically sequential and sometimes kaleidoscopic, since Berlioz used only those parts of Goethe's *Faust* that met his needs. Taking the rejected *Huit scènes de Faust* of 1828–9 and inserting his rousing arrangement of the Rákóczy March at the end of the first part, he expanded the work into a broad conception of Faust as an aspiring, yearning soul, overwhelmed by the immensity of nature, with a heart sensitive to emotion at many levels, yet ultimately damned by his inner weaknesses, which Mephistopheles both represents and exploits. The nature music is particularly striking, in Faust's welcome of spring at the beginning and the invocation early in the fourth part, where harmony and orchestration display Berlioz's genius for the unexpected within the span of a huge melodic line. The chorus plays a large part, as penitents, carousers, sylphs, soldiers, students and as the occupants of both Heaven and Hell. The finale of the second part, combining the songs of both soldiers and students, is a tour de force; and the Pandaemonium, at the climax of the precipitous 'Course à l'abîme', is an apocalyptic scene worthy of John Martin (a comparison first made of Berlioz's music by Heine) or even Blake.

*L'enfance du Christ* (1850–54) shows the same mixture of dramatic action and philosophic reflection as *La damnation de Faust*, though Berlioz still refrained from calling it an oratorio. It is constructed in three parts, 'Le




*11. Autograph MS of the passage containing the beginning of the idée fixe from Berlioz's 'Symphonie fantastique', composed 1830 (F-Pn 1.118, f.11r)*

songe d'Hérode', 'La fuite en Egypte' and 'L'arrivée à Saïs', the second of which was composed first. Like *La damnation de Faust*, the score contains stage directions to explain (to the imagination) the movement of events. The third part, with the Ishmaelites' welcome of the holy family, is the most immediately theatrical. In the first part Berlioz's concern was for the tormented soul of Herod, disturbed in his dreams yet at the mercy of his soothsayers; then, with a clear change of mood, the listener is taken to Mary and Joseph in Bethlehem and the angels' warning. The second part is seen largely through the eyes of the narrator, with instrumental music in the overture setting the tone and distancing the action. At the end, when the Saviour has found repose, the music draws away from the portrayal of action to a serenely contemplative farewell, 'O mon âme', the nearest Berlioz ever came to a devoutly Christian mode of expression.

Perhaps these dramatic choral works would never have existed if Berlioz had won early success and acceptance in opera. Yet they constitute a heterogeneous genre entirely characteristic of his faith in expressive truth as superior to consistency of method. They left their mark, too, on the dramatic style of *Les Troyens* into which his symphonic, choral and dramatic impulses were then all compulsively channelled.

12. Other choral works. Berlioz was not an orthodox Christian, yet he set sacred texts with a strong personal vision that has deep religious roots. The *Messe solennelle* of 1824 was partially modelled on the masses of Cherubini and Le Sueur, but Berlioz's distinctive tone is already marked, especially in the forceful close of the Kyrie, the closing 'Domine salvum', and the powerful 'Resurrexit'. Although Berlioz turned against the work after its second performance in 1827 and claimed to have destroyed it, it was discovered in an Antwerp church in 1992, revealing that many later works, including the *Symphonie fantastique*, the Requiem and the Te Deum,



*12. Frontispiece to the first edition of the full score of Berlioz's 'La Damnation de Faust' (Paris: S. Richault, 1854); lithograph by Frédéric Sorrieu*

borrowed or adapted passages from it. The Requiem (1837) and the *Te Deum* (1849) form a pair of monumental sacred works that exploit Berlioz's sense of numinous space on a grand scale. Space and direction are essential elements in both. In the Requiem the large orchestra is supplemented by eight pairs of timpani and four groups of additional brass placed at the four corners of chorus and orchestra. These large forces are used for the 'Tuba mirum', where Berlioz's vision of the Last Judgment is realized with overwhelming vividness and force, and there is no doubt that the music requires a building (such as the church of Les Invalides, for which it was composed) that can do justice to its sonority. This broad ceremonial style was a legacy from the outdoor music of the French Revolution, when immense forces of wind and percussion were assembled for public occasions; yet Berlioz was careful to contrast the great with the small. The 'Quid sum miser' and the 'Quaerens me' form a strikingly restrained contrast with the outbursts on either side of them. The Offertorium, adapted from the Kyrie of the 1824 Mass, is written in a subdued contrapuntal style, with the chorus intoning two alternating notes over a winding orchestral accompaniment. The Sanctus is a trifle worldly in its sweetness, and the 'Hostias' exploits the extraordinary sonority of high flutes and low trombones in combination. The Requiem is expressive without being theatrical, solemn without being sanctimonious. It marks an extreme point in his music, where Shakespearean and literary ideas have no place; all is subsumed in a vision of humanity in collective obeisance to the presence of God.

The feeling for space in the *Te Deum* is expressed by the contrast of the organ with the orchestra and chorus. The organ should be at a distance from the rest and is not often heard simultaneously with them; the opening chords particularly exploit the directional idea. There are parts for two choruses and an extra body of 600 children's voices, in a manner similar to the ripieno line in the opening chorus of Bach's *St Matthew Passion*. Counterpoint again plays an important part in the formulation of the style. The 'Dignare' is constructed on a highly original device of moving the bass line through a succession of pedals, a 3rd apart, and Berlioz's technique of harmonic variation is much in evidence. The full forces produce moments of great dynamic impact, especially in the 'Tibi omnes' at the conclusion of each of three verses, and in the 'Judex crederis', described by Berlioz as 'Babylonian, Ninevitish', perhaps the most immense movement of his entire output: climax breaks over climax like an unending sea. The last movement is an orchestral march for the presentation of the colours, enacted at St Eustache in

1855, and an additional movement, never used by Berlioz, is a 'Prélude' designed for military occasions only. A tenor soloist sings in the 'Te ergo quaesumus', a movement retrieved from the Agnus Dei of the 1824 Mass.

There are other choral works in which the same monumental style is applied on a narrower scale, for example the *Hymne à la France* (1844) and *L'impériale* (1854) whose titles betray their patriotic origins. The *Chant sacré* (1829) and the *Méditation religieuse* (1831), both settings of Thomas Moore, can be coupled as contemplative works, short but broad in style. The *Scène héroïque*(1825–6) and *Le cinq mai* (1835) are more narrative, like dramatic cantatas. *Sara la baigneuse*, to a text by Victor Hugo, especially in its version for three separate choruses and small orchestra, is exquisitely poetic, one of Berlioz's most delicate and refined compositions. A number of choral works were composed with piano accompaniment, and the best of these are *Le ballet des ombres* (1828), a remarkably daring evocation of nocturnal spirits, and the *Chant guerrier* and the *Chanson à boire*, both in the *Irlande* collection of 1829, both exploiting expressive contrast as an element of form.

13. SONGS. Some of Berlioz's pieces, for example *Hélène* or *Sara la baigneuse*, exist in versions for four voices with accompaniment. There are songs for two or for three voices, so that the same phenomenon of a continuum between genres can be observed between choral music and songs. *La belle voyageuse* is a solo song with piano or orchestra, or a chorus for women's voices and orchestra; *La mort d'Ophélie* is a solo song with piano or for women's chorus with either piano or orchestral accompaniment. Berlioz made adaptations according to need wherever the expressive content of the piece allowed. A number of songs were orchestrated, and some, like *Zaïde* and *Le chasseur danois*, came into being in both piano and orchestral versions at the same time.

As a songwriter Berlioz owed much to the tradition of the French *romance*, with which he was familiar from childhood, and many of his earliest compositions were in this mould. It is interesting to see how *La captive*, composed in Italy in 1832, was originally a strophic song relying on an exquisitely shaped melody, but was later revised by Berlioz into a through-composed song with orchestral accompaniment, a fully elaborated work in his most expressive style. Even as late as 1850 he was publishing songs like *Le matin* and *Petit oiseau* (two settings of the same text) in an unambitious form with simple piano accompaniment. One of his highest achievements in song is the *Elégie en prose*, the last of the *Irlande* set of 1829, a fervent outpouring of Romantic feeling. Berlioz wrote of it: 'I think I have rarely found a melody of such truth and poignancy, steeped in such a surge of sombre harmony'. But this is overshadowed by the *Nuits d'été* of 1840–41, six settings of poems by Gautier, originally composed for single voice with piano, but orchestrated with some transpositions for different voices in 1856. One should be wary of treating the set as a strict cycle and Berlioz never performed it as such, but it has a wholeness of mood and feeling and a satisfying emotional balance. The outgoing mood of *Villanelle* and *L'île inconnue* frame more sombre reflections on disappointed love, the longing of *Absence* and the icy serenity of *Au cimetière*. The orchestral versions are executed with supreme skill, with light yet richly coloured textures throughout.

14. ORCHESTRAL MUSIC. Besides the symphonies, Berlioz's orchestral output included five concert overtures that reflected Beethoven's and Mendelssohn's treatment of the overture as an independent form. *Waverley* (1828) and *Rob-Roy* (1831) are based on Scott novels without any supposition that they preface an opera. In *Waverley* the contrast of slow introduction with vigorous Allegro is an illustration of the couplet:

> Dreams of love and Lady's charms
> Give place to honour and to arms.

It is one of the few works where Berlioz shows any affinity with the Italian style, but it is also experimental in feeling, especially at the beginning of the coda. *Rob-Roy* was rejected by the composer as 'long and diffuse', which is a fair summary, and two themes were re-used in *Harold en Italie*. *Le roi Lear*, composed just before it, displays, in contrast, great concentration of energy; it is not a retelling of the play but a general representation of its mood, with events and characters worked into a logical musical sequence. Its composition was a spontaneous response to first reading the play and has some of the energetic turbulence of the first movement of the *Symphonie fantastique*. The overture to *Benvenuto Cellini* established a formal pattern of brief allegro before a slow section returning to the main allegro, and Berlioz used this in all his subsequent overtures, *Le carnaval romain*, *Le corsaire* and *Béatrice et Bénédict*. *Le carnaval romain* is perhaps Berlioz's most extrovert and brilliant orchestral work, whose pace and glitter have long established it as a favourite concert showpiece. *Le corsaire* has a similar swiftness and brilliance, and a beautifully expressive slow section recalled, at fast tempo, in the Allegro. The music spells out the atmosphere and associations of the sea, in particular the Mediterranean, which provided Berlioz's first experience of wind and rigging in combat.

The *Marche funèbre pour la dernière scène d'Hamlet* is a neglected work, but one of his finest. There is a part for wordless chorus intoning a lugubrious 'Ah!' from time to time, but the burden of a long relentless climax is carried by an orchestral ostinato and a melody of hollow solemnity, the feeling so clearly and so often inspired in Berlioz by his experience of the play. The closing pages, where he used chromatic harmony to fine effect, are as affecting as Dido's final scene in *Les Troyens* and seem to have been conceived on an equivalently broad scale.

Another solitary orchestral work is *Rêverie et caprice* for solo violin with piano or orchestral accompaniment; its restless movement, alternating rapidly between slow and fast tempos, is explained by its origin as a solo air from *Benvenuto Cellini*, but it is hardly satisfactory as a violin showpiece and has too fragmentary a construction to be convincing as instrumental music.

15. OTHER WORKS. Only with Berlioz's attitude to the mixing of opposites could a work like *Lélio* have come into being, for its six musical numbers are, if seen as separate entities, wholly diverse in subject and treatment. Yet the whole is given a sense of order by its literary format and by the vivid links with Berlioz's personal life in each movement. Originally entitled *Le retour à la vie* in 1831, it was a pendant to the *Symphonie fantastique*, a further episode in an artist's life, showing how he comes to terms with life after an overwhelming traumatic experience, largely through the healing power of music and of creative fantasy. The *idée fixe* is also used to recall the symphony at crucial points. Most of the music of

*Lélio* had existed before; for example, the 'Chant de bonheur' and 'La harpe éolienne' are revised from *La mort d'Orphée*, the Prix de Rome cantata of 1827. The *Tempest*fantasy was incorporated unchanged. The relevance of each movement is made plain in the monologues between them, summarizing Berlioz's obsessions with Shakespeare, especially *Hamlet*, with brigands as a symbol of the free life, with passionate identification of self with others; these give it, quite apart from its unusually heterogeneous musical form, a unique place in the territory occupied by both literature and music.

Berlioz assembled other miscellanies with looser internal associations. There are the nine Moore settings of *Irlande* and the six Gautier settings of *Les nuits d'été*. Two *Hamlet*pieces and one Thomas Moore setting were grouped as *Tristia* for publication in 1850. Other groupings, largely for publisher's convenience, were *Feuillets d'album*, *Vox populi* and *Fleurs des landes*.

Three of the *Lélio* pieces were derived from Prix de Rome cantatas, of which Berlioz wrote four. The best of these are the first and third. *La mort d'Orphée*, of 1827, contains a bold Bacchanale and an affecting 'Tableau musical' at the end. The more conventional *Herminie*, of 1828, won second prize. *Cléopâtre*, of 1829, is startlingly dramatic with clear adumbrations of Berlioz's later tragic heroines, Juliet, Cassandra and Dido. The invocation, where she addresses the spirits of the Pharaohs, is magnificent. When re-used in *Lélio*, Berlioz's description of it was: 'Sombre orchestration, broad, sinister harmony, lugubrious melody... a great voice breathing a menacing lament in the mysterious stillness of the night'. The fourth cantata, *La mort de Sardanapale*, is mostly lost.

16. Musical style. Berlioz's style is one of the most idiosyncratic of the 19th century. It is quickly recognizable and has been as much reviled by his critics as vaunted by his partisans. It is true that its characteristics do not always take immediate effect and that a familiarity with his music is often regarded as essential to its understanding. For a long time the inaccessibility of many of his scores produced a correspondingly hesitant public response, but the higher standing now enjoyed by Berlioz's music is reinforced and consolidated by its wider circulation. Opinions vary widely over the relative parts played in Berlioz's style by technique and inspiration. That he was subject to inspiration in truly Romantic fashion has never been denied, but this created the extraordinary belief that he had no technique and composed in a kind of blind fury. The truth is that Berlioz's music would be worthless with neither inspiration nor technique and that its mastery is due to an abundant provision of both. Both were of an unconventional kind; neither can be overlooked or denigrated for the advantage of the other. Certain elements of Berlioz's style call for separate discussion.

Berlioz's claim to be an inspired and natural melodist is irrefutable. Few of his melodies fall into regular phrase lengths, and when they do, as in the second subject of *Les francs-juges* overture or in the *idée fixe* of *Harold en Italie*, they sound uncharacteristic. He found the regular balance of four- and eight-bar phrases uncongenial and spoke naturally in a kind of flexible musical prose, with surprise and contour important elements. His melodies sometimes expand to great length as at the opening of the *Symphonie funèbre et triomphale*, or fill out a whole musical movement in one long arch, as in Aeneas's 'Ah! quand viendra l'instant des suprêmes adieux', where internal repetition is minimal. The *idée fixe* of the *Symphonie fantastique* is well known for its expansive length. Much of Berlioz's melodic strength is built on small chromatic inflections, especially when an otherwise diatonic melody is slightly coloured by a chromatic note (with an attendant harmonic surprise). He was fond, for example, of falling chromatically from the 5th of the scale (G in the key of C), or falling chromatically downwards towards the 5th, so that using A♭, often in alternation with A♮, in C major or C minor is a recurrent fingerprint. The flattened 6th, especially in a major context, introduces a feeling of melancholy or loneliness, and a number of movements end with this almost unresolved hovering over the dominant note. The opening melody of *La damnation de Faust* offers a fine example of Berlioz's flattened 6th. There is an occasional modal touch in his melodies, especially in *L'enfance du Christ*, but he eschewed the folk idiom altogether. The sharpened 4th in the melody of *Le roi de Thulé* is a deliberately sophisticated attempt to portray Marguerite's naive nature, not the adoption of a naive style of his own.

Berlioz's harmony has been greatly abused by those who have sought either a Brahmsian orderliness or a Lisztian spirit of adventure. By the standards of Chopin and Liszt the actual vocabulary of his harmony is restrained and there are few instances of enriched chromatic harmony. Berlioz was for the most part content with the harmonic vocabulary of Gluck and Beethoven, but he differed from most of his contemporaries in seeing harmony as an expressive rather than functional element. Chords do not lead one into another with inexorable cadential progress. They play their part one by one and become altered, when alteration is necessary, by the replacement of any or all of their notes. The element of surprise is intrinsic, for it is frequently the unexpected note of a chord that alters, and despite Berlioz's avowed dislike of enharmonic change he used it constantly. He similarly disliked accented appoggiaturas for creating new harmony, though many are to be found in his music. Diminished 7ths and kindred secondary 7th chords are much used, but generally without tonal pull. The suggestion that his harmonic thinking was derived from his study of the guitar has too weak a technical basis to be convincing.

A characteristic sonority is the grouping of upper parts as high as possible with the bass line isolated at a distance from them; at such times the strong melodic role of the bass line becomes evident. Much has been said about Berlioz's 'false' basses and his love of root positions, both of which are clear misrepresentations. A root position is sometimes disturbing when it anticipates a cadence on to the same root, but Berlioz preferred a smooth, often stepwise, movement to the striding pattern of a functional bass. The bass line is in free counterpoint with the upper line, with harmonic filling.

The free contrapuntal relationship of parts, especially the upper and lower parts of a texture, is an essential element of Berlioz's style. His mature style exhibits plainly his distaste for 'tune with accompaniment', a mannerism associated by him with Italian opera and only used for special purposes, for example 'Un bal' in the *Symphonie fantastique*or Teresa's cavatina in *Benvenuto Cellini*. Contrapuntal textures are often an extension of orchestral textures, with layers seen in both contrapuntal and colouristic relationship to one another.

Berlioz regarded strict contrapuntal forms as mechanistic and inexpressive. He parodied the Handel–Cherubini style of fugue in *La damnation de Faust* and *Béatrice et*

*Bénédict.* On the other hand fugato occurs repeatedly, generally to fine expressive and formal effect. There are choral fugues in the *Messe solennelle*, the Requiem and the *Te Deum*, whose 'Judex crederis' exhibits a type of fugue learnt from his teacher Reicha: the entries are successively one semitone higher. 'Châtiment effroyable' in Act 1 of *Les Troyens* has the entries successively one tone lower. Berlioz's orchestral fugatos range widely, from the turbulent effect of the 'Ronde du sabbat' in the *Symphonie fantastique* and the middle section of *Le carnaval romain* to the wonderfully atmospheric fugal openings of the first and second parts of *La damnation de Faust* or the 'Chasse royale et orage' in *Les Troyens*, whose fugal beginning is concealed in delicate harmony. Fugato is used to express strife in *Roméo et Juliette* and the streets of Jerusalem at night in *L'enfance du Christ*, and for a host of other purposes elsewhere. Canon and inversion are rare.

One type of contrapuntal treatment appealed greatly to Berlioz and this he called the 'réunion de deux thèmes' where two separate themes are heard first separately and then in combination. There are fine examples in the finale of the *Symphonie fantastique*, where the 'Ronde du sabbat' is combined with the *Dies irae*; in *Harold en Italie*; in the 'Fête chez Capulet' of *Roméo et Juliette*; in the overture to *Benvenuto Cellini*; in Act 4 of *Les Troyens*, and elsewhere. The chorus of soldiers and students in *La damnation de Faust* is brilliantly effective, for the soldiers sing in B♭ major, in 6/8, and in French, while the students' song is in D minor, 2/4, and in Latin. At the opening of the carnival in *Benvenuto Cellini* Berlioz superimposed three separate elements, all distinct in character; this technique is a clear example of his belief in the combination of opposites and the mingling of diverse genres in a single work.

The vitality of Berlioz's music owes much to the clarity and boldness of his rhythmic articulation. In the mid-1830s, especially in *Harold en Italie* and *Benvenuto Cellini*, he exploited experimental rhythms, not just unusual time signatures but also superimpositions of different rhythms. Fieramosca's air in *Benvenuto Cellini* is an exercise in shifting time signatures. The 'Danse cabalistique' in *L'enfance du Christ* is in 7/4, the 'Combat de ceste' in *Les Troyens* in 5/8. Berlioz did not succumb to the universal passion for triple metres, which his generation suffered, despite his recurrent fondness for 3/4 for music of tenderness or longing. He felt strongly that rhythm was inadequately studied by both composers and performers. As a conductor, too, he was noted for his rhythmic precision.

17. ORCHESTRATION. Berlioz's reputation has long rested on his supreme skill as an orchestrator, sometimes at the expense of his other gifts. Instrumental colour is a fundamental element of his music, for he was no pianist and never thought of sound, as Chopin and Brahms did, through the filter of the piano. But he played no orchestral instrument either (having abandoned the flute) and had to learn this art by studying textbooks, tutors, the instruments themselves, the scores of other composers, and by befriending players. Kastner's orchestration treatise of 1837 is the main significant predecessor to Berlioz's own, published in 1844 with a second edition in 1855. For Berlioz it was a sin to neglect the possibilities of orchestral instruments or to use them in unsuitable combinations. He was particularly anxious to use new instruments and took a close interest in Adolphe Sax's work. Instruments that had previously been used for special purposes he introduced into his normal requirements: the harp, for example, and the english horn are found in most of his scores; he was one of the first to write for the bass clarinet, the valve trumpet and the saxhorn; he made a special arrangement for the newly invented saxophone in 1844 and called for tuned cymbals in *Roméo et Juliette*; he required a piano, with two players, in the 'Tempest' fantasy in *Lélio*; there is a Turkish crescent in the *Grande symphonie funèbre et triomphale* and an antique sistrum in *Les Troyens*.

But it is not the novelty of the instruments themselves that mark out Berlioz's orchestration so much as his skill in using them. Sometimes one instrument is used for a solo of striking fitness, for example the viola in *Harold en Italie* or the english horn in Marguerite's *romance* in *La damnation de Faust*. More often it is in combining and contrasting instruments that his judgment is most acute and inventive, especially in his use of wind. He wrote for woodwind in layers more often than in solos, and he liked the sound of wind chattering on repeated notes. Consider the 'Menuet des follets' in *La damnation de Faust* where the banks of woodwind give a splendidly rich effect followed by the darting brilliance of the two piccolos; in contrast there is the sombre colour of Romeo's arrival at the Capulets' vault, or of the 'Choeur d'ombres' in *Lélio*. Brass can be solemn or brazen; the 'Marche au supplice' in the *Symphonie fantastique* is a defiantly modern use of brass. Trombones introduce Mephistopheles with three flashing chords or support the gloomy doubts of Narbal in *Les Troyens*. With a hiss of cymbals, *pianissimo*, they mark the entry of the Cardinal in *Benvenuto Cellini* and the blessing of little Astyanax by Priam in *Les Troyens*.

There are innumerable instances of felicitous orchestral colour in Berlioz's music, and the delicacy of his use of *pianissimo* (as in the Queen Mab scherzo) is as memorable as the force of his immense sounds (as in the Requiem or the *Te Deum*). Yet he could also miscalculate, and there are occasions when the correct balance is extremely difficult to achieve, or when acoustics hinder the proper realization of a novel idea. In the latter category must be placed the trombone and flute chords in the Requiem and the timpani chords in the *Symphonie fantastique* and the Requiem, effective though they are from the expressive point of view. The influence of his orchestration has been immense, directly upon Liszt, Wagner, the Russians, Strauss and Mahler, but more profoundly by his emancipation of the procedure of orchestration. For Berlioz it was intrinsic to composition, not something applied to finished music. Berlioz also disregarded the 18th-century conception of orchestration as similar to part-writing for voices; in his hands timbre became something that could be used in free combinations as an artist might use his palette, without bowing to the demands of line, and this leads to the rich orchestral resource of Debussy and Ravel.

18. OTHER STYLISTIC ASPECTS. A related element of Berlioz's style is his care for the spatial distribution of sound. He felt strongly that music should be fitted to the building in which it is heard and he severely castigated the sound of noisy orchestras in small theatres. His scores, especially *Roméo et Juliette*, are filled with directions for the placing of players and singers. He was fond of offstage music, not only in the operas, but in the symphonies too: the shepherd's pipe is heard offstage in the *Symphonie fantastique*, the pilgrim's march is heard *au lointain* at the end of *Harold en Italie*; in *L'enfance du Christ* the

angels are in a neighbouring room whose door is gradually closed.

The Requiem is the grandest example of wide orchestral distribution and both the *Te Deum* and the *Symphonie funèbre et triomphale* exploit the distinct separation of parts of the orchestra. At the beginning of Act 1 of *Benvenuto Cellini* and Act 2 of *Béatrice et Bénédict* a great deal happens offstage, and the first-act finale of *Les Troyens* is constructed on an elaborate panoply of three offstage groups carefully scored to suggest the approach and passing of the Wooden Horse into the city. The offstage trumpets and drums in Marguerite's *romance* in *La damnation de Faust* simultaneously exploit their separateness in space and their total distinctness in musical language, diversity doubly expressed in both spatial and musical terms.

In matters of form Berlioz never subscribed to rigid procedures and paid only lip service to such inherited patterns as sonata form. Intuition and expression were allowed to dominate expectation and rule. Thematic development is abundant but irregular, tonal balance is felt rather than preordained. Large-scale tonal designs are not easy to discern; indeed there is no reason to expect them. Two movements in *Les Troyens*, Andromache's scene in Act 1 and the Sentinels' scene in Act 5, do not end in the key in which they began, although they are musically self-contained; a similar case is the *Symphonie funèbre et triomphale.*

The dominant does not necessarily play its classical role as antithesis to the tonic, and the notion of a 'second subject' in the symphonies is not always applicable. Development for its own sake, as a purely musical procedure, he avoided; he preferred to throw the weight of a movement on to the coda, or sometimes on to a series of codas of cumulative impact, and the sense of climax and closure is always strong. There are few musical forms as satisfying musically or emotionally as the 'Chasse royale et orage' (from *Les Troyens*), yet apart from its return to C major, where it began, its tonal scheme is free and unfettered by pre-set schemes. Modulation in Berlioz's music is always fluid. Mediant relationships of every kind abound, so do Neapolitan and closer tonal shifts, made possible by his open attitude to the directional sense of harmony.

Two structural techniques should be mentioned. Berlioz contributed much to the then current desire to relate movements to each other by thematic, dramatic and other means. Thematic transformation is clearly seen in the *idée fixe* of the *Symphonie fantastique*, and in the treatment of many themes in *La damnation de Faust* and *Les Troyens*. To change the significance and colour of a theme by adjusting its pace, pitch, metre or orchestration, was a technique Berlioz applied with great subtlety, as for example in the opening of Act 4 of *Les Troyens* and the air of Narbal that follows. More personal to Berlioz is the device of harmonic variation, where a theme is presented against a series of different harmonies. The clearest example is the 'Tibi omnes' in the *Te Deum*, where the three strophes have the melody presented in three guises.

Berlioz's use of programmes must be clearly understood as a natural outcome of his belief in the implicit kinship, identity even, of music and ideas. Since music was not autonomous, it must have equivalences and meanings in the world of action and imagination. In his mind music and literature were inextricably entwined, both expressions of the human soul. Poetry and literature often suggested music, music always suggested life and feeling.

It is thus absurd to speak, as many have, of Berlioz's 'reliance' on programmes, or of his use of them as propaganda. They are not there to serve the music as a means of making it more palatable or more intelligible. They are part of it; they too reflect the movement of the composer's mind. He did not write the programme of the *Symphonie fantastique* in order to make it more sensational – that was scarcely needed; he wrote it because he felt it as part of the impulse that brought the music to birth. His programmes have the same status as his vocal texts. Many, of course, are not so explicit; indeed a title often serves as the sole direction, but the title or the image is always there. In some cases, as in the death scene in *Roméo et Juliette* or the 'Chasse royale et orage' in *Les Troyens*, the action described by the music is continuous and precisely detailed.

A problem is presented by Berlioz's recurrent habit of self-borrowing, which generally arose from the desire to find better use for music first placed in an unsuitable, unfinished or unsuccessful setting. Generally there is no real conflict between the expressive purpose of one context and another, for it is clear that music of a given type can express many kinds of poetic or pictorial image and that therefore successive images may evoke or require the same music. The same image may likewise relate to more than one musical setting, although this is rarer. Self-borrowing is common because many of his ideas were unrealized, for a variety of reasons, and because he recognized the vitality of pieces that could otherwise be wasted. There is no evidence that when he was borrowing most heavily he was suffering any lack of fecundity, although the *Symphonie funèbre* came suspiciously close to a fallow period.

19. THE CRITIC. Berlioz's views were presented regularly to readers of the Paris press, and his literary output was immense. In addition to the *Traité d'instrumentation* and the *Voyage musical*, he published three collections of criticism: *Les soirées de l'orchestre* (1852), *Les grotesques de la musique* (1859) and *A travers chants* (1862). In his *feuilletons* he wrote of new operas and singers, many of them of staggering unimportance; his opinion on momentous occasions was of crucial interest, for example at the première of *Le prophète* in 1849. He reviewed most of the concerts of the Société des Concerts; he wrote of new instruments and musical gadgets, of his own impressions of music abroad, and of important musicians visiting France; he wrote biographical notices of Gluck, Beethoven, Spontini, Méhul and himself; he wrote fiction and fantasy, often with a critical purpose; he wrote serialized treatises on orchestration and conducting. There are, in short, few facets of musical practice of the time untouched in his *feuilletons*.

Inconsistencies and changes of opinion are to be found, as one would expect over 30 years; but in general Berlioz's opinions are trenchant and clearly expressed. He loathed the easy success of second-rate musicians with no personality and a borrowed style, and he fought endlessly against backstage politics that placed graft above art. His admiration for the greatest masters, especially Gluck and Beethoven, is a leitmotif of almost wearying persistence, and with secondary masters, such as Rossini, Meyerbeer and Halévy, he was carefully discriminating, separating the good from the bad. He greeted Glinka and Bizet with prophetic enthusiasm, yet Wagner ultimately taxed his deep-rooted beliefs beyond the boundaries of acceptance. The *Tristan* prelude had, for him, 'no other theme than a

sort of chromatic sigh'. It was 'full of dissonant chords, the harshness of which is intensified by modifications of the real notes of the harmony'; he acknowledged Wagner as a powerful new voice, but one that was speaking a language he no longer understood, and leading the next generation away from the highest reaches of the art.

Berlioz was one of the first to enunciate a critical standpoint that is now a commonplace but was then startlingly new: that music should be enshrined in the form in which it was written and not brought up to date. He attacked Fétis and Habeneck for their 'corrections' of Beethoven, and repudiated singers who added ornamentation and 'improvements' to the vocal lines of Gluck and Mozart. For Berlioz the composer's utterance had a sanctity that raised it above the tampering of mere performers. That is not to say that he only accepted whole performances, for his concert programmes were full of extracts, as was the custom of the day, but the principle of respecting a composer's own directions had his constant support. Castil-Blaze's travesties of Mozart and Weber appalled him, and it was an ironic twist that exposed him to the criticism of having mutilated Weber's *Der Freischütz* when he had set the recitatives to music in order to prevent the Opéra from mutilating it any more. A series of sarcastic directions in the autograph of *Les Troyens* permits cuts to be made when circumstances render them necessary; a footnote in *Roméo et Juliette* advises suppression of the more demanding sections when the audience is not sufficiently attuned to the composer's purpose.

Berlioz's battles as a critic were not fought just to expound his points of view. They were intimately related to the more serious struggle for recognition as a composer. If his readers could be persuaded to recognize the good and the beautiful in Gluck, Spontini and any modern composer, so they might turn more sympathetically to his own music. But the strategy failed and his journalism was seen more and more as an independent professional activity, executed with extreme flair and wit, but in fact making his stature as a composer all the harder to establish.

20. Standing and research. Berlioz belongs to a tradition, yet he is an isolated figure. Since the music on which he based his style is still little known, he has been regarded too simply as a wholly unprecedented phenomenon in French music. From his predecessors he inherited a basic language and certain mannerisms, for example dramatic recitative gestures from Spontini and a taste for plain melody from Gluck. Méhul's raw vigour is to be seen echoed in Berlioz's early music, and Le Sueur's passionate search for new modes of expression, by using lengthy descriptions or unusual instrumental effects, left a clear mark. The grandiose music of the French Revolution, especially such pieces as the *Marche lugubre* of Gossec, is carried on in Berlioz's monumental style. He learnt much from Weber and Beethoven and a little, despite himself, from Rossini; his contemporaries on the whole did not influence him greatly. The shape and pulse of his themes and their treatment, his sense of colour and contrast, the urgent flux of passion and the immense expressive variety of his music: these were all new. No other French composer of his time had the imagination or the genius to grasp the Berliozian manner, which was in any case too personal to permit easy imitation. German composers, like Schumann, admired his music but spoke a different language. Mendelssohn admired him as a man, but disliked his music.

Berlioz's influence was most obviously shown (to the point of imitation) by such minor figures as David and Reyer in France and Cornelius in Germany. The latter's *Barbier von Bagdad* is full of homage to *Benvenuto Cellini*. More important was the fertilization of Liszt's music, shown especially in the symphonic poems, a debt Liszt was glad to acknowledge. Wagner stands clearly in line, yet though he adapted a number of felicitous inventions from Berlioz and can be shown to have learnt much from him, his fundamental outlook was too different and too all-embracing to be regarded as an offshoot of Berlioz's Romanticism in particular.

The Russians adopted Berliozian ideas with enthusiasm, especially Balakirev, whose plan for a *Manfred* symphony, intentionally modelled on *Harold en Italie*, was taken up by Tchaikovsky. Rimsky-Korsakov's *Antar* and many other poematic symphonies show a debt to Berlioz. Strauss showed it, too, in *Aus Italien* and especially *Don Quixote*.

In France Berlioz's style is heard occasionally in Saint-Saëns and Massenet. Debussy and Ravel repudiated him on technical grounds, although more sympathetic attitudes have been voiced by Milhaud and Messiaen. In sum, it is a sorry tale of rejection and isolation. Berlioz has inspired many by the sincerity and energy of his music, but in his lifetime the opportunity of absorbing even part of an idiosyncratic style was missed. As an idealist he had much to offer to artists of any milieu, and history has forced one to recognize him for what he was and what he did rather than for where he stood in relation to others. This may ultimately prove a blessing.

Much was written on Berlioz in his lifetime, but the first full-length biographies were written by Jullien and Hippeau in the 1880s. The centenary of 1903 coincided with a wave of Berliozian study that produced the Breitkopf & Härtel collected edition, Adolphe Boschot's three-volume biography and a wide range of special studies by Prod'homme and Tiersot, who also published three volumes of correspondence.

The greatest resurgence of interest was later in the century, assisted particularly by recordings, by Barzun's two-volume study of 1950, and by the London revival of *Les Troyens* in 1957. The 1969 centenary created a wider familiarity with the music, especially *Les Troyens*, which was finally performed, published and recorded in full for the first time. New complete editions of the music, the literary works and the correspondence are all now in progress, so that by the 2003 bicentenary of his birth a full and fair presentation of Berlioz's life and work may eventually atone for many years of neglect and misunderstanding.

WORKS

Editions: *H. Berlioz: Werke*, ed. C. Malherbe and F. Weingarten (Leipzig, 1900–10) [B&H]
*New Berlioz Edition*, general ed. H. Macdonald (Kassel, 1967–) [NBE]
Catalogue: *Catalogue of the works of Hector Berlioz*, ed. D.K. Holoman (Kassel, 1987) [H]

OPERAS

| Op. | Title | Genre, acts | Libretto | Composed | First performance | Sources | B&H NBE | H |
|---|---|---|---|---|---|---|---|---|
| | Estelle et Némorin | op | H.-C. Gerono, after Florian | 1823 | | | | 17 |
| *Remarks*: lost | | | | | | | | |
| | Les francs-juges | drame lyrique, 3 | H. Ferrand | 1825–6 | unperf. | frags., *F-Pn**, lib. *Pc*, ov. (Paris, 1836) | ov., iv; 4 | 23 |
| *Remarks*: rev. 1829; portions adopted for 1833 as *Le cri de guerre du Brisgau* (1, T. Gounet); 5 complete movts extant | | | | | | | | |
| 23 | Benvenuto Cellini | opéra semi-seria, 2 | L. de Wailly, A. Barbier and A. de Vigny | 1836–8 | Paris, Opéra, 10 Sept 1838 | *Pc**, excerpts (Paris, 1839), vs (Brunswick, 1856) | ov., v; 1a–d | 76 |
| *Remarks*: rev. version, in 3 acts, Weimar, 17 Nov 1852 | | | | | | | | |
| | La nonne sanglante | op, 5 | E. Scribe, after M.G. Lewis: *The Monk* | 1841–7 | unperf. | frags. *Pn** | –; 4 | 91 |
| *Remarks*: inc. | | | | | | | | |
| | Les Troyens | op, 5 | Berlioz, after Virgil, *The Aeneid* | 1856–8 | Les Troyens à Carthage, Paris, Théâtre Lyrique, 4 Nov 1863; complete, Karlsruhe, 6–7 Dec 1890 | *Pc**, vs (Paris, 1863) | –; 2a–c | 133 |
| *Remarks*: divided into *La prise de Troie* and *Les Troyens à Carthage*(with prol.), 1863 | | | | | | | | |
| | Béatrice et Bénédict | oc, 2 | Berlioz, after Shakespeare: *Much Ado about Nothing* | 1860–62 | Baden-Baden, Stadt, 9 Aug 1862 | *Pc**, vs (Paris, 1863) | xix–xx; 3 | 138 |

SYMPHONIES

| Op. | Title and genre | Text | Forces | Composed | Published | Remarks | B&H | NBE | H |
|---|---|---|---|---|---|---|---|---|---|
| 14 | Symphonie fantastique: épisode de la vie d'un artiste | | orch | 1830 | 1845 | | i | 16 | 48 |
| 16 | Harold en Italie, symphonie en 4 parties | | va, orch | 1834 | 1848 | | ii | 17 | 68 |
| 17 | Roméo et Juliette, symphonie dramatique | E. Deschamps, after Shakespeare | A, T, B, STBSTB, orch | 1839 | 1847 | | iii | 18 | 79 |
| 15 | Grande symphonie funèbre et triomphale | A. Deschamps | military band, str and SSTTBB ad lib | 1840 | 1843 | | i | 19 | 80 |
| | | | | | | Last movt arr. Mez/T, vv, pf, 1848 as L'apothéose | xvi | 14 | |

OTHER ORCHESTRAL

| Op. | Title and genre | Composed | Published | Remarks | B&H | NBE | H |
|---|---|---|---|---|---|---|---|
| 1 | Waverley, grande ouverture | 1827–8 | 1839 | | iv | 20 | 26 |
| 4 | Le roi Lear, grande ouverture | 1831 | 1840 | | iv | 20 | 53 |
| — | Intrata di Rob-Roy Macgregor | 1831 | 1900 | perf. 1833, withdrawn | iv | 20 | 54 |
| 8 | Rêverie et caprice, romance | 1841 | 1841 | for vn, orch/pf; arr. from air composed for Benvenuto Cellini | vi | 21 | 88 |
| 9 | Le carnaval romain, ouverture caractéristique | 1844 | 1844 | on material from Benvenuto Cellini | v | 20 | 95 |
| 21 | Le corsaire, ouverture | 1844 | 1852 | orig. title La tour de Nice; 2nd title Le corsaire rouge; rev. before 1852 | v | 20 | 101 |
| — | Marche troyenne | 1864 | 1865 | arr. from Act 1 of Les Troyens | vi | 21 | 133B |

CHORAL WORKS

| Op. | Title and genre | Text | Forces | Composed | Published | Remarks | B&H | NBE | H |
|---|---|---|---|---|---|---|---|---|---|
| — | Messe solennelle | | S, T, B, STTB, orch | 1824 | 1994 | withdrawn 1827, rediscovered 1992 | - | 23 | 20A |
| — | Resurrexit | | STTB, orch | 1824 | 1902 | arr. From Messe solennelle; rev. 1829, as Le jugement dernier; largely absorbed into Benvenuto Cellini, Grande messe des morts and Te Deum | vii | 12a | 20B |
| — | La révolution grecque, scène héroïque | Ferrand | B, B, SSSTTBB, orch | 1825–6 | 1903 | 2 sections rev. for vv, wind band, 1833 | x | 12a | 21A, B |
| — | La mort d'Orphée, monologue et bacchanale | H.-M. Berton | T, SSSS, orch | 1827 | 1930 | Prix de Rome cant. | — | 6 | 25 |
| 2 | Le ballet des ombres, ronde nocturne | A. Duboys, after J.G. Herder | STTBB, pf | 1828 | 1829 | withdrawn by Berlioz | xvi | 14 | 37 |
| 1 | Huit scènes de Faust | G. de Nerval, after J.W. von Goethe | | 1828–9 | 1829 | withdrawn by Berlioz; later used in La damnation de Faust | x | 5 | 33 |
| | 1 Chants de la fête de Pâques | | SSSSTTBB, orch | | | | | | |
| | 2 Paysans sous les tilleuls, danse et chant | | STTB, orch | | | | | | |
| | 3 Concert de sylphes | | S, S, A, T, Bar, B, orch | | | | | | |
| | 4 Écot de joyeux compagnons, histoire d'un rat | | B,TTBB, orch | | | | | | |
| | 5 Chanson de Méphistophélès, histoire d'une puce | | T,TTBB, orch | | | | | | |
| | 6 Le roi de Thulé, chanson gothique | | S, orch | | | also for 1v, pf | | | |
| | 7 Romance de Marguerite, choeur de soldats | | S, TTBB, orch | | | | | | |
| | 8 Sérénade de Méphistophélès | | T, gui | | | | | | |
| 2/3 | Chant guerrier | T. Gounet after T. Moore | T, TBB, pf | 1829 | 1830 | 9 mélodies (Irlande), no.3 | xvi | 14 | 41 |
| 2/5 | Chanson à boire | Gounet, after Moore | T, TTBB, pf | 1829 | 1830 | 9 mélodies (Irlande), no.5 | xvi | 14 | 43 |
| 2/6 | Chant sacré | Gounet, after Moore | T, SSTTBB, pf/ orch | 1829 | 1830 | 9 mélodies (Irlande), no.6; 2 versions; orchd 1843 | xiv, xvi | 12a, 14 | 44 |
| — | La mort de Sardanapale | J.-F. Gail | S, TTBB, orch | 1830 | — | Prix de Rome cant., mostly lost | — | 6 | 50 |
| 18/1 | Méditation religieuse | Berlioz, after L. Swanton Belloc's trans. of Moore | SSTTBB, orch | 1831 | 1852 | Tristia, no.1; orig. acc. 7 wind insts [lost] | xiv | 12b | 56 |
| 14bis | Lélio, ou Le retour à la vie, monodrame lyrique | Berlioz (except no.1) | | 1831–2 | 1855 | orig. title Le retour à la vie, mélologue en six parties; sequel to Symphonie fantastique; rev. 1854 | xiii | 7 | 55 |
| | 1 Le pêcheur (ballade) | A. Duboys, after Goethe | T, pf | | | adapted from song of ?1828 | | | |
| | 2 Choeur des ombres | | STB, orch | | | adapted from section of Cléopâtre | | | |
| | 3 Chanson de brigands | | B, TTBB, orch | | | adapted from lost Chanson de pirates, 1829 | | | |
| | 4 Chant de bonheur | | T, orch | | | adapted from La mort d'Orphée; also arr. T, pf | | | |

| Op. | Title and genre | Text | Forces | Composed | Published | Remarks | B&H | NBE | H |
|---|---|---|---|---|---|---|---|---|---|
| | 5 La harpe éolienne, souvenirs | | orch | | | adapted from La mort d'Orphée | | | |
| | 6 Fantaisie sur la Tempête de Shakespeare | | SSATT, orch | 1830 | | perf. 1830 as Ouverture pour la Tempête de Shakespeare | | | 52 |
| — | Quartetto e coro dei maggi | | SSTB, orch | 1832 | 1902 | possibly rev. of lost Marche religieuse des mages, 1828 | vii | 12a | 59 |
| 11 | Sara la baigneuse, ballade | V. Hugo | STBB, SA, TTBB, orch | 1834 | 1851 | rev. 1850 from lost orig. for TTBB/STTB, orch; also pubd for 2 vv, pf (1850) | xiv | 12a | 69 |
| 13/5 | Le chant des Bretons | A. Brizeux | TTBB, pf | 1835 | c1835 | rev. as Fleurs des landes, no.5 (1850); both versions also arr. T, pf; an arr. for vv, orch is doubtful authenticity | xvi | 14 | 71 |
| 6 | Le cinq mai, chant sur la mort de l'empereur Napoléon | P.J. de Béranger | B, SSTTBB, orch | 1835 | c1840 | refrain composed 1832 | xiii | 12a | 74 |
| 5 | Grande messe des morts (Requiem) | | T, SSTTBB, orch | 1837 | 1838 | rev. 1852, 1867 | vii | 9 | 75 |
| — | Choeur de 402 voix en langue celtique inconnue | Berlioz | SATB | 1843 | 1969 | albumleaf | — | 21 | 93 |
| 20/2 | Hymne à la France | Barbier | SSATTBB, orch | 1844 | 1850 | Vox populi, no.2 | xiv | 12b | 97 |
| 2/2 | Hélène, ballade | Gounet, after Moore | TTBB, orch | 1844 | 1903 | arr. of song orig. for 2vv | xiv | 12a | 40B |
| 18/3 | Marche funèbre pour la dernière scène d'Hamlet | | SATB, orch | 1844 | 1852 | Tristia, no.3 | vi | 12b | 103 |
| 24 | La damnation de Faust, légende dramatique | Nerval, A. Gandonnière and Berlioz, after Goethe | Mez, T, Bar, B, SSATTBB, orch | 1845–6 | 1854 | incorportating rev. versions of Huit scènes de Faust | xi–xii | 8a-b | 111 |
| 19/3 | Le chant des chemins der fer | J. Janin | T, SSTTBB, orch | 1846 | 1850 | Feuillets d'album, no.3 | xiv | 12b | 110 |
| 20/1 | La menace des Francs, marche et choeur | | T, T, B, B, SSTTBB, orch | 1848 or earlier | 1850 | Vox populi, no.1 | xiv, xvi | 12b | 117 |
| 18/2 | La mort d'Ophélie, ballade | E. Legouvé, after Shakespeare | SA, pf/orch | 1848 | 1852 | arr. from solo song; Tristia, no.2 | xiv, xvi | 12b | 92B |
| — | Prière du matin | A. de Lamartine | SS [children], pf | 1846 or earlier | 1848 | | xvi | 14 | 112 |
| 22 | Te Deum | | T, STB, STB, S [children], orch | 1849 | 1855 | | viii | 10 | 118 |
| 25 | L'enfance du Christ, trilogie sacrée | Berlioz | S, T, T, Bar, B, B, B, SATB, orch | 1850–54 | 1855 | | ix | 11 | 130 |
| | 1 Le songe d'Hérode | | | 1854 | | | | | |
| | 2 La fuite en Egypte | | | 1850 | 1852 | | | | |
| | 3 L'arrivée à Saïs | | | 1853–4 | | | | | |
| 2/4 | La belle voyageuse, ballade | Gounet, after Moore | SA, orch | 1851 | — | arr. of solo song | — | 13 | 42D |
| 26 | L'impériale, cant. | Lafont | SATB, SATB, orch | 1854 | 1856 | | xiii | 12b | 129 |
| | Hymne pour la consécration du nouveau tabernacle | J.H. Vries | SSATTBB, pf/org | 1859 | 1859 | | xvi | 14 | 135 |
| 28 | Le temple universel | J.F. Vaudin | TTBB, TTBB, org | 1861 | 1861 | rev. TTBB, unacc., 1867 | xvi | 14 | 137 |
| — | Veni creator, motet | | S, S, A, SSA, org ad lib | ? | between 1877 and 1888 | | vii | 14 | 141 |
| — | Tantum ergo | | S, S, A, SSA, org | ? | between 1877 and 1888 | | vii | 14 | 142 |

SOLO VOICE AND ORCHESTRA

| Op. | Title and genre | Text | Voice | Composed | Orchestrated | Published | Remarks | B&H | NBE | H |
|---|---|---|---|---|---|---|---|---|---|---|
| — | Herminie, scène lyrique | P.A. Vieillard | S | 1828 | | 1903 | Prix de Rome cant. | xv | 6 | 29 |
| — | La mort de Cléopâtre, scène lyrique | Vieillard | S | 1829 | | 1903 | Prix de Rome cantata | xv | 6 | 36 |
| 2/4 | La belle voyageuse, légende irlandaise | Gounet, after Moore | Mez | 1829 | 1842 | *c*1844 | orig. for Mez, pf | xv | 13 | 42C |
| 12 | La captive, orientale | Hugo | Mez/A | 1832 | 1848 | *c*1849 | orig. for S, pf, earlier orchestration, 1834, lost; this version exists in 2 keys | xv | 13 | 60E–F |
| 13/4 | Le jeune pâtre breton | Brizeux | Mez/T | 1833 | | 1839 | orig. version, lost, used in Le cri de guerre de Brisgau, 1833; rev. 1835 | xv | 13 | 65D |
| — | Aubade | A. de Musset | S/T | 1839 | ? | 1975 | arr. for 1v, 2 cornets, 4 hn of song for 1v, 2 hn, 1839 | — | 13 | 78 |
| 7 | Les nuits d'été | T. Gautier | | | | | orig. for Mez/T, pf | xv | 13 | 82–7 |
| | 1 Villanelle | | Mez/T | 1840–41 | 1856 | 1856 | | | | |
| | 2 Le spectre de la rose | | A | 1840 | 1855 or 1856 | 1856 | | | | |
| | 3 Sur les lagunes | | Mez/A/ Bar | 1840–41 | 1856 | 1856 | | | | |
| | 4 Absence | | Mez/T | 1840 | 1843 | 1843 | | | | |
| | 5 Au cimetière (clair de lune) | | T | 1840–41 | 1856 | 1856 | | | | |
| | 6 L'ile inconnue | | Mez/T | 1840–41 | 1856 | 1856 | | | | |
| | Le chasseur danois | A. De Leuven | B | 1845 | 1845 | 1903 | also for B, pf | xv | 13 | 104B |
| 19/1 | Zaïde, boléro | R. de Beauvoir | S | 1845 | 1845 | 1903 | also for S, pf [2 versions] | xv | 13 | 108B |

SONGS

| Op. | Title and genre | Text | Forces | Composed | Published | Remarks | B&H | NBE | H |
|---|---|---|---|---|---|---|---|---|---|
| — | Le dépit de la bergère, romance | Mme*** | 1v, pf | ?1818–22 | ?1819 | | xvii | 15 | 7 |
| — | Pleure, pauvre Colette, romance | M. Bourgerie | (S, S)/(TT), pf | ?1818–22 | 1822 | | xvi | 15 | 11 |
| — | Canon libre à la quinte | Bourgerie | A, Bar, pf | ?1818–22 | 1822 | | xvi | 15 | 14 |
| — | Le maure jaloux, romance | Florian | T, pf | ?1818–22 | 1822 | also entitled L'arabe jaloux | xvii | 15 | 9 |
| — | Amitié, reprends ton empire, romance et invocation | Florian | S, S, B, pf | ?1818–22 | 1823 | | xvi | 15 | 10 |
| — | Toi qui l'aimas, verse des pleurs, romance | Duboys | T, pf | ?1822–3 | 1823 | | xvii | 15 | 16 |
| — | Le montagnard exilé, chant élégiaque | Duboys | S, S, pf/harp | ?1822–3 | 1823 | | xvi | 15 | 15 |
| 1/6 | Le roi de Thulé, chanson gothique | Nerval, after Goethe | S, pf | 1828 | — | used in 8 scènes de Faust and La damnation de Faust | — | 15 | 33B |
| 14bis | Le pêcheur, ballade | Duboys, after Goethe | T, pf | ?1828 | 1833 | used in Le retour à la vie (Lélio) | xvii | 15 | 55 |
| 2/1 | Le coucher du soleil, rêverie | Gounet, after Moore | T, pf | 1829 | 1830 | 9 mélodies (Irlande), no.1 | xvii | 15 | 39 |
| 2/2 | Hélène, ballade | Gounet, after Moore | (S, S)/(T, B), pf | 1829 | 1830 | 9 mélodies (Irlande), no.2; later arr. TTBB, orch | xvi | 15 | 40 |

| Op. | Title and genre | Text | Forces | Composed | Published | Remarks | B&H | NBE | H |
|---|---|---|---|---|---|---|---|---|---|
| 2/4 | La belle voyageuse, ballade | Gounet, after Moore | Mez, pf | 1829 | 1830 | 9 mélodies (Irlande), no.4; later arr. TTBB, orch [lost], Mez, orch; later arr. SA, orch | xvii | 15 | 42A |
| 2/7 | L'origine de la harpe, ballade | Gounet, after Moore | S/T, pf | 1829 | 1830 | 9 mélodies (Irlande), no.7 | xvii | 15 | 45 |
| 2/8 | Adieu Bessy, romance anglaise et française | Gounet, after Moore | T, pf | 1829 | 1830 | 9 mélodies (Irlande), no.8; 2 versions | xvii | 15 | 46 |
| 2/9 | Elégie en prose | Louise Belloc, after Moore | T, pf | 1829 | 1830 | 9 mélodies (Irlande), no.9 | xvii | 15 | 47 |
| 14bis | Chant de bonheur | Berlioz | T, pf | 1831–2 | 1833 | arr. from Le retour à la vie (Lélio); orig. from La mort d'Orphée | xvii | 15 | 55 |
| 12 | La captive, orientale | Hugo | Mez, pf | 1832 | 1904 | 1st version | xvii | 15 | 60A–B |
| 12 | La captive, orientale | Hugo | Mez, vc, pf | 1832 | 1832 | 2nd version | xvii | 15 | 60C |
| 12 | La captive, orientale | Hugo | Mez, pf | ?1834 | 1849 | transcr. S. Heller from orch. version | xvii | 15 | 65F |
| 13/4 | Le jeune pâtre breton | Brizeux | Mez/T, pf | 1833 | 1835 | rev. with hn ad lib, 1835; also orchd | xvii | 15 | 65A, C |
| 19/2 | Les champs, romance | Béranger | 1v, pf | 1834 or earlier | 1834 | rev. in Feuillets d'album (1850) | xvii | 15 | 67 |
| — | Je crois en vous, romance | L. Guérin | Mez, pf | 1834 or earlier | 1834 | used in Benvenuto Cellini | xvii | 15 | 70 |
| 13/5 | Le chant des bretons | Brizeux | T, pf | 1834 | *c*1835 | rev. as Fleurs des landes, no.5 (1850); both versions also arr. TTBB, pf | xvii | 15 | 71 |
| — | Chansonette | Wailly | S/T, pf | 1835 | 1974 | used for the Choeur de masques in Benvenuto Cellini | — | 15 | 73 |
| — | Aubade | Musset | 1v, 2 hn | 1839 | 1975 | later rev. acc. 2 cornets, 4 hn | — | 15, 13 | 78 |
| 7 | Les nuits d'été | Gautier | Mez/T, pf | 1840–41 | 1841 | | xvii | 15 | 82–7 |
| | 1 Villanelle | | | | | orchd 1856 | | | |
| | 2 Le spectre de la rose | | | | | rev., orchd 1855 or 1856 | | | |
| | 3 Sur les lagunes, lamento | | | | | orchd 1856 | | | |
| | 4 Absence | | | | | orchd 1843 | | | |
| | 5 Au cimetière, clair de lune | | | | | rev., orchd 1856 | | | |
| | 6 L'ile inconnue | | | | | orchd 1856 | | | |
| 18/2 | La mort d'Ophélie | Legouvé, after Shakespeare | S/T, pf | 1842 | 1848 | later arr. SA, orch/pf, pubd as Tristia, no.2 | xvii | 15 | 92A |
| | La belle Isabeau, conte pendant l'orange | A. Dumas | Mez, pf | 1843 or earlier | 1843 | 2nd version, Mez, SSTTBB, pf, 1844 | xvii | 15 | 94 |
| | Le chasseur danois | Leuven | B, pf | 1845 | 1845 | orchd 1845; Feuillets d'album, no.6 | xvii | 15 | 104A |
| 19/1 | Zaïde, boléro | Beauvoir | S, pf, castanets ad lib | 1845 | 1845 | 2 versions: orchd 1845 | xvii | 15 | 108A |
| 13/3 | Le trébuchet | A. Bertin and E. Deschamps | S, S/T, Bar, pf | 1846 or earlier | 1850 | Fleurs des landes, no.3 | xvi | 15 | 113 |
| — | Nessun maggior, page d'album | Berlioz, after Dante | S/T, pf | 1847 | 1904 | | xvii | 15 | 114 |
| 13/1 | Le matin, romance | A. de Bouclon | Mez/T, pf | 1849 or earlier | 1850 | Fleurs des landes, no.1 | xvii | 15 | 124 |
| 13/2 | Petit oiseau, chanson de paysan | Bouclon | T/Bar/Mez, pf | 1849 or earlier | 1850 | Fleurs des landes, no.2; words the same as for Le matin | xvii | 15 | 125 |

MISCELLANEOUS WORKS

| Op. | Title and genre | Text | Forces | Composed | Published | Remarks | B&H | NBE | H |
|---|---|---|---|---|---|---|---|---|---|
| — | Fugue | — | 4 pts. | 1826 | 1998 | Prix de Rome submission | — | 6 | 22 |
| — | Fugue à 3 sujets | — | 4 pts. | 1829 | 1902 | Prix de Rome submission | vi | 6 | 35 |

| Op. | Title and genre | Text | Forces | Composed | Published | Remarks | B&H | NBE | H |
|---|---|---|---|---|---|---|---|---|---|
| — | Dans l'alcôve sombre | Hugo | ?1v, pf | c1832 | — | sketch | — | 15 | 62 |
| — | Erigone, intermède antique | after P.-S. Ballanche | solo vv, vv, orch | ?1836–41 | — | frags. only | — | 21 | 77 |
| 8 | Rêverie et caprice | — | vn, orch | 1841 | 1841 | also for vn, pf, arr. from Benvenuto Cellini | vi | 21 | 88 |
| — | Andante in B | — | 2 pts. | 1842 | — | albumleaf | — | 21 | 93 |
| — | Chasse à la grosse bête | — | ob, bn | 1843 | — | albumleaf | — | 21 | 93 |
| — | Feuillet d'album | — | pf | 1844 | — | | — | 21 | 96 |
| | Trois morceaux | — | orgue-mélodium | 1844 | 1844 | | vi | 21 | 98 |
| | 1 Sérénade agreste à la Madone sur le thème des pifferari romains | | | | | | | | |
| | 2 Toccata | | | | | | | | 99 |
| | 3 Hymne pour l'élévation | | | | | | | | 100 |
| | Le vent gémit, sérénade | F.-J.-P.-A. Méry | 1v | 1845 | — | 2 versions | — | 15 | 107 |
| | Valse chantée par le vent dans les cheminées d'un de mes châteaux en Espagne | — | — | 1855 | — | albumleaf | — | 21 | 131 |
| | Au bord d'une rivière | ? | 1v, pf | ? | 1975 | sketch | — | 15 | 132 |
| | Salut matinal (en langue kanaque) | Berlioz | 1v | ? | 1954 | albumleaf | — | 15 | 140 |

ARRANGEMENTS

| Composer or source | Title | Forces and remarks | Arranged | Published | B&H | NBE | H |
|---|---|---|---|---|---|---|---|
| Pollet | Fleure du Tage | v, gui | ?1817 | — | — | 22b | 5 |
| ? | Nocturne | S, S, gui | ?1825–30 | — | — | 22b | 31 |
| Various | | gui acc. for romances by Lintan, V. Martini, Dalayrac, Pollet, Catrufo, Bédart, Boieldieu, Della Maria, Plantade, Berton, Solié, Nadermann, Lélu, Messonier | ?1818–21 | 1986 | — | 22b | 8 |
| Rouget de Lisle | Hymne des Marseillais | | | | | | |
| | | 1 TTB, SSTB, orch | 1830 | 1830 | xviii | 22b | 51A |
| | | 2 T, SSTTBB, pf | 1848 | 1848 | — | 22b | 51B |
| Rouget de Lisle | Chant du neuf Thermidor | T, SSTTBB, orch | 1830 | 1984 | — | 22b | 51bis |
| F. Huber | Sur les alpes quel délice (le chasseur de chamois) | 3 male vv | 1833 | — | — | 22b | 64 |
| Weber | Der Freischütz | dialogue composed to recit | 1841 | 1842 | — | 22b | 89 |
| Weber | L'invitation à la valse | orch | 1841 | 1842 | xviii | 22b | 90 |
| L. de Meyer | Marche marocaine | orch | 1845 | 1846 | | 22b | 105 |
| [trad.] | Marche de Rákóczi | orch; used in La damnation de Faust | 1846 | 1854 | xi | 8b | 109 |
| Gluck | Orphée | adapted for P. Viardot | 1859 | 1859 | — | 22a | — |
| Martini | Plaisir d'amour | Bar, orch | 1859 | 1859 | 22b | xxii | 134 |
| Schubert | Der Erlkönig | T, orch | 1860 | 1860 | xviii | 22b | 136 |
| Gluck | Alceste | adapted for P. Viardot | 1861 | 1861 | — | 22a | — |
| Couperin | Invitation à louer Dieu | arr. from Soeur Monique for SSA, pf | — | between 1877 and 1888 | xviii | 22b | 146 |

LOST WORKS

| Title and genre | Text | Forces | Composed | Remarks | H |
|---|---|---|---|---|---|
| Potpourri concertant sur des thèmes italiens | — | fl, hn, str qt | c1818 | | 1 |
| 2 qnts | — | fl, str qt | c1818 | 1 melody used in ov. to Les francs-juges | 2, 3 |
| Estelle et Némorin, songs | J.-P. C. de Florian | 1v, pf | 1823 | 1 melody used in Symphonie fantastique | 6 |
| Le cheval arabe, cant. | C.-H. Millevoye | 1v, orch | 1822–3 | | 12 |
| Canon à trois voix | | | 1822–3 | | 13 |

| Title and genre | Text | Forces | Composed | Remarks | H |
|---|---|---|---|---|---|
| Estelle et Némorin, op | Gerono, after Florian | | 1823 | probably using the earlier Florian songs | 17 |
| Le passage de la mer rouge, Lat. orat | ? | | 1823 | | 18 |
| Beverley ou Le joueur, scena | B.-J. Saurin | B, orch | 1824 | | 19 |
| Les francs-juges, op | Ferrand | | 1826 | ov., 5 complete movts survive; the rest was destroyed | 23 |
| Fugue | — | | 1827 | Prix de Rome submission | 24 |
| Fugue | — | | 1828 | Prix de Rome submission | 28 |
| Marche religieuse des mages | — | | 1828 or earlier | Possibly related to Quartetto e coro dei maggi of 1832 | 27 |
| Variations on Mozart's Là ci darem la mano | — | gui | 1828 or earlier | pubd by Aulagnier | 30 |
| O salutaris | | 3 solo vv, org/pf | 1828–9 | probably the same as lost oratorio written for Choron | 32 |
| Chanson de pirates | Hugo | ?1v, orch | 1829 | rev. as Chanson de brigands in Lélio | 34 |
| Fugue | — | | 1830 | Prix de Rome submission | 49 |
| Choeur d'anges pour les fêtes de Noël | ? | | 1831 | | 58 |
| Choeur de toutes les voix | Berlioz | | 1831 | | 57 |
| Romance de Marie Tudor | Hugo | T, ?orch | 1833 | perf. 22 Dec 1833 | 66 |
| Fête musicale funèbre à la mémoire des hommes illustres de la France | ? | ?vv, orch | 1835 | 2 movts of 7 completed; these probably incorporated the Ressurexit and Le dernier jour du monde (planned 1831–2) and were used in, probably, Le cinq mai, Benvenuto Cellini, the Grande messe des morts and the Grande symphonie funèbre et triomphale | 72 |
| Plains-chants de l'église grecque | | 16vv | 1843 | commissined by the Russian imperial chapel | — |
| [Hymne] | — | 6 Sax insts | 1844 | probably arr. of Chant sacré | 44C |
| [Marche d'Isly] | — | orch | 1845 | arr. of Léopold de Meyer's Marche d'Isly | 108 |
| Ouverture des ciseleurs | — | orch | 1846 | listed as unpubd in Labitte catalogue, 1846; probably based on Benvenuto Cellini; perhaps never written | |

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HUGH MACDONALD

**Berman, Bernhardt.** *See* BAR-AM, BENJAMIN.

**Berman, Boris** (*b* Moscow, 3 April 1948). American pianist of Russian birth. He studied at the Moscow Conservatory with Lev Oborin from 1965 to 1971, and took part in the Russian premières of works by Ligeti, Berio, Stockhausen and Cage, as well as the first performances of Denisov's *Ode* and Schnittke's *Serenade*. In 1973 he emigrated to Israel, and for six years taught at Tel-Aviv University. After moving to the USA in 1979 he held various teaching posts, and from 1984 to 1997 was head of piano at Yale University, where he also directed the Yale Music Spectrum concert series. Among Berman's many recordings are the complete piano works of Prokofiev, which display his powerful but always clear, stylish and intelligent playing.

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DAVID FANNING

**Berman, Eugene** [Yevgeny Gustavovich] (*b* St Petersburg, 4/16 Nov 1899; *d* Rome, 14 Dec 1972). American stage designer of Russian birth. He studied painting and architecture in St Petersburg until forced to flee in 1918. He settled in Paris in 1919 and remained there for 20 years, studying painting at the Académie Ranson until 1922. Along with Christian Bérard and Pavel Chelishchev (Tchelitchew), he was identified with neo-Romanticism and its preoccupation with architectural views of landscapes and the evocative use of perspective, twin features of his stage designs. In 1937 he designed a production of Weill's *Die Dreigroschenoper* at the Théâtre de l'Etoile, Paris, and then began a series of commissions for the Ballet Russe de Monte Carlo. He emigrated to the USA in 1940, became a naturalized citizen in 1944 and finally settled in Rome in 1957.

Berman attracted attention in 1951 with his designs for a television production (NBC) of Menotti's *Amahl and the Night Visitors* and for Pergolesi's *La serva padrona*, the inaugural production at the Ringling Museum of Art's Baroque theatre in Sarasota, Florida. From 1951 to 1957 he worked on productions at the Metropolitan Opera of *Rigoletto* (1951), *La forza del destino* (1952), *Il barbiere di Siviglia* (1954) and *Don Giovanni* (1957); he also designed *Così fan tutte* for La Scala in 1956. *Otello* (1963) was his last production for the Metropolitan.

Berman rejected the abstract impressions of Adolphe Appia and Edward Gordon Craig, describing them as 'gloomy, rigid and depressing in their puritanistic primness and intellectual intolerance'. His colourful and elegant designs were brilliant mannerist illustrations that evoked crumbling architectural fantasies of earlier times.

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J. Levy: *Eugene Berman* (London, 1948)
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DAVID J. HOUGH

**Berman, Lazar' (Naumovich)** (*b* Leningrad [now St Petersburg], 26 Feb 1930). Russian pianist. From the age of two he was taught by his mother, Anna Makhover, and from three and a half by Samary Savshinsky of the Leningrad Conservatory. In 1939 his family moved to Moscow and he joined the class of Aleksandr Gol'denveyzer, first at the Central Children's Music School, then from 1948 to 1953 at the Moscow Conservatory, where he continued as a postgraduate until 1957. He gained a reputation for astonishing virtuosity, and prizes at the 1956 Queen Elisabeth Competition in Brussels and the Franz Liszt in Budapest were followed by a foreign tour, during which he played and recorded Liszt's B minor Sonata and Beethoven's 'Appassionata' in London. From 1959 to 1971 he was not allowed to tour abroad because of his marriage to a Frenchwoman (from whom he was soon to be divorced, however).

Berman made recordings of the complete Liszt Transcendental Studies in 1959 and 1963, the latter at the invitation of the state recording firm Melodiya to take advantage of stereo technology; these contain Liszt playing of extraordinary rhetorical grandeur and agility. In the 1970s he was allowed to tour again and his international career blossomed. Although his concert performances were inconsistent, he made several fine recordings, including a Rachmaninoff Third Concerto of colossal power and structural command, and the original version of Tchaikovsky's First Concerto. In 1980, at the height of his success, he was again forbidden to tour and all his foreign contracts were cancelled, after the discovery

of banned American literature in his luggage. In 1988 he was made Honoured Artist of the RSFSR. He left Moscow in August 1990 to teach in Norway and Italy, settling in Imola at the end of the year. In 1995 he was appointed to teach at the Musikhochschule in Weimar. He plays in a duo with his son, the violinist Pavel Berman.

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DAVID FANNING

**Bermann, Jeremias.** Austrian music publisher in the firm of JOSEPH EDER.

**Bermúdez, Pedro** (*b* Granada; *c*1558; *d* Puebla, ?1605). Spanish composer. He was probably educated at Granada Cathedral under Santos de Aliseda, *maestro de capilla* there from 1557 to 1580, and perhaps also studied composition with Rodrigo de Ceballos, *maestro de capilla* at the adjacent Capilla Real from 1561–1581. On 8 July 1584, while holding a benefice at Santa Fe, he was elected *maestro de capilla* of the collegiate church at Antequera. Unhappy there, he unsuccessfully competed for the post of *maestro de capilla* at Málaga in February 1586. Dismissed from his Antequera appointment on 31 January 1587 for gross negligence and a fight with one of his tenors that had led to a brief imprisonment, he returned to Granada, where he secured a half chaplaincy at the Capilla Real. He unsuccessfully competed for the post of *maestro de capilla* at Granada Cathedral in April 1592 and remained at the Capilla Real until he left for the New World, probably in the spring of 1595. On 9 October 1597 he succeeded Gutierre Fernández Hidalgo as *maestro de capilla* at Cuzco, mountain capital of the Incas. He seems to have left Cuzco during 1598, probably because of dissatisfaction with his salary and the enmity of his singers, since in that year he became *maestro de capilla* at Guatemala City Cathedral; he remained in this post until his departure for Puebla in 1603. He probably died at Puebla late in 1605 since the *sochantre* Luis Mendes was placed in charge of the choir there on 1 January 1606.

All but one of Bermúdez's extant works are preserved in the choirbooks at Guatemala City Cathedral. The exception, *Domine ad adiuvandum me*, appears in the Puebla *Libros de coro*, which books also contain concordances to seven of the Guatemala works. All the works are liturgical and, except for the parody *Misa de Bomba*, based on the *ensalada La Bomba* by Mateo Flecha the Elder, they incorporate the monophonic music to which their texts were traditionally sung. Although not a composer of the stature of Guerrero or Victoria, Bermúdez was a well-trained craftsman capable of providing competently written polyphonic settings for liturgical use in New World churches.

WORKS

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Passions: Passio secundum Matthaeum, N; Passio secundum Lucam, N; Passio secundum Joannem, N

Hymns: Aurea luce; Christe redemptor omnium; Defensor alme; Hostis Herodes [2 settings]; Iste confessor [2 settings]; Jesu nostra redemptio [2 settings]; Lauda mater; Pange lingua; Veni creator

Antiphons: Christus natus est, 4vv; Christus natus est, 8vv; Lumen ad revelationem, 4vv; Lumen ad revelationem, 5vv; Salve regina, 4vv, N; Salve regina, 4vv, N; Salve regina, 5vv, N; Salve regina, 6vv, N; Salve regina, ed. Stevenson (1982–3), 45–50, formerly attrib. Bermúdez, actually by Hernandeo Franco

Other works: Cum invocarem, N; Qui habitavit, N; In manus tua, N; Nunc dimittis, N; Domine ad adiuvandum me; Lamentations of Jeremiah (Maundy Thursday, Good Friday), N; Miserere mei, N; O gloriosa Domina; Vidi aquam

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ROBERT J. SNOW

**Bermúdez Silva, Jesús** (*b* Bogotá, 24 Dec 1884; *d* Bogotá, 25 Oct 1969). Colombian composer. He studied the violin and theory with Uribe Holguín at the National Conservatory in Bogotá (1905–10) and taught the violin and the viola there (1910–19). From 1929 to 1933 he studied composition with Campo at the Madrid Conservatory. He then held posts as a teacher of counterpoint and composition at the National Conservatory in Bogotá (1935–7), a teacher of string instruments and theory at the Escuela Normal in Tunja (1928–40), director of the Regional Conservatory of Tolima at Ibagué (1942–4) and professor of harmony and counterpoint at the conservatory attached to the National University of Colombia in Bogotá (1952–62). From 1935 he played a decisive role in the heated discussion on nationalism, presenting various symphonic pieces inspired by traditional Colombian music. His orchestral and chamber works, though never daring, were always well crafted. He disavowed everything he wrote before 1930.

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(*selective list*)

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ROBERT STEVENSON/ELLIE ANNE DUQUE

**Bermudo, Juan** (*b* Écija, *c*1510; *d* ?Écija, after 1559). Spanish music theorist. All our knowledge of his life comes from his treatises. He was the son of a well-to-do Écija family and joined the Observant Franciscans at the age of 15. He studied at the University of Alcalá de Henares, probably in the Franciscan college. Eventually he became *guardián* of his convent (perhaps that in Écija), a duty he had to relinquish owing to illness. On 24 June 1560 he was elected *definidor*, a member of the governing body of the Franciscan province of Andalusia. Since no later documents have come to light, it is believed that he died in the early 1560s.

Bermudo refers only obliquely to early studies in music; at the university he studied mathematics. He clearly never held a musical position, and as a theorist he seems to have been self-taught through wide reading; his main modern sources are Faber Stapulensis, Gaffurius, Ornithoparchus and Glarean. The titles by which he is addressed in his books refer to him only as a dignitary of his order; his superior praised him as a fine preacher and confessor. Although his career may seem surprising for a theorist, it corresponds well to the attitude of Spanish Observant Franciscans, who did not cultivate polyphonic music. Bermudo devoted himself to music only after illness forced him to resign as *guardián*, possibly already then with the intention of writing a book.

The publication of his *Declaración* did not come about easily. The first edition is an extract (the *Libro primero*) from what was intended to be four separate books and was dedicated to João III, King of Portugal. Despite the word 'instruments' (though not 'music') in the title, the book does not deal with instruments at all; only in the edition of 1555 does it become clear that the expression 'instrumentos musicales' refers to *musica instrumentalis*, practical rather than speculative music. The second publication, *El arte tripharia* ('The Threefold Art') of 1550, was written for the nuns of the Santa Clara convent in Montilla at the request of the abbess, Doña Isabel Pacheco, to whom it is dedicated. It is an abbreviated version in three books, comprising a manual for beginners of plainchant, polyphony and organ-playing. Not until 1555 was Bermudo able to bring out what he considered the definitive version of his treatise, dedicated to Francisco de Zúñiga y Avellaneda, Count of Miranda. It begins with an extended praise of music in the first book, combines much of the elementary treatises of the 1550 edition in the second book, followed by more advanced treatment in the third book, and includes a fourth book – actually on musical instruments, especially the organ, harp and vihuela – and a new fifth book on composition, prefaced with a commendatory letter by Cristóbal de Morales, praising the theorist for embedding theory in practice (the book includes complete compositions). A sixth book, though announced on the title-page, was not included, nor was a contemplated seventh book; Bermudo mentioned the high cost of paper.

Bermudo's stated goal (Prologue of *El arte tripharia*) was to distil Greek and Latin theory in a form intelligible to the average singer; his four-book treatise was intended as a textbook for university students, but could also be used by the self-taught. In this he succeeded admirably, guiding the student personally, with many interesting observations, from elementary instruction to advanced theory, not hesitating to criticize previous writers (the sixth book was to have refuted the errors of 14 of them). He made much of his '12 new things' (in the sense that they had not been covered by previous treatises); nine of these, however, were in the unprinted sixth and seventh books. They mostly concern methods of achieving accidentals in harps, vihuelas and keyboard instruments, with advice on building organs and keyboard instruments. The novelties discussed in the 1555 treatise concern the tuning of the seven-course vihuela, including a proposed new tuning system applicable to all fretted instruments, close to equal temperament. He wrote at length on composing in the 'semi-chromatic' (mixed diatonic and chromatic) genus.

As Bermudo had hoped, his book achieved wide success; it was quoted well into the 18th century and remains today the most comprehensive and accessible source of 16th-century Spanish music theory. He successfully bridged the gulf that separated practice and theory and in the process raised the level of scientific discourse in the genre of *musica practica* treatises by introducing mathematical and geometrical demonstrations that formerly appeared only in *musica speculativa* and mathematical treatises. His careful didactic method but also his personal presentation of the material, interspersed with much 'advice', bring the sometimes dry theoretical tradition to life, and his treatise deserves to be much better known.

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WOLFGANG FREIS (with BONNIE J. BLACKBURN)

**Bernabei** [Barnabei]. Italian family of composers, active in Germany.

**(1) Ercole Bernabei** (*b* Caprarola, 1622; *d* Munich, 5 Dec 1687). Presumably he grew up in Rome, where he became a pupil of Orazio Benevoli. On 25 August 1642 he took part as an additional continuo player in the church festival at S Luigi dei Francesi, where Benevoli was *maestro di cappella*, and in August 1653 he succeeded Luigi Rossi as organist there. He was temporarily replaced in 1658–9 by Ercole Pastorelli, but he continued in the post even after being appointed *maestro di cappella* at S Giovanni in Laterano in July 1665; presumably his son (2) Giuseppe Antonio Bernabei then officiated for him at S Luigi. In April 1667 he succeeded A.M. Abbatini as *maestro di cappella* at S Luigi dei Francesi, and remained there until June 1672, when, largely through the intercession of Queen Christina of Sweden, he assumed the important position, vacated by his late master Benevoli, of director of the Cappella Giulia at the Vatican. But within two years he left Rome for Munich to become Kapellmeister to Prince Ferdinand Maria of Bavaria in succession to Johann Kaspar Kerll (he was specially sought after for his maturity because the court had found the temperamental Kerll very difficult); he took with him as assistant and translator his young pupil Agostino Steffani. Although not altogether happy in Munich and longing to return to Italy, he remained there until his death.

During his years as a composer for various churches in Rome Bernabei proved himself a master of the *stile antico*, but he also showed that he was versatile by composing sacred music in more modern styles: he wrote numerous concertato works, both in the grand polychoral manner and in the intimate style for a few solo voices. His important church posts restricted his involvement with secular music, but despite criticism from conservative quarters he composed a few cantatas and canzonettas. Some of his most skilful work is found in the 15 three-voice pieces of his *Concerto madrigalesco*, a collection that served Steffani as a model. Only when Bernabei went to Munich was he required to compose operas; the music is lost.

WORKS

OPERAS

*all first performed in Munich; music lost*

La conquista del vello d'oro in Colco (D. Gisberti), 1674
I portenti dell'indole generosa, ovvero Enrico terzo imperatore, duca di Baveria (Gisberti), 1675
Il litigio del cielo e della terra (V. Terzago), 1680
Erote ed Anderote (Terzago), 1686

Doubtful: La fabbrica delle corone (Gisberti), 1674

OTHER WORKS

Concerto madrigalesco, 3vv, bc (Rome, 1669)
Sacrae modulationes, op.2, 5vv, 2 vn, bc (Munich, 1691)
2 masses, 16vv, *I-Rvat* C.G.
23 motets, hymns, introits, antiphons, 4–8vv, *D-Bsb*, *Mbs*
Cantatas, canzonettas, arias, 1v, bc, *A-Wn*, *D-Dl*, *F-Pn*, *GB-Cfm*, *Lbl*, *I-MOe*

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E. Katzbichler: *Über das Leben und die weltlichen Vokalwerke des Ercole Bernabei* (diss., U. of Munich, 1963) [incl. thematic catalogue of all surviving works and extensive bibliography]
J. Lionnet: 'La musique à Saint-Louis des Français de Rome au XVIIème siècle', *NA*, new ser., iii (1985), suppl.; iv (1986), suppl.
A. Morelli: 'Il *Theatro spirituale* ed altre raccolte di testi per oratorio romani del Seicento', *RIM*, xxi (1986), 61–143

**(2) Giuseppe Antonio Bernabei** (*b* Rome, ?1649; *d* Munich, 9 March 1732). Elder son of (1) Ercole Bernabei. He presumably studied with his father, and probably replaced him at the organ of S Luigi dei Francesi from July 1665 to April 1667. He then went to work with him as vice-Kapellmeister in Munich, a post he assumed on 24 June 1677. After his father's death he became Hofkapellmeister there. During the first 15 years of his career at Munich he regularly wrote operas, but the political situation then cut short this activity. When the production of opera was resumed Pietro Torri became the principal composer, Bernabei – who was a priest – restricting his output to sacred music. A large number of his sacred works are listed in the 1753 catalogue of the Munich Hofkapelle together with 30 sinfonias and three 'Sinfonie, e Pastorel'.

WORKS

SACRED

6 missarum brevium cum una pro defunctis liber primus, 4vv, insts (Augsburg, 1710)
Motet, 3vv, 1675[3]
Many masses, motets, hymns in MSS, principal sources: *D-Bsb*, *Mbs*, *Rp*, *I-Bc*

OPERAS

*all first performed in Munich*

Alvilda in Abo (melodrama, 3, V. Terzago), 10 Feb 1678
Enea in Italia (Terzago), Jan 1679
Giulio Cesare, ricovrato all'ombra (Terzago), 11 July 1680, lib *D-As*, *Mbs*, *Sl*
L'Ermione (drama per musica, Terzago), Salvator, 14 July 1680, lib *Mbs*
L'Ascanio in Alba (melodramma, 3, F.R. Sbarra), Salvator, 19 Feb 1686, *A-Wn* (facs. in IOB, lxvi, 1982), *D-Mbs*
La gloria festeggiante [Gli dei festeggianti] (introducimento dramatico musicale del torneo, L. Orlandi), 18 Jan 1688, *A-Wn*
Diana amante (componimento dramatico, 3, Orlandi), St Georgs-Saal, Residenz, 26 Feb 1688, *Wn*
Il trionfo d'Imeneo (festa, 5, ?Orlandi), 22 Nov 1688, *Wn*
L'Eraclio, 5 Feb 1690 [also attrib. Clementin, and V. Bernabei]
Il segreto d'Amore in petto del Savio (melodrama, Orlandi), 7 Feb 1690, *Wn*, *D-Mbs*
La fiera (trattenimento musicale), ? 18 Jan 1691, *A-Wn*; ed. R. Münster (Lottstetten, 1979)
Vaticinio di Apollo e Diana, Nov/Dec 1692, *Wn*

ORATORIOS

Il cielo nato, Rome, 1675
La santissima croce ritrovata da S Elena imperatrice, Rome, 1675
Regina Ester, liberatrice del popolo ebreo, Rome, 1675

OTHER VOCAL

2 serenades: Venere pronumba (Orlandi), 1688, *Wn*; Egloga pastorale, *D-Mbs*; cantatas, arias, duets, *A-Wn*, *I-Bc*

INSTRUMENTAL

Orpheus ecclesiasticus: symphonias varias commentus [12 sonatas], 4 insts (Augsburg, 1698)

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K. Forster: *Über das Leben und die kirchenmusikalischen Werke des Giuseppe Antonio Bernabei*(diss., U. of Munich, 1933) [incl. full catalogue of works]
R. Schaal: 'Ein unbekanntes Inventar der Münchner Hofkapelle aus dem Jahre 1753', *Convivium musicorum: Festschrift Wolfgang Boetticher*, ed. H. Hüschen and D.-R. Moser (Berlin, 1974), 309–24
A. Morelli: 'Il *Theatro spirituale* ed altre raccolte di testi per oratorio romani del Seicento', *RIM*, xxi (1986), 61–143

**(3) Vincenzo Bernabei** (*b* Rome, 1660; *d* Munich, 1732–6). Younger son of (1) Ercole Bernabei. He was apparently a highly skilled keyboard player. During his early years in Rome he was active in the production of operas. Largely because of his financial irresponsibility his father and brother arranged to have him employed at the court in Munich, where he was installed as organist in 1684. He composed a small number of sacred works (in *D-Dl* and *Mbs*) and a number of pieces for operatic productions (one in *A-Wn*).

OWEN JANDER (with JEAN LIONNET)

**Bernac** [Bertin], **Pierre** (*b* Paris, 12 Jan 1899; *d* Avignon, 17 Oct 1979). French baritone. He began taking singing lessons at the age of 18, and was first taught by the composer André Caplet. He was later coached by Yvonne Gouverné, who accompanied him at his first recital, in Paris, in 1925. He quickly became a renowned interpreter of *mélodies*, and in 1926 he gave the first performance of Poulenc's *Chansons gailliardes*, a harbinger of things to come. He made only two excursions into opera, both as Pelléas, at Paris in 1933 (Théâtre des Champs-Elysées) and at Geneva with Ansermet in 1936. From 1930 to 1932 he studied lieder with Reinhard von Wahrlich. Then, in 1934, looking for a pianist to partner him at a Debussy recital at the Salzburg Festival, he approached Poulenc. Their musical rapport was so great that they decided there and then on a musical partnership. Their first official recital together was at the Ecole Normale in Paris on 3 April 1935, when they gave the première of Poulenc's *Cinq poèmes de Paul Eluard*. They remained together for 25 years, touring all over the world, until Bernac retired in 1960. In all Poulenc wrote 90 songs for Bernac, his style influenced by the baritone's peculiarly refined artistry. They appeared for the first time in Britain in 1938 and in the USA in 1948. Other French composers, including Jolivet, Sauguet and Françaix, wrote for Bernac, as did Hindemith, Berkeley and Barber. Among his many pupils the most distinguished was Gérard Souzay, whose style owed much to Bernac's example.

Bernac's art was consciously allied, in the French tradition, to a scrupulous enunciation of the text which, together with his light, pleasing high baritone, innate musicianship and refined taste in literature, epitomized the French style of his era. His repertory extended to lieder (he recorded an interesting but slightly mannered *Dichterliebe* with Robert Casadesus) but his reputation rests on his interpretations of *mélodies*, Poulenc's in particular, of which he left a substantial legacy on disc. His most important recordings, made for EMI, were reissued complete in 1999. All demonstrate his fastidious artistry.

WRITINGS

*The Interpretation of French Song* (London, 1970/*R*)
*Francis Poulenc: the Man and his Songs* (London, 1977)

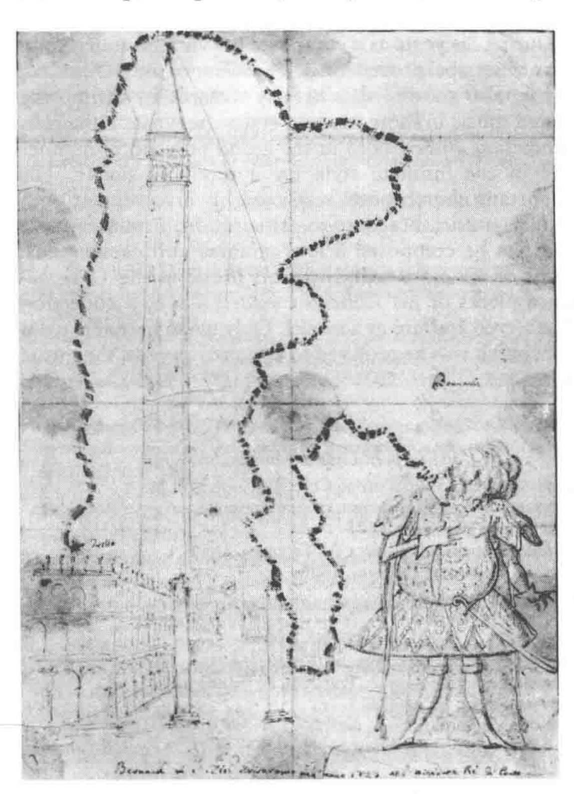
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E. Hughes and P. Saul: 'Pierre Bernac Discography', *Recorded Sound* no.18 (1965), p.322
M. Chimènes: *Pierre Bernac* (Paris and London, 1999)

ALAN BLYTH

**Bernacchi, Antonio Maria** (*b* Bologna, 23 June 1685; *d* Bologna, 1 March 1756). Italian alto castrato. He was a pupil of Pistocchi and G.A. Ricieri, and studied counterpoint with G.A. Bernabei at Munich. He made his Italian operatic début at Genoa in 1703 and appeared in Vienna in 1709 and Venice in 1709–10, 1717–19, 1721–4, 1731–2 and 1735, singing in at least 22 operas there (see illustration). During the same period he sang in many other Italian cities including Novara (1711), Bologna (1710, 1712–13, 1722, 1727, 1731), Florence (1712–15), Parma (1714, 1728–9, 1736–7), Pesaro (1719), Reggio nell'Emilia (1718, and 1719, in Gasparini's *Bajazet*), Milan (1719), Rome (1712, 1721, in the first performance of Alessandro Scarlatti's *Griselda*, and 1731), Turin (1726–7), Naples (1728–9) and Modena (1728–9, 1735–6). Following his success in Orlandini's *Carlo re d'Alemagna* at Parma in 1714, he was appointed virtuoso to Prince Antonio Farnese. His fame spread throughout Europe and he sang in operas by all the leading composers of the age, from Pallavicino and Alessandro Scarlatti to Hasse, Vinci and Leo. In 1720 he was engaged by the Elector of Bavaria for Munich and sang there frequently until 1727, remaining nominally in his service until 1735. In 1729 Swiney described him as 'the very best singer in the world'.

Bernacchi made his London début at the King's Theatre in Alessandro Scarlatti's *Pirro e Demetrio* in 1716 (when Handel composed three extra arias for him) and also sang in the pasticcio *Clearte*. In 1717 he appeared in Handel's *Rinaldo* and *Amadigi*. In 1729 Handel engaged him as leading man for the second Royal Academy and he sang in the first performances of *Lotario* (1729) and *Partenope* (1730), revivals of *Giulio Cesare* and *Tolomeo* (1730), and the pasticcio *Ormisda*. Though English audiences preferred Senesino, Bernacchi was accepted on the score of his European reputation; Burney described him as 'past



*Antonio Maria Bernacchi in the title role of the pasticcio 'Mitridate, re di Ponto', S Giovanni Grisostomo, Venice, 1723: caricature by Anton Maria Zanetti (i), pen and brown ink (Fondazione Giorgio Cini, Venice)*

his meridian', but paid tribute to his taste and intelligence. He retired from the stage in 1738, apart from an unsuccessful reappearance in Florence, 1741–2, and founded a famous singing school at Bologna; among his many distinguished pupils were Guarducci, Raaff and Amadori. Bernacchi had been a member of the Accademia Filarmonica, Bologna, since 1722 and its president in 1748–9, and he sang in churches and private concerts in the city. He was also a composer; some arias, duets and church music survive (in *F-Pn*, *I-Bc*).

The range of Bernacchi's voice was slightly higher than that of Senesino. The two parts Handel composed for Bernacchi – Lotario and Arsace (*Partenope*) – have a compass of *a* to *f″*. Though his natural musical gifts were not exceptional, he was renowned for technical virtuosity, especially in ornaments and cadenzas. He was accused, by Martinelli and Algarotti among others, of sacrificing expression to execution and adopting an instrumental style; his old master Pistocchi is said to have exclaimed: 'I taught you to sing, and you want to play'. Farinelli studied under him briefly in 1727.

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WINTON DEAN

**Bernal, Afonso Perea** (*b* ?Seville; *d* Coimbra, 1593, before 6 Oct). Portuguese theorist of Spanish birth. His second name has sometimes been incorrectly cited as Pereira. He was appointed professor of music at Coimbra University on 29 May 1553. He published at Coimbra in 1550 an *Arte de canto chão*, translated from Juan Martínez's *Arte de canto llano* (Alcalá de Henares, 1532), an extremely popular manual of plainchant. An enlarged and revised edition was published probably before 1560 (no copies have been found), and another appeared posthumously with the title *Arte de Canto-chão, posta & reduzida em sua inteira perfeição, acrecentada de nouo em as entoações de cousas muito necessarias* (Coimbra, 1597). The *Ave sanctissimum* once attributed to 'A. Bernal' is by BERNAL GONÇÁLEZ.

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ROBERT STEVENSON

**Bernal Gonçález, ?José** (*fl c*1550). Spanish composer. His first name is uncertain; in the past it has sometimes (as in *Grove5*) been too readily assumed to be Antonio. According to Collet he was *maestro de capilla* of the collegiate church of S Salvador, Seville, about 1550. A well-known cancionero of the period contains four works for four voices attributed to 'Bernal' or 'Bernal Gonçalez': a mass (without Gloria or Credo) *Domine, memento mei*; the turbae (crowd scenes) of a *St Matthew Passion*; and the highly sophisticated and expressive madrigal *Navego en hondo mar* (the last ed. in MME, viii, 1949, 74–7). His four-part pentecostal hymn *Veni, Creator Spiritus* seems to have been popular, for three copies exist (two in *E-Tc* and one in the archive of Guadalupe monastery, Cáceres; ed. in *Tesoro sacro musical*, lvii/3, 1974, suppl., 19f). There is also a poignant motet, *Ave sanctissimum*, by him (in *E-E* 4; ed. S. Rubio, *Antologia polifónica sacra*, i, Madrid, 1954, pp.268–73). A *romance* by him, *A las armas, moriscote*, is extant in an intabulation (in M. Fuenllana, *Orphénica lyra*, RISM 1554[32]; ed. C. Jacobs, Oxford, 1978).

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ROBERT STEVENSON

**Bernal Jiménez, Miguel** (*b* Morelia, Michoacán, 16 Feb 1910; *d* León, Guanajuato, 26 July 1956). Mexican composer. A choirboy at Morelia Cathedral, he studied at the Colegio de Infantes there with Aguilera Ruiz and Mier y Arriaga. In 1928, after completing a course at the Escuela Superior de Música Sagrada, he was sent by Villaseñor to Rome for further study at the Pontificio Istituto di Musica Sacra with Casimiri (musicology and composition), Refice and others. Graduating in 1933 in the organ, composition and Gregorian chant, he returned to teach in his home town. There he was appointed director of the Escuela Superior de Música Sagrada (1936), and in 1939 he founded under its auspices the monthly *Schola cantorum*, which he edited until 1953 while touring widely in Mexico and the USA as a concert organist, choral conductor and lecturer. In 1943 the Mexican Academia de Ciencas y Artes Cinematográficas awarded him its annual prize in recognition of *La Virgen que for jo una patria*, one of his four films for which he wrote the music. He taught at Loyola University, New Orleans, from 1954 until his death. His stage works include *Tata Vasco*, an opera to commemorate the fourth centenary of the arrival of Vasco de Quiroga, first bishop of Michoacán, the ballet *Timgambato* on a Tarascan legend, and *Los tres galanes de Juana*, a ballet paying tribute to the Mexican poet Juana Inés de la Cruz. Whatever the genre – opera, ballet, sharply etched film scores, pieces of local colour such as the orchestral *Suite michoacana*, liturgical organ sonatas or Christmas confetti villancicos – Bernal Jiménez's music was the most tasteful composed by a conservative Mexican of his generation.

WORKS
(*selective list*)

Stage: Tata Vasco (opera, 5 scenes, M. Muñoz), Patzcuaro, 15 Feb 1941; Timgambato, ballet, Mexico City, 26 Aug 1943; Los tres galanes de Juana, ballet, Mexico City, Sept 1952
Orch: Noche en Morelia, sym. poem, Mexico City, 1 Aug 1941
Other inst: Sonata de iglesia, org (1942); Sonata de Navidad, org (1942); Prelude and Fugue, org, 1946; Cuarteto virreinal, str qt (1951); Catedral, 24 pieces, org (1964)
Sacred vocal music: numerous Latin and vernacular works
Principal publishers: Fischer, Ediciones Mexicanas de Música, Schola Cantorum (Morelia)

WRITINGS

*El archivo musical del Colegio de Santa Rosa de Santa Maria de Valladolid, siglo XVIII* (Morelia, 1939)
*La técnica de los compositores* (Mexico City, 1950)

'La música en Valladolid de Michoacán', *Nuestra música*, vi (1951), 153–76; vii (1952), 5–16
'He hablado a Strawinsky', *Pauta*, iv/16 (1985), 61–7
Many articles in *Schola cantorum* [Morelia], 4 educational texts

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ROBERT STEVENSON

**Bernaola, Carmelo Alonso.** *See* ALONSO BERNAOLA, CARMELO.

**Bernard, Emery.** French writer on music, not identifiable with ETIENNE BERNARD.

**Bernard, (Jean) Emile (Auguste)** (*b* Marseilles, 28 Nov 1843; *d* Paris, 11 Sept 1902). French organist and composer. He studied at the Paris Conservatoire, initially as a pianist, and was organist of the Paris church of Notre Dame des Champs from 1887 to 1895. In 1877 his Fantasy and Fugue for organ won a prize offered by the Société des Compositeurs de Paris. The Divertissement for wind instruments was played at the Parisian Société des Instruments à Vent, and his violin concerto played by its dedicatee, Sarasate, at the Conservatoire concert of 24 February 1895. Other works include two suites for orchestra, a *Concertstück* for piano and orchestra, the cantatas *La captivité de Babylone* and *Guillaume le conquérant*, chamber works and solo music for organ and piano; his serious and reflective disposition is shown in almost all his compositions.

WORKS
(*selective list*)

*published in Paris unless otherwise stated*

VOCAL

Scène de mai (L. Gallet), chorus, 2vv (1892)
Guillaume le conquérant (épisode lyrique, H. Brière), T, Bar, male vv, orch, vs (1896)
La captivité de Babylone (cantate biblique, L. Reed), Bar/Mez, chorus, orch, op.8 (1897)
Rondel (Charles, Duc d'Orléans), 5vv a cappella (Lyons, 1898)
3 offs: Exulta Deo, Voce mea, Dominus illuminatio mea, vv, org (Lyons, 1900)

INSTRUMENTAL

Orch: Suite no.1, op.23 (n.d.), arr. pf 4 hands (1877); Romance, fl, orch/pf, op.33 (1885); Vn Conc., op.29, arr. vn, pf (Berlin, 1885); Romance, vn, orch, op.27 (1888); Concertstück, pf, orch, op.40 (1892), arr. pf solo (1892); Suite no.2, op.38 (1892); Nocturne, pf, orch, op.51 (Lyons, 1902), arr. 2 pf (Lyons, 1902)
Chbr: Pf Trio, op.30 (Berlin, *c*1880–85); Suite, vn, pf, op.34 (1887); Andante and Rondo, vc, pf, op.43 (1892); Divertissement, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, op.36 (1894); Sonata, vc, pf, op.46 (1896); Sonata, vn, pf, op.48 (1897); Pf Qt, op.50 (1900); Str Qt, op.52 (Lyons, 1903)
Kbd: Souvenance!, nocturne, pf, op.9 (1863); Les idées de Mme Aubray Jeannine, waltz suite, pf (1867); Prelude and Fugue, e, org/pf, op.20 (1876); Ronde féérique, pf, op.19 (1876); Fantasy and Fugue, f, org (1877); 4 morceaux caractéristiques, pf 4 hands, op.39 (1892); Le calme du soir, rêverie, pf, op.11 (?1896); Plein air, 2 sketches, pf (1900)

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DAVID CHARLTON/GÉRARD STRELETSKI

**Bernard, Etienne** [Stevan] [Bernardi, Stefanus; Bernardo, Estevan; Vernart, Esteban] (*b* Soignies, 1569/70: *d* Douai, Sept 1600). French singer and composer. He received his early music education at the monastery of St Vincent at Soignies. He was engaged as a *cantorcillo* at Madrid in the Flemish choir of Felipe II of Spain; he may have been recruited by George de La Hèle who took up his appointment as Felipe's *maestro de capilla* in 1582. In Madrid Bernard was taught by Philippe Rogier from 1586, and, according to Pedro Vaz Rego's poem *Armonico Lazo*, was one of Rogier's best pupils. As a clerk of the Toledo diocese he was considered on 13 April 1587 for the living of the chapel of Lens Castle, which had fallen vacant on the death of La Hèle. In 1590 he returned with Rogier to the Netherlands to attend Douai University where he continued to study until his death. He obtained a living at Soignies in 1595 but it was annulled on 24 September 1600, and his membership of the chapel at Lens 'vacante par le trespas de feu Estienne Bernard' was awarded to Charles Manpetit. Bernard's only surviving works are two chansons published at Antwerp (RISM 1597[10]); another chanson and one Spanish sacred work are lost, and three Latin motets for five and six voices were formerly in the library of King João IV of Portugal (listed in *JoãoIL*).

Etienne Bernard was not related to Emery Bernard (*b* Orléans), the author of *Brieve et facile méthode pour apprendre à chanter en musique* (Paris, 1541).

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DOUGLAS KIRK

**Bernard, Matvey Ivanovich** (*b* Mitau [now Jelgava, Latvia], 1794; *d* St Petersburg, 28 April/9 May 1871). Russian music publisher, pianist and composer. In 1808 his family moved to Vilnius, where Bernard learnt to play the piano and decided on a musical career in preference to his father's military profession. Two years later he moved to Moscow, where he became involved in the leading musical circles, taking piano lessons from John Field and studying composition with Johann Hässler. Subsequently he decided to abandon his considerably successful performing career, and in 1816 was appointed to take charge of the serf orchestra on Count Potocki's estate. In 1822 he settled in St Petersburg and earned a reputation as a fine piano teacher.

As a composer, Bernard is known primarily for his songs and for an opera, *Ol'ga, doch' izgnannika* ('Olga, the Exile's Daughter'), which enjoyed some success when it was first produced in St Petersburg during the 1845–6 season. However, his chief contribution to Russian music was in publishing. Having already produced several music

journals, Bernard became established as an important and active publisher after he had purchased the Dalmas publishing house, put up for auction in 1829 after Dalmas's death. An early plan to publish a journal containing popular songs from recent vaudevilles was thwarted by the decline of public entertainment during the 1830 cholera epidemic, but in the same year he produced another journal, *Hommage à la jeunesse de St. Pétersbourg*, consisting of piano pieces. Like many of Bernard's publications this was intended for the amateur musician. He performed a valuable service by introducing to the St Petersburg public the music of contemporary Russian and foreign composers and produced many useful educational publications, including *Le pianiste du jour*, *Répertoire des jeunes pianistes* and *Répertoire des enfants* (St Petersburg, 1840). He is best known for his association with one of 19th-century Russia's most popular musical magazines, *Nouvelliste*, which continued to appear until 1916. Bernard published this from 1840, and included in it a vast quantity of music for piano and voice. He published the songs of Alyab'yev, Varlamov and Aleksandr Gurilyov, and was a champion of the early works of Glinka and Dargomïzhsky. Furthermore, he was instrumental in introducing the piano works of Laskovsky, Henselt and Liszt to Russian audiences. After Bernard's death the publishing house continued to flourish under his son, Nikolay, until it was finally absorbed into Jurgensen's publishing empire in 1885.

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GEOFFREY NORRIS

**Bernard, Pierre-Joseph** [Gentil-Bernard] (*b* Grenoble, 26 Aug 1708; *d* Paris, 1 Nov 1775). French poet and librettist. After working as an attorney's clerk he joined the army, distinguishing himself in the Italian campaigns of 1733–4. He soon gained the protection of Mme de Pompadour, who secured for him administrative posts in the army and at court that provided a substantial income and the leisure to indulge his epicurean tastes. In 1736 he was briefly involved with La Pouplinière's circle, where he probably met Rameau. He also participated in the SOCIÉTÉ DU CAVEAU, a convivial literary society of which Rameau was a member.

Bernard's *Castor et Pollux* (1737), in its revised version of 1754, has with some justification been described as the finest French libretto of the 18th century (Masson); in emphasizing brotherly rather than romantic love it was exceptional. The plot, which develops with pleasing logic, is rich in conflicts of sentiment and provides convincing pretexts for the all-important spectacle. His subsequent librettos, *Les surprises de l'Amour* and *Anacréon*, are more routine, though never less than competent. Both were set by Rameau: the first, written for Mme de Pompadour's amateur theatricals, as an *opéra-ballet* in 1748 (rev. 1757), and the second as an *acte de ballet* in 1757.

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GRAHAM SADLER

**Bernard, Robert** (*b* Geneva, 10 Oct 1900; *d* Paris, 2 May 1971). French music critic and composer. He studied at Geneva Conservatoire and University with G.T. Strong, Otto Barblan and Joseph Lauber, and with L.F.A. Aubert in Paris (1926). During his wide-ranging career he worked as a concert pianist, choirmaster and conductor, and as a teacher at the Conservatoire International de Paris (1929) and Schola Cantorum (1937), but he was known chiefly as a music critic and composer. He wrote for several Parisian daily newspapers and edited various French music periodicals including the *Revue musicale* (1939–40, 1946–51) and *L'information musicale* (1940–44); his books are mainly about French music. His compositions include the operas *Flen* (1918), *Le chevalier au Barizel* (1919) and *Polyphème* (1922), orchestral music (including *Les bergers d'Arcadie* and *Prélude au cimetière marin*, symphonic poems after P.A. Valéry), chamber music and songs.

WRITINGS

*Les tendances de la musique française moderne* (Paris, 1930)
*Albert Roussel: sa vie, son oeuvre* (Paris, 1948)
with others: *L'art du ballet des origines à nos jours* (Paris, 1952) [incl. 'Salvatore Vigano', 23–34]
*Histoire de la musique* (Paris, 1961–4/*R*)

CHRISTIANE SPIETH-WEISSENBACHER

**Bernardel.** French family of violin makers. Sébastien-Philippe Bernardel (*b* Mirecourt, 10 Jan 1802; *d* Bougival, 6 Aug 1870), known as Bernardel *père*, was apprenticed as a violin maker in Mirecourt before moving to Paris to complete his training with NICOLAS LUPOT and, after Lupot's death in 1824, with Charles-François Gand (*see* GAND (i)). He opened his own workshop at 21 rue Croix-des-Petits-Champs, Paris, in 1826, where he remained for 40 years, creating a large number of violins and cellos on the pattern of Stradivari. Occasionally he followed Guarneri or Maggini. He received several awards in national and international exhibitions (Paris 1839, 1844, 1849; London 1851). Although overshadowed by those of his colleague J.-B. Vuillaume, Bernardel's instruments are characterized by fine workmanship and the choicest materials. He was less successful with his varnish, and his violins sometimes appear rather bulky. The cellos are greatly sought after. In 1859 he went into partnership with his two sons, Ernest-Auguste Bernardel (*b* Paris, 1826; *d* Paris, 10 Dec 1899) and Gustave-Adolphe Bernardel (*b* Paris, 23 April 1832; *d* Cherbourg, 29 Jan 1904); he retired in their favour in 1866. That year the house was united with that of Gand, becoming Gand & Bernardel Frères. The Bernardel brothers built instruments and were responsible for maintenance and restoration, while Charles-Nicolas-Eugène Gand, renowned for his expertise, dealt with the purchase and sale of fine instruments. The firm made many fine instruments, though their striking red appearance shocked in some

quarters. Ernest Bernardel retired in 1886, and Gand's death in 1892 left Gustave Bernardel as sole proprietor. In 1901 the business passed to Albert Caressa amd Henri Français, who moved to 12 rue de Madrid in 1913. Less significant members of the Bernardel family were Louis (*b* Mirecourt, 3 July 1806; *d* Amsterdam, 26 Sept 1847), brother of Bernardel *père*, and Léon (*b* Paris, 1853; bur. 1 April 1931), son of Ernest-Auguste, who had a shop in rue du Faubourg Poissonnière from 1898.

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CHARLES BEARE/SYLVETTE MILLIOT

**Bernardi, Bartolomeo** (*b* ?Bologna, *c*1660; *d* Copenhagen, 23 May 1732). Italian composer. The title-page of his first published collection of trio sonatas (1692) names him as a member of the Accademia Filarmonica of Bologna. On 1 January 1703 he was engaged by the Danish court as a violinist and composer. Dissatisfied with his conditions, he left Copenhagen in 1705, only to return in 1710 and be reinstated, as director of music. He remained in this post, taking occasional leave of absence, until his death in straitened circumstances. Since nearly all his vocal works – mostly pieces written for state occasions – were lost in the great fire of Copenhagen in 1794 it is difficult to evaluate Scheibe's negative assessment of Bernardi, coloured by anti-Italian prejudice. Bernardi's instrumental works, especially op.3, which is said to exhibit northern European as distinct from Bolognese characteristics, have won some guarded praise from modern writers. He wrote a treatise, *Anweisung alle Noten in Generalbass, sie mögen gehen oder springen auff besonderer Art accomp. könne* (*D-Bsb*).

WORKS

STAGE WORKS
*all lost*

Il Gige fortunato (divertimento teatrale, 1), Copenhagen, Amalienborg Palace, 26 Aug 1703
Diana e la fortuna, Copenhagen, Royal Theatre, 10 Oct 1703
? La Libussa, Prague, 1703

OTHER VOCAL

Tratenimento per camera (D. Doretti), 2vv, insts, *A-Wn*
Qual di feroce (cantata), S, bc, *D-Bsb*
Birthday and funeral odes, coronation music, cantatas etc. composed in Copenhagen, 1702–31: music lost, 16 texts *DK-Kk*, 1 text *Ku*, 1 text *Ol*, other texts lost

INSTRUMENTAL

[12] Sonate da camera a 3, 2 vn, vc, hpd, op.1 (Bologna, 1692)
[10] Sonate a 3, 2 vn, theorbo/vc, org, op.2 (Bologna, 1696)
[6] Sonate, vn, op.3 (Amsterdam, 1706)
1 sonata in Sonate per camera ... da vari autori, vn, vc (Bologna, 1690–97)
Unidentified composition(s) in VI [VIII] sonates ou concerts à 4, 5 & 6 [–3, 4 & 5] parties, livre 1e [–2nd] (Amsterdam, *c*1710)
Sonata, vn, *D-Dl*

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MICHAEL TALBOT

**Bernardi, Francesco.** *See* SENESINO.

**Bernardi, Mario** (*b* Kirkland Lake, ON, 30 Aug 1930). Canadian conductor and pianist. His early musical promise prompted his family to send him to Italy to study, largely at the Benedetto Marcello Conservatory in Venice, and he returned to Canada to finish his training at the Royal Conservatory in Toronto. He began his career as a pianist, gaining added experience as an opera coach and conductor; he made his conducting début with the Canadian Opera Company's 1956 production of *Hänsel und Gretel.* He moved to England where he became a conductor (1964) with the Sadler's Wells company and subsequently its musical director (1966–9), and made his San Francisco Opera début in 1967. As founding conductor, he directed the first performance of the National Arts Centre Orchestra in Ottawa in 1969, remaining there until 1981. In Bernardi's hands the orchestra became a virtuoso ensemble, recording, touring Canada and abroad, and playing at the National Arts Centre's Summer Opera Festival from 1971 to 1982. He became principal conductor of the CBC Vancouver Orchestra in 1982, made his Metropolitan Opera début in 1984 and became music director of the Calgary PO the same year, remaining in the post until 1994. He was made a Companion of the Order of Canada in 1972 and received an honorary degree from the University of British Columbia in 1997.

KEITH MACMILLAN/CHARLES BARBER

**Bernardi, Stefano** [Steffano] (*b* Verona, *c*1585; *d* ?Salzburg, 1636). Italian composer and theorist. In his early years he sang under Baccusi at Verona Cathedral and was a chaplain there in 1603. He spent a period in Rome, where at least in 1610 he was *maestro di cappella* of the church of the Madonna dei Monti. He returned to Verona in April 1611 to take up a similar post at the cathedral and was also associated with the music at the Accademia Filarmonica there, at least in 1616. He left in 1622 to become a musician in the service of Archduke Carl Joseph, Bishop of Breslau and Bressanone, after whose death in 1624 he settled at Salzburg for at least ten years. He was involved in the music for the consecration of Salzburg Cathedral in 1628: he wrote a *Te Deum* for 12 choirs and a dramatic work, which does not survive. He became a Doctor of Law in 1627.

Although he was primarily a church composer, Bernardi wrote a good deal of secular music, and a few of his volumes of vocal music include at the back a number of instrumental works. He published his counterpoint treatise when he was hovering on the brink of the new concertato style while still adhering to a traditional polyphonic idiom. The dichotomy between old and new is typified in the exactly contemporary 1615 collection of masses, some of which are *a cappella* and some concertato. The former are in a kind of watered-down post-Palestrinian idiom, fluent and occasionally expressive; one is based on Arcadelt's famous *Il bianco e dolce cigno*, then almost 80 years old – a testimony to that madrigal's incredible popularity. Bernardi had, however, already espoused the concertato principle in the motets and psalms of 1613. In some of the former there are contrasting solo and tutti sections (though otherwise they are pale and inexpressive works), and the psalms are among the earliest to include such contrasts of texture, which an organ continuo made possible. Other psalm and mass collections by him are in a conventional *stile antico*, whether double choirs are used or not. But in a late volume, the *Salmi concertati* of 1637, he returned to the concertato manner: most interestingly he singled out only one soloist, a soprano, in all the psalms, while punctuating the solos with a four-part ripieno singing excitingly

rhythmic, contrapuntal music. It is as if the solo concerto had already arrived, even if thematic integration had yet to be worked out. A number of the motets in the 1621 collection have parts for instruments, including cornett, lute and theorbo as well as the more common violins and trombones. The 1634 volume contains three dialogues.

Bernardi's instrumental works are for three to six players and continuo. Their style renders them adaptable to various combinations, as is suggested on the title-page of the *Madrigaletti* of 1621. In the six-part works in the *Concerti academici* of 1616 Bernardi made the top two parts more agile, perhaps with violins in mind. His three volumes of five-part madrigals show the transition from unaccompanied to concertato texture: the first book recalls early Monteverdi with its attention to word-painting and its rich scoring, though the writing is often syllabic; the second book introduces a continuo, but only as a gesture to taste, for the textures are not very varied. Bernardi made an interesting contribution to the delicate art of the madrigaletto in the three-part volume of 1611 as well as that of 1621. The former was published in Rome while he was living there and lacks a continuo; its contents were perhaps directed towards the amateur market that Marenzio had supplied with just this sort of music in the 1580s. The collection ends with a 'peasants' masquerade' in six parts.

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*Cantio sacra*, ed. R. Ewerhart, xxiii (Cologne, 1955–)
*Alte Salzburger Meister der kirchlichen Tonkunst*, ed. J. Messner, i, x, xiii (Augsburg and Vienna, 1927–)

SACRED

Motecta, 2–5vv, bc (Rome, 1610)
Psalmi integri, 4vv, bc, op.4 (Venice, 1613)
Motetti in cantilena, 4vv, con alcune canzoni per sonare con ogni sorte di stromenti, bc (org), op.5 (Venice, 1613)
Messe, 4–5vv, parte sono per capella, e parte per concerto . . . bc (org), libro I, op.6 (Venice, 1615)
Missae, 8vv, liber I, op.9 (Venice, 1616)
Concerti sacri scielti, et trasportati dal secondo, et terzo libro de madrigali, 5vv, bc (org) (Venice, 1621)
Psalmi, 8vv, una cum bc (org), op.14 (Venice, 1624)
Encomia sacra, 2–6vv, op.15 (Salzburg, 1634)
Salmi concertati, 5vv, bc, ed. A. Vincenti (Venice, 1637)
Messe, 8vv, bc, ed. A. Vincenti, libro II (Venice, 1638)
Te Deum, 12 choirs (composed for the consecration of Salzburg Cathedral in 1628), lost
4 motets in 1616[2], 7 motets in 1620[2], 2 motets in 1624[2], 1 motet in 1624[3], 8 motets in 1626[2], 1 lit in 1626[3], 2 motets in 1626[4], 3 motets in 1627[1], 3 pieces in 1628[3], 1 motet in 1646[4], 1 motet in 1672[2]; works in *A-Sk*, *D-Bsb*, *F-Pn*, *S-Uu*

SECULAR

Il primo libro de madrigali, 5vv (Venice, 1611)
Il primo libro di madrigali, 3vv, op.3 (Rome, 1611; 2/1621 with bc)
Secondo libro de madrigali, 5vv, bc, op.7 (Venice, 1616)
Concerti academici con varie sorti di sinfonie, 6vv, bc, libro 1, op.8 (Venice, 1616)
Il terzo libro de madrigali, 5vv, concertati, bc, op.10 (Venice, 1619)
Madrigaletti, 2–3vv, con alcune sonate a 3, 2 vn/cornetts, chit/trbn/bn, bc, libro II, op.12 (Venice, 1621)
Il terzo libro de madrigali, 6vv, bc, concertati con alcune sonate accomodate per ogni sorte d'istromente, op.13 (Venice, 1624)
2 madrigals in 1605[11], 2 spiritual madrigals in 1613[3]

WRITINGS

*Porta musicale per la quale il principiante con facile brevità all'acquisto delle perfette regole del contrapunto vien introdotto*, op.2 (Verona, 1615)

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JEROME ROCHE/ELIZABETH ROCHE

**Bernardi, Stefanus.** *See* BERNARD, ETIENNE.

**Bernardini, Marcello** [Marcello da Capua] (*b* ?Capua, 1730–40; *d* after 1799). Italian composer and librettist. There is evidence in the archives of the Collegio Nazareno in Rome that he may have been the son of Rinaldo di Capua. He reached Rome in about 1764, when his *La schiava astuta* and other intermezzos – *pantomime ed ariette in musica da recitare nel Teatro dei Signori Capranica* – were performed. In 1767 he held a civic office (*caporione*) in the Campitelli district and in 1769 he received an appointment at the Collegio Nazareno to write the music for the Nativity of the Virgin, an office he held until 1784. The fact that he had been preceded in this post by Rinaldo di Capua, who according to Burney had a 'graceless son', supports the theory of a close link between Rinaldo and Bernardini, especially since it was customary for composers to suggest their successors, usually a son or pupil.

In 1771 Bernardini wrote *Il vello di Gedeone* for the Oratorio di S Girolamo, Rome, and later the same year he was in Naples, where his operas were performed at the Teatro del Fondo. From 1770 he also wrote librettos for himself and for other composers such as G.B. Borghi, Pietro Terziani and Martín y Soler. It is possible that he went to Turin and Munich when his operas were performed there. Some librettos from 1789 to 1799 designate him as being in the service of 'the Princess Lubomirski Czartoryska of Poland' (probably Elisabeth Helene Anna Czartoryska, Princess Lubomirski), whom he may have followed to Poland about 1795, after visiting Vienna for a performance of his cantata *Angelica placata*.

Of Bernardini's large output of nearly 40 operas only 13 survive, together with two cantatas and a few librettos. All but three of his operas are comic. Some, such as *La donna di spirito* (1770), *Li tre Orfei* (1784) and *Le donne bisbetiche* (1785), were highly successful and widely performed into the first decade of the 19th century. As a composer he was particularly appreciated for his comic writing and his skill in characterization. He wrote mainly comedies of intrigue; but instead of following rigid conventional formulae, they have lively innovations and a sharp line in caricature.

WORKS

OPERAS

La schiava astuta (int, 2), Rome, Dame, carn. 1765
La pescatrice (farsetta), Rome, 1768
Il Don Chisciotte della Mancia (dg, ? G.B. Lorenzi), Turin, Carignano, aut. 1769
Il cavaliere errante (farsetta, 2, M. Bernardini), Rome, Capranica, carn. 1770

La donna di spirito (farsetta, 2, Bernardini, after C. Goldoni: *La vedolva scaltra*), Rome, Capranica, carn. 1770, *A-Wgm*, rev. as La donna bizzarra, Naples, Nuovo, 1789, *P-La*; as Le quattro nazioni, Florence, S Maria, sum. 1793; as Li cinque pretendenti, Trieste, Carn. 1794
La molinara astuta (int, 2), Rome, Valle, carn. 1770, *Mc*
Amore in musica (ob, 3), Rome, Valle, carn. 1773, vs *D-Dl* (as L'amore della musica), ?*H-Bn*
La contessina (dg, 3, M. Coltellini, after C. Goldoni), Rome, Dame, carn. 1773
La bella forestiera, o sia La viaggiatrice fortunata (farsetta, 2), Rome, Capranica, carn. 1776
La finta sposa olandese (farsetta, 2), Rome, Capranica, carn. 1777
L'isola incantata (int), Rome, Capranica, carn. 1778, Perugia, 1784, *D-Dl*, *P-La* (as L'isola d'Alcina)
L'ambizione delusa (int), Rome, Capranica, carn. 1779
Il bassà generoso (int, 2), Rome, Capranica, carn. 1780, *D-Dl*, *I-Mc*
Il vecchio ringiovanito (int, 2), Rome, Tordinona, carn. 1781
Le vendette giocose, o sia Il conte pasticcio (int, 'F. C.'), Rome, Pace, carn. 1782
Il conte di bell'umore (int, 2), Florence, Palla a Corda, carn. 1783, *D-Wa*, *I-Mr*, *Tf*, *US-Wc*
La poetessa fanatica, o sieno Li due gemelli (ob, 2), Rome, Pace, carn. 1784
Li tre Orfei (int, 2), Rome, Palla a Corda, carn. 1784, *D-Rtt*, *I-Bc*, *Gl*, *Mr*, *P-La*
Le donne bisbetiche, o sia L'antiquario fanatico (farsetta, 2, Bernardini), Rome, Pace, carn. 1785; rev. as La finta Galatea, Naples, 1788, *D-Bsb*, *F-Pn* (1790), *I-Mc*, *Nc*, *US-Bp*
Li muti per amore, o sia La schiava fedele (farsetta, Bernardini), Florence, Palla a Corda, carn. 1786
Gli amanti confusi, o sia Il brutto fortunato (farsetta), Rome, Valle, spr. 1786
La fonte d'aqua gialla, o sia Il trionfo della pazzia (ob, 2, Bernardini), Rome, Valle, aut. 1786
Barone a forza, ossia Il trionfo di Bacco (ob), Florence, 1786, *D-Hs*
La fiera di Forlinpopoli (ob, 2), Rome, Valle, spr. 1789
Gl'incontri stravaganti (ob 2), Naples, Nuovo, carn. 1790
L'ultima che si perde è la speranza (ob, 2, F.S. Zini), Naples, Fondo, 1 Aug 1790
Il pazzo glorioso (ob, 2, G. Bertati), Casalmaggiore, Communale, 1790
Pizzarro nell'Indie (os, 2), Naples, S Carlo, 23 Jan 1791
L'allegria della campagna (ob, 2), Naples, Nuovo, spr. 1791
L'amore per incanto (ob), Naples, Fondo, aut. 1791, *Dl* (as L'amore per magia)
La statua per puntiglio (ob, 2), Venice, S Moisè, carn. 1792, *B-Bc*
Il conte brillante (ob), Varese, aut. 1792, collab. Uboldi
Achille in Sciro (os, 3, P. Metastasio), Venice, Fenice, aut. 1794, *I-Mr*
La sposa polacca (dramma bernesco, 3, Bernardini), Rome, Apollo, carn. 1796
Don Simoncino, ossia Furberia e puntiglio (farsa giocosa, 1, G. Foppa), Venice, S Moisè, 12 Sept 1798, *F-Pn*, *I-Fc*, *Gl*, *Mc*, *Mr*
Le tre orfanelle, o sia La scuola di musica (farsa, 1, Bertati), Venice, S Benedetto, 25 Nov 1798
Il muto per astuzia (farsa giocosa, 1, Foppa), Venice, S Moise, carn. 1799

OTHER WORKS

Pantomime ed ariette in musica [Mirtillo, Serpilla, Vespina], Rome, Capranica, 1764
L'apparizione di Onia (componimento poetico), Rome, Collegio Nazareno, 1769, *I-Rps*
Il vello di Gedeone (orat), Rome, Collegio Nazareno, 1771, *Rps*
La stella di Giacobbe (orat), Rome, Collegio Nazareno, 1772, *Rps*
La verga mistica di Aronne (orat), Rome, Collegio Nazareno, 1773, *Rps*
L'Iride o L'arco di pace (orat), Rome, Collegio Nazareno, 1777, *Rps*
Cantata per l'augustissimo giorno natalizio di … Maria Francesca regina di Portogallo [Religione, Giustizia, Pace, Gloria, Tempo] (L. Godard), 5vv, chorus, orch, Rome 1779, *P-La*
Cantata per la Natività della Beatissima Vergine, Rome, Collegio Nazareno, 1780
Angelica placata (cant., 2, Bernardini), 2vv, chorus, Vienna, 1794
Ulisse e Tiresia (componimento drammatico, A. d'Elci), 5vv, chorus, Vienna, 1800, *I-Fc*

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RAOUL MELONCELLI (with MARITA P. McCLYMONDS)

**Bernardino di Pietro.** *See* DRAGHI, BERNARDINO.

**Bernardo, Estevan.** *See* BERNARD, ETIENNE.

**Bernardo delle Girandole.** *See* BUONTALENTI, BERNARDO.

**Bernard of Clairvaux** (*b* Fontaines-lès-Dijon, 1090; *d* Clairvaux, 1153). French theologian, reformer and mystic. He was educated at Châtillon by the canons of St Vorles. In 1112 or 1113 he entered Cîteaux, and in 1115, in obedience to his abbot, St Stephen Harding, he left it to found Clairvaux, which was to become one of the most famous houses of the Cistercian order. Bernard was its first abbot, ruling over it until his death. Many of his written works were designed for delivery in the chapter house before his own monks. His influence, however, extended far beyond the confines of Clairvaux. He travelled throughout Europe, from Speyer to Palermo and from Madrid to Bordeaux, crossing and recrossing the Alps and the Pyrenees. He made active contributions to synods and councils, notably at Troyes (1128), Pisa (1135), Sens (1140) and Reims (1148). At Troyes he was responsible for establishing the Order of the Knights Templar and he may have been the author of their Rule. He supported Pope Innocent II against the antipope Anacletus II at the disputed election after the death of Honorius II in 1130.

An ardent defender of the faith, Bernard engaged in doctrinal disputes with Pierre de Bruys, Henri de Lausanne, Arnold of Brescia, Gilbert de la Porée and finally with Abelard, whom he condemned at the Council of Sens (1140). By his presence and moral support Bernard preached the Second Crusade (1147–9) and was deeply disappointed when it failed.

The secret of Bernard's far-reaching influence lay in his saintliness and in the strength of his compelling personality. His contribution was essentially that of a monk. Under his leadership the Cistercian order came to be recognized throughout Europe, its austerely reformed type of monasticism contrasting sharply with the style of its great rival, Cluny. The differences are highlighted in the correspondence between Bernard and his friend Peter the Venerable, which called forth Bernard's famous *Apologia ad Guillelmum Abbatem*.

Bernard's writings include sermons, treatises, a few miscellaneous minor works and a vast output of letters (ed. in Mabillon; James, 1953; and Leclercq, 1957–77). The minor works include an Office for the feast of St Victor, with its important covering letter to the abbot and monks of Montiéramey, a hymn in honour of St Malachy and the tiny prologue to the Cistercian antiphoner (*c*1147) – all three pointing to Bernard's concern for an authentic style of worship. 'The chant', he wrote in his letter to Abbot Guy, 'should be quite solemn, nothing sensuous or rustic. Its sweetness should not be frivolous. It should please the ear only that it might move the heart, taking away sorrow and mitigating wrath. It should not detract

from the sense of the words but rather make it more fruitful'. The so-called *Tonale Sancti Bernardi* and the two chant treatises connected with the reformed antiphoner and gradual (all ed. Mabillon, clxxxii) are of doubtful authorship but are associated with Bernard's reforms (*see* TONARY, §6(iv)).

Bernard played a major role in the Cistercian liturgical reform. The founding fathers had sought a 'pure' tradition in what they considered to be the best source available – the Metz tradition for the music of the Office). A second stage in this reform came between 1140 and 1147 with the setting up of a commission of experts under Bernard's presidency. Bernard was probably responsible for the textual revisions, based on clear editorial principles: the avoidance of unnecessary duplication; the removal of apocryphal or theologically debatable texts; and the provision of greater literary unity within a piece, for example, a responsory and its verse would preferably be chosen from the same biblical source, not from two different sources.

From the musical point of view the 'Bernardine reform' achieved three objectives. The corrupt repertory used by the early Cistercians was brought into line with what was being sung at the time in Europe. The age-old melodies were made to conform to recent theory; for example, melodies that exceeded the requisite range or were unduly florid were modified or transposed; modally ambiguous melodies were re-composed and confined within the straitjacket of a textbook mode; *musica ficta* was avoided. Finally, the reformers introduced many recently composed pieces in a more popular vein.

Bernard was canonized in 1174 and declared a Doctor of the Church in 1830.

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MARY BERRY

**Bernardon** [Kurz-Bernardon], **Joseph Felix von.** *See* KURZ, JOSEPH FELIX VON.

**Bernardus.** *See* BERNO OF REICHENAU.

**Bernart de Ventadorn** [de Ventador, del Ventadorn, de Ventedorn] (*b* Ventadorn, ?*c*1130–40; *d* ?Dordogne, *c*1190–1200). Troubadour. He is widely regarded today as perhaps the finest of the troubadour poets and probably the most important musically. His *vida*, which contains many purely conventional elements, states that he was born in the castle of Ventadorn in the province of Limousin, and was in the service of the Viscount of Ventadorn. In *Lo temps vai e ven e vire* (PC 70.30, which survives without music), he mentioned 'the school of Eble' ('l'escola n'Eblo') – apparently a reference to Eble II, Viscount of Ventadorn from 1106 to some time after 1147. It is uncertain, however, whether this reference is to Eble II or his son and successor Eble III; both were known as patrons of many troubadours, and Eble II was himself a poet, although apparently none of his works has survived. The reference is thought to indicate the existence of two competing schools of poetic composition among the early troubadours, with Eble II as the head and patron of the school that upheld the more idealistic view of courtly love against the propagators of the *trobar clos* or difficult and dark style. Bernart, according to this hypothesis, became the principal representative of this idealist school among the second generation of troubadours.

The popular story of Bernart's humble origins stems also from his *vida* and from a satirical poem by his slightly younger contemporary Peire d'Alvernhe. The *vida* states that his father was either a servant, a baker or a foot soldier (in Peire's version, a 'worthy wielder of the laburnum bow'), and his mother either a servant or a baker (Peire: 'she fired the oven and gathered twigs').

After leaving Ventadorn, Bernart (according to the *vida*) entered the service of the Duchess of Normandy, Eleanor of Aquitaine, who received the title after her marriage to Henry Plantagenet in 1152, who in turn became Henry II of England two years later. There are a number of references in Bernart's poems to Eleanor, Henry and, probably, a trip to England with the royal pair. Bernart's association with Eleanor and his presence in England some time after 1150 thus seem plausible but the fact that he met Chrétien de Troyes there, as some scholars have maintained, cannot be documented. The *vida* states that after Eleanor and Henry II went to England Bernart entered the service of Raimon V, Count of Toulouse (1148–94). After the count's death, the troubadour is reported to have entered a monastery in Dordogne, where he remained for the rest of his life.

Bernart is remarkable among the early troubadours in that more of his melodies have survived than of any other 12th-century poet. Of 45 poems attributed to him, 18 are extant with complete melodies, and one other survives with a fragment of melody (*Tuit cil que·m pregon qu'eu chan*). His influence on the subsequent history of medieval song is demonstrated by the fact that four melodies served as the basis for later contrafacta by French, Latin, Provençal and German poets (*Ara no vei luzir soleill*; *Be m'au perdut*; *Pos mi pregatz seignor* and *Quan vei la lauzeta mover*). *Quan vei la lauzeta mover* was probably the most widely known of all medieval melodies: it inspired at least six contrafacta in four languages. The great popularity of this song, together with his presence in northern France and possibly England in the 1150s, lends credence to the view that Bernart more than any other single figure was responsible for transplanting the

poetic-musical art of the troubadour to northern Europe, thus stimulating the development of the trouvère tradition.

Although the majority of the extant troubadour melodies are through-composed (*oda continua*), those attributed to Bernart show a predilection for repeated sections, a characteristic shared with Jaufre Rudel, Raimon de Miraval, Peirol and Giuraut Riquier. Of Bernart's 18 melodies, only three are through-composed; 12 are either in chanson form (*ABABX*) or derived from it. Scherner-van Ortmerssen has divided his output into the following categories: *oda continua* (PC 70.7, 19, 43); reduced *oda continua*, containing at least one repeated phrase (PC 70.8, 24, 42); chanson (PC 70.1, 17, 41); and the remaining nine, some variant of chanson. Later studies have shown instances of syntactical interplay between poetry and music in Bernart's melodies.

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Ab joi mon lo vers e·l comens, PC 70.1
Amors, e que·us es vejaire, PC 70.4
Ara·m conseillatz siegnor, PC 70.6
Ara no vei luzir soleill, PC 70.7 [contrafactum: 'Pour longue atente de merci', R.1057] (two melodies; 2nd only agrees with R.1057, printed in Gennrich, p.299)
A tantas bonas chansos, PC 70.8
Be m'au perdut lai enves Ventadorn, PC 70.12 [contrafactum: Quens de Bar, 'De nos, seigneur, que vos est il avis', R.1522]
Cornatz, ara sai eu be, PC 70.16
En consirier et en esmai, PC 70.17
Estat a com hom esperdutz, PC 70.19 (1st stanza, 'Ma dosne fu al commencar', is the 5th in other sources)
La doussa votz ai auzida, PC 70.23
Lanquan foillon bosc e garic, PC 70.24
Lanquan vei la foilla, PC 70.25
Non es meravilla s'eu chan, PC 70.31 (two melodies found in 1 MS)
Pos mi pregatz seignor, PC 70.36 [contrafactum: Friedrich von Hûsen, 'Deich von der guoten chiet']
Quan l'erba fresc e·l foilla par, PC 70.39
Quan par la flors josta·l vert foill, PC 70.41
Quan vei la flor, l'erba vert e la foilla, PC 70.42
Quan vei la lauzeta mover, PC 70.43 [contrafacta: Philip the Chancellor, 'Quisquis cordis et oculi' and 'Li cuers se vait de l'oil plaignant', R.349; 'Amis, qui est li mieus vaillant', R.365; 'Plaine d'ire et de desconfort', R.1934; Deitmar von Eist, 'Der Winter waere mir ein zît'; 'Seyner, mil gracias ti rent', PC 461.218a]
Tuit cil que·m pregon qu'eu chan, PC 70.45 (only small frag. of melody)

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ROBERT FALCK/ JOHN D. HAINES

**Bernasconi, Alessio Boileau.** *See* BOILEAU BERNASCONI, ALESSIO.

**Bernasconi, Andrea** (*b* ? Marseilles, 1706; *d* Munich, 24 Jan 1784). Italian composer. Early sources state that he was born in 1712. His father, a French officer, settled in Parma after his withdrawal from military service. Little is known of Bernasconi's education. In the librettos of his early operas he is referred to as a Milanese dilettante (1737 and 1743) and as a Veronese (1742 and 1745), but mainly as a Milanese (1737, 1743–53). In 1744–53 he was *maestro di cappella* at the Ospedale della Pietà in Venice, and in 1747 he married Maria Josepha Wagele (*c*1722–1762) in Parma. He instructed his stepdaughter, Antonia, in music and helped launch her successful singing career. A decree of 24 November 1753 refers to his engagement as assistant Kapellmeister of vocal music in Munich from 1 August 1753; his appointment coincided with the opening of the Residenztheater. He was soon appointed electoral councillor. On 5 June 1754 he was named music teacher to the princesses Maria Anna Josepha (until July 1755) and Josepha Maria (until January 1765); the Elector Maximilian III Joseph also received music lessons from him. Following the death of Giovanni Porta, Bernasconi was appointed Kapellmeister on 7 September 1755. In 1778 Elector Carl Theodor confirmed his official post, but he probably rendered no further service. His successor in 1784 was Paul Grua.

As a composer, Bernasconi was a conservative representative of the Neapolitan *opera seria*, his music devoid of any attempts at reform. Most of his arias are in a modified da capo form with florid melodic writing; the recitatives are noteworthy for their fluent and vocally graceful declamation. He employs accompanied recitatives effectively, especially in the later operas. Gerber reports that Hasse's wife, the soprano Fuastina Bordoni, liked Bernasconi's operas, and that his arias pleased her as much as those of her husband. His stage works performed in Munich, some being revisions of earlier works, were very popular. After 1772 Bernasconi devoted himself exclusively to church music. He wrote relatively little instrumental music and almost all of his sacred music (including 34 masses) is lost.

WORKS

STAGE

*opere serie in three acts unless otherwise stated*

Flavio Anicio Olibrio (A. Zeno ?and P. Pariati), Vienna, carn. 1737, *A-Wn*
Alessandro Severo (Zeno), Venice, S Giovanni Grisostomo, 27 Dec 1738; rev. Palermo, S Cecilia, carn. 1746; rev. as Salustia, Venice, Vendramin, 31 May 1753
Temistocle (P. Metastasio), Padua, Obizzi, 6 June 1740, *I-PLcon*; rev. Lucca, 1741; rev., as pasticcio, Venice, S Giovanni Grisostomo, aut. 1744; rev. Munich, Residenz, carn. 1754; rev. Munich, carn. 1762; *D-Bsb*, *Hs*, *Mbs*, *Wa*, *F-Pn*
Demofoonte (Metastasio), Rome, Dame, carn. 1741; rev. Munich, Residenz, carn. 1766, *D-Mbs*
Didone abbandonata (Metastasio), Venice, S Giovanni Grisostomo, carn. 1741; rev. Munich, Residenz, 26 Jan 1756, *Mbs*; rev. Munich, 1760
Endimione (serenata, 2, Metastasio), Venice, 6 Feb 1742; rev. Munich, Residenz, 1766

Il Bajazet (A. Piovene), Venice, S Giovanni Grisostomo, aut. 1742; rev. Munich, Residenz, 12 Oct 1754; rev. as Baiazet, Prague, 1762; arias *Mbs*
La ninfa Apollo (scherzo comico pastorale, 2, F. de Lemene), Venice, S Giovanni Grisostomo, 26 Feb 1743
Germanico (N. Coluzzi), Turin, Regio, carn. 1744, *A-Wgm, Wn*
Antigono (Metastasio), Venice, S Giovanni Grisostomo, carn. 1745; rev. Treviso, Delfino, carn. 1752
Artaserse (Megastasio), Vienna, 8 Oct 1746; rev. Munich, Residenz, 10 Jan 1763, *D-Mbs*
Ezio (Metastasio), Vienna Schönbrunn, 4 Oct 1749, *Mbs*
L'huomo (festa teatrale, 1, Wilhelmine of Bayreuth), Bayreuth, sum. 1754, *W*
Adriano in Siria (Metastasio), Munich, Residenz, 5 Jan 1755, *Mbs, F-Pn*
Il trionfo della costanza (festa teatrale, P. Honory, after Metastasio: *Il sogno di Scipione*), Nymphenburg, 20 July 1755
Agelmondo (dramma per musica, 2), Munich, carn. 1760, *D-Mbs*
Olimpiade (Metastasio), Munich, Residenz, 20 Jan 1764, *Mbs, F-Pn**
Semiramide riconosciuta (Metastasio), Munich, Residenz, 7 Jan 1765, *D-Mbs, F-Pn*
La clemenza di Tito (Metastasio), Munich, Residenz, Jan 1768, *D-Mbs, F-Pn** (*R*/1982: IOB, lxxxviii)
Demetrio (Metastasio), Munich, Residenz, Jan 1772, *D-Mbs, F-Pn*
Music in: Didone abbandonata, 1743; Ixion, 1746; Andromeda, 1749; Euridice, 1750; Nerone, 1753; Issipile 1763

ORATORIOS AND SACRED CANTATAS

Davidis lapsus et poenitentia, Venice, 10 Sept 1744; Adonias (drama sacrum), Venice, 1746; Pastorum dialogus in Domini nativitate, Venice, 1746; Jonathas (drama sacrum), Venice, 1747; David (drama sacrum), Venice, 1751; Carmina (drama sacrum), Venice, 1752; La Betulia liberata (componimento sacro, Metastasio), Munich, 30 March 1754, Vienna, 1754, *A-Wn*; Ricorrendo il giorno solenne (solo cant., Honory), Munich, 28 March 1755

OTHER WORKS

Sacred: mass, *D-Mf*; Stabat mater, *Mf*; 6 lits, *WEY*; Miserere, *Po*, 2 Mag, *Bsb*; Beatus vir, *A-RB*, 11 offs, *D-Mbs, Mf, HR*; 33 masses, lost; *c*125 other works, lost
Inst: 8 syms., *Bsb, DO, KA, RH, Tl*; fl conc.; trio sonata; *c*12 syms., lost

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ROBERT MÜNSTER (with PAUL CORNEILSON)

**Bernasconi** [Wagele], **Antonia** (*b* Stuttgart, *c*1741; *d* ?Vienna, ?1803). German soprano. She was the daughter of a valet of the Duke of Württemberg. By her widowed mother's second marriage in 1743, she became the stepdaughter of Andrea Bernasconi, who instructed her in singing. Her successful début followed on 21 January 1762 as Aspasia in Bernasconi's *Temistocle* in Munich. In Vienna from about 1765–6 she first performed in *opere buffe* by Piccinni and Sacchini and in 1767 was highly successful as Alcestis in the première of Gluck's opera. J.A. Hiller gave a detailed account of her in the *Wöchentlichen Nachrichten* of 24 October 1768. In December 1770 she sang Aspasia in the première of Mozart's *Mitridate*; it is also possible that the part of Ninetta in his *La finta semplice* was composed for her. In 1771–2 she sang in Cesena, Milan and at the Teatro S Benedetto in Venice, in 1772–3 and 1774–5 at the Teatro di S Carlo in Naples. From November 1778 to May 1780 she was a member of the Italian opera company at the King's Theatre, London, and in the summer of 1781, supposedly at Gluck's request, she returned to the Vienna Burgtheater to sing in three Gluck operas that were specially mounted for the Grand Duke Paul of Russia. Mozart's letters are severely critical of her intonation and German declamation, although he said he would have trusted her with a part in the German performance of *Idomeneo* that he was planning. She was retained for the *opera buffa* company that was created in April 1783, but was released four months later, probably because, as Mozart had said (29 August 1781), she really sang well only in serious operas. In 1786 she appeared in Piacenza and Lucca. She is supposed to have married, under the name of Rieler.

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ROBERT MÜNSTER

**Bernat-Verí, Jorge Bosch.** *See* BOSCH BERNAT-VERÍ, JORGE.

**Berne** (Ger. Bern). Capital city of Switzerland. A strong musical tradition can be traced from the 15th century, particularly after the victorious conclusion of the Burgundian wars. Town musicians were employed early in the century, and Berne Minster, dedicated to St Vincent, had an organ by about 1450. The choir school at St Vincent was founded in 1485; its choir was singing polyphonic music by 1489. Among the pre-Reformation Kantors were Bartholomäus Frank (1481–1502), Heinrich Wölflin (1504–5), Johannes Wannenmacher (1510–13) and Cosmas Alder (1524), whose hymns received new texts after the Reformation, a sure indication of earlier polyphonic practice. Places for six boys were maintained in the choir school.

During the Reformation music was banned from church and the cathedral organ was sold, but music continued to play a role in secular life. The town council provided for a lute teacher in 1531, and from 1533 to 1541 the organist Hans Kotter taught at the Minster School. Music printing was fostered by Apiarius, who founded his business in 1537.

Choral dramas with solo vocal and instrumental elements, an outgrowth of humanistic school plays, were prominent in the decades following the Reformation. Music found its way back into the church service by way of psalm singing, and in 1574 the town council appointed the first Protestant Kantor. About the same time congregational singing was introduced and from 1581 four town pipers, hired in 1572, accompanied it. Berne led the way in introducing the Lobwasser Psalter into Switzerland: some of the psalms were included in early 17th-century songbooks, and the new edition of 1655 contained all 150.

The central figure in Berne's musical revival during the second half of the 17th century was J.U. Sultzberger, musical director from 1675, author of a simplified *Transponiertes Psalmenbuch* and founder of several

collegia musica, of which the Collegium Musicum Studiosorum lasted until the end of the 18th century.

With the rise of public concert life, music in Berne became less centred on church and school; the Hôtel de Musique (completed 1770) was the scene of regular operas and concerts from 1799.

The city's orchestral life has been fostered by two large societies, the Bernische Musikgesellschaft (1815) and the Orchesterverein (1877). The Orchesterverein, subsidized by the city, governs the activities of the Berne SO (1876), which plays for the Stadttheater. It organizes regular series of symphony concerts, promoting 20th-century music as well as the standard repertory. The Musikgesellschaft organizes a number of subscription concerts (usually ten) each year, at which the major symphonies and concertos are performed by the Berne SO with international soloists. Resident conductors have included Karl Munzinger (1884–1909), Fritz Brun (1909–41), Luc Balmer (1941–64), Paul Kletzki (1964–8), Charles Dutoit (1968–78), Gustav Kuhn (1979–82), Peter Maag (1984–91) and Dmitri Kitayenko (1991–). Each season three or four guest conductors are engaged. The Musikgesellschaft also organizes chamber concerts in which the Berne String Quartet regularly participates. The Berne Chamber Orchestra (conducted by Hermann Müller, 1938–73, Jean-Pierre Moeckli, 1973–92, and, since 1992, Olivier Cuendet) plays pre-Classical and modern music. The Camerata Bern, founded in 1962, is a small string orchestra that gives about 50 concerts a year and has achieved an international reputation. The Stadttheater (1903), also subsidized by the city, stages Baroque, Classical, Romantic and 20th-century operas.

The main choral societies are the Caecilienverein (1862) and the Berner Liedertafel (1845): for decades they have given performances of oratorios in the 15th-century minster in collaboration with the Berne SO. Other important choirs include the Berner Männerchor (1870), the Lehrergesangverein (1909), the Berne Chamber Choir (1940) and the Berne Concert Choir (1981). The regular evening concerts in the minster were initiated by Ernst Graf, organist there from 1912 to 1937.

Berne has a section of the ISCM which organizes regular concerts of avant-garde music with the section's own ensemble Neue Horizonte, directed by Urs Peter Schneider. The Berne radio studio shares broadcasting with those of Basle and Zürich.

The Berne Conservatory was founded in 1858, ten years after the city became the capital of Switzerland; Roman Brotbeck became its director in 1999. The chair of musicology at Berne University has been held by Ernst Kurth (1912–46), Arnold Geering (1950–72), Stefan Kunze (1973–92) and Anselm Gerhard (1994–).

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KURT VON FISCHER/JÜRG STENZL/CHRIS WALTON

**Bernelinus** (*fl* Paris, late 10th and early 11th centuries). French mathematician. According to two late manuscripts used by Gerbert, he compiled a mathematical treatise, *Prefacio libri abaci quem junior Bernelinus edidit Parisius* (*I-Rvat* lat.4539, f.1; see *GerbertS*, i, *Praefatio*, no.X; RISM, B/III/2, 1968, p.95). The treatise claims to be based on the doctrine of Gerbert d'Aurillac (*d* 1003) and can thus be dated to the late 10th or early 11th century. A musical treatise (*GerbertS*, i, 312–30; *PL*, cli, 651–74) is ascribed to Bernelinus in only one manuscript, *I-Rvat* Regin.lat.1661 (see RISM, B/III/2, p.119). It comprises two sections; the first, *Dimidium proslambenomenos* (*GerbertS*, i, 312), sometimes appears, anonymously, separately from the second, *Rogatus a pluribus* (*GerbertS*, i, 314), as for example in *GB-Lbl* Harl.3199, f.69*v* (RISM, B/III/4, 1992, p.82) and *I-CEc* S.XXVI.1, f.177*v*; and, according to Smits van Waesberghe, Berno (*Musica*) quoted the first section but did not give the author's name (only 'quidam sapiens'; *GerbertS*, ii, 78*B* = i, 313*B*–314*A*; see J. Smits van Waesberghe: *Divitiae musicae artis*, vi, Buren, 1978–9, pt B, p.45). The second section of the treatise concerns the monochord; it seems unlikely to be the work of Bernelinus, if the attribution of it in *E-Mn* 9088 to GERBERT D'AURILLAC is to be believed.

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MICHEL HUGLO

**Berner, Alfred** (*b* Heinrichswalde [now Slavsk, nr Sovetsk], 10 April 1910). German musicologist. From 1928 he studied musicology with Schering, Sachs, Hornbostel and Wolf at Berlin University, with philosophy, art history and Arabic as subsidiary subjects. From 1931 to 1933 he worked at the Institute for Arabic Music in Cairo and in 1935 he took the doctorate at Berlin with a dissertation on Arabic music. He worked in Berlin at the Phonogramm-Archiv, in the music department of the Preussische Staatsbibliothek and at the Staatliches Institut für Deutsche Musikforschung; in 1937 he lost his position at the institute, under Seiffert, as he was not a member of the Nazi party. After military service (1939–45) he was principal adviser on music and art institutions for the municipal council of Berlin: simultaneously (1946–8) he held a lecturing post at the Humboldt University, Berlin. From 1948 he devoted himself to rebuilding the Institut für Musikforschung and its instrument collection: he effectively ran the institute from 1949 and was responsible for the first concerts on its collection of historical instruments in 1951. He was appointed chief academic adviser in 1961, institute director in 1962, director of the Museum der Musikinstrumenten in 1966 and professor in 1967. He retired in 1978. He won particular acclaim

for expanding the museum of musical instruments attached to the institute. He lectured in the study of musical instruments at the Berlin Conservatory which merged with the Staatliche Hochschule für Musik in Berlin in 1966; Berner continued to lecture at the Hochschule until 1975.

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HANS HEINRICH EGGEBRECHT/R

**Berner, Friedrich Wilhelm** (*b* Breslau, 16 May 1780; *d* Breslau, 9 May 1827). German organist, teacher, composer and musical organizer. He studied music with his father, Johann Georg Berner (1738–1810), organist at St Elisabeth, Breslau, becoming his assistant at 13 and succeeding him in 1810. He also learnt many other instruments, and at the age of 16 became clarinettist in the city theatre orchestra; he also studied composition with Franz Gehirne. Around 1798 he heard the organist David Traugott Nicolai, whose father had been a pupil of Bach, and was so impressed that he abandoned 'the galant style of organ playing' for that of Bach. When Weber was appointed Kapellmeister in 1804 Berner befriended him, and when Weber accidentally drank some engraving acid, it was Berner's prompt action which prevented disastrous consequences. In 1812 Berner went to Berlin with Joseph Schnabel, leader of the theatre orchestra, to study Zelter's teaching methods at the Sing-Akademie, the Prussian government's intention being to form similar institutions. While in Berlin he played Mozart's Concerto for two pianos with Weber, and also performed as an organist. Three years later the Akademische Institut für Kirchenmusik was founded in Breslau, with Berner and Schnabel as directors. After the dissolution of the Silesian monasteries in 1810 Berner catalogued their music collections.

An important figure in Breslau's musical life, Berner was admired by Mendelssohn as a teacher and improvisor, and was in his day also highly regarded as a composer. His compositions include several cantatas, songs, organ and piano pieces and concertos for wind instruments; many of his works, including all his theoretical writings, are lost. His most important pupils were Ernst Köhler and Adolf Hesse.

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FRANZ GEHRING/JOHN WARRACK/RUDOLF WALTER

**Berners**, Lord [Tyrwhitt-Wilson, Sir Gerald Hugh, Baronet] (*b* Apley Park, nr Bridgnorth, 18 Sept 1883; *d* Faringdon, 19 April 1950). English composer, writer and painter. The son of a naval officer, he was sent to Cheam School and Eton, described mercilessly in his memoirs. Then, for the first decade of the century, he studied and travelled in various parts of France, Germany and Italy. As a schoolboy he had admired Wagner, but now turned to Richard Strauss, Debussy and Schoenberg, although his teachers included academics such as Edmund Kretschmer, in Dresden, and, at home, Tovey. His experiences abroad gave him a European perspective and equipped him to work as an honorary attaché in the diplomatic service from 1909 until 1920. As an only child, his principal family connection was with his mother – his father was usually abroad and died in 1907 – and her fluent if superficial ability in music and painting was part of his background. He was first in Constantinople, where he was a colleague of Harold Nicholson, and moved to Rome in 1911. During this formative period he benefited greatly from his friendship with Stravinsky, whom he met in 1911. Fifty years later Stravinsky rated *A Wedding Bouquet* and *The Triumph of Neptune* 'as good as the French works of that kind produced by Diaghilev' and in 1937, noting the success of *A Wedding Bouquet*, told his publisher 'I have always been devotedly sympathetic to his music'. Berners also showed his work to Casella and knew Diaghilev and Ronald Firbank in Rome. It was here that he composed some of the most advanced music by any British composer at that date.

Berners' earliest mature works were for the piano – *Le poisson d'or*, dedicated to Stravinsky and published with designs by Natal'ya Goncharova of the Ballets Russes, and *Dispute entre le papillon et le crapaud*, which was not published until 1982. Both these pieces have illustrative texts in the manner of Satie's *Sports et divertissements*, of which Berners possessed an early copy, and the *Dispute* has Berners' own watercolour on the cover of the manuscript. Even at this stage Berners was working in more than one medium at once: this and his sense of humour caused him to be known as the English Satie. But his first published work, appearing in Florence and London under the name of Gerald Tyrwhitt, was the *Trois petites marches funèbres*, given its first performance by Alfredo Casella at the Accademia di S Cecilia in Rome on 30 March 1917. The last of these pieces, *Pour une tante à héritage*, gained notoriety firstly for the dissonant style of its gleeful celebration and secondly from the fact that Berners inherited his titles and wealth just 18 months later.

No less remarkable is another triptych, the *Fragments psychologiques*, well aware of the Vienna of Schoenberg and Freud. Some of these exploratory piano pieces impressed Bartók so much that he copied them out. *L'uomo dai baffi*, a futurist marionette show by Fortunato Depero directed by Casella at the Teatro dei Piccoli in Rome on 15 April 1918, used chamber orchestra versions of the second of the *Fragments psychologiques* and all three funeral marches. Another piece, *Portsmouth Point*

(based on the Rowlandson sketch and predating the Walton piece by several years), was added. But the British première of *L'uomo* was not until 1 November 1983.

With remarkable confidence Berners took the discoveries of these instrumental pieces into the orchestral medium with *Trois morceaux*, based on exotic idioms made fashionable by the Ballets Russes, and *Fantaisie espagnole*, carrying Spanish mannerisms to the limit with a genial genuflection towards *The Rite of Spring*. Both of these works became landmarks in modern British music of the period immediately after World War I. Most of his 15 songs with piano were written around 1920. His stance as a parodist is evident in the first song of the *Lieder Album*, where he claims that Heine's poem 'Du bist wie eine blume' was addressed to a pig and not a girl. The piano part obliges with periodic grunting noises. The *Trois chansons* follow serious French models up to Debussy and Satie, but the distorted military fanfare introducing the drummer-boy in the last song is a comic touch. The *Three English Songs* open with a lullaby in pastoral vein, but then the elderly rich lady do-gooder is lampooned, as is the sulkily jealous girl in the third song 'James gave Elizabeth a Dodo'. In the second of the *Three Songs* (sea chanties) Masefield's Pirate King (who, 'though dripping gore, was always courteous to the ladies') is delineated with the precision of Satie. Of the two last songs, *Red Roses and Red Noses* is a unique comic encore – Berners wrote the poem, which appeared in an anthology edited by Edith Sitwell, and decorated the cover – and *Come on, Algernon* is a hysterically realistic music-hall number. Most of these songs have been particularly associated with Meriel Dickinson, especially since the Portrait of Lord Berners given at the Purcell Room and on BBC Radio 3 with John Betjeman on 8 December 1972. More recently they have been associated with Felicity Lott.

Berners had gained recognition with his piano music, songs and orchestral pieces – by 1950 over 3000 copies of the *Trois petites marches funèbres* had been printed – and his *Valses bourgeoises* were given at the ISCM at Salzburg in 1923. But his contribution to modernism was at an end. In the early 1920s he started to move towards the wider arena of the theatre. His first step was the opera. *Le carosse du Saint Sacrement*, based on a short story by Mérimée, vocally treated in arioso and recitative with a vivid orchestral response including Spanish mannerisms. The première was at the Theatre des Champs-Elysées in Paris on 24 April 1924 but it was not heard in England, apart from the concert piece (*Caprice péruvien*) arranged by Constant Lambert, until BBC Radio 3 broadcast it on 18 September 1983 for the Berners centenary. After the opera Berners found himself more decisively in ballet, giving free rein to his obsession with the waltz, and his music became more English in the process. *The Triumph of Neptune* was one of only two British commissions from Diaghilev, the other being Lambert's *Romeo and Juliet*. The story was by Sacheverell Sitwell and the choreography by George Balanchine, as in Berners' next ballet, *Luna Park*, given in a C.B. Cochran revue. Stylistic fingerprints in these scores include the use of short fragments shifting rapidly from one tonal centre to another. Frederick Ashton was the choreographer for Berners' remaining three ballets, all directed by Lambert, but by far the most significant of these was *A Wedding Bouquet*, for which Berners himself designed the sets and painted the backcloth. This satire on marriage – a recurring theme in Berners' novels and memoirs – employs a chorus, by way of Stravinsky's *The Wedding*, with a text from Gertrude Stein. Berners found her an ideal literary partner because she disconcerted people and was fashionable. Like *The Triumph of Neptune*, *A Wedding Bouquet* has held the stage, although it has not had the advantage of Beecham's recordings of the suite from the earlier ballet. In the original version for chorus, rather than the weak substitution of a speaker, *A Wedding Bouquet* is characteristic of Berners in so many ways that it can be claimed as his masterpiece, the climax of his more public concerns developed through the 1920s and now showing a zest for balletic idioms from Tchaikovsky to Ravel.

The 1930s was an extraordinarily creative decade for Berners since in 1931 and 1936 there were exhibitions of his oil paintings at the Reid and Lefevre Gallery in London. Unlike his earlier music, there was nothing avant-garde about his paintings, which showed him as a collector of Corot. Two volumes of his autobiography, *First Childhhood* (London, 1934) and *A Distant Prospect* (London, 1945), testify to the difficulties experienced by the arts in being taken seriously during Berners' youth. Five novels and two short stories, with translations or editions in France, Sweden, Germany and the USA, were published between 1914 and 1941. Unfortunately, but not surprisingly for such a committed European, Berners felt demoralized by the onset of war and told Gertrude Stein that he felt 'confronted with the breakdown of all the things that meant anything to me'. In the 1940s his work declined, although his drawing-room comedy, *The Furies*, ran for a week at the Oxford Playhouse from 1 June 1942 and he wrote two full-length film scores.

Historically Berners was part of a slender British avant garde which emerged after World War I. His example encouraged younger composers such as Bliss, Walton and Lambert; the Sitwells were a literary counterpart and all these figures were friends, even though Berners upset Walton with his caricature of a composer in his novel, *Count Omega*. Diana Mosley, who knew Berners well, confirmed: 'He enjoyed painting, but looked upon himself as a composer. One sees the whole man in his music – jokes, but underlying sadness'. By the 1990s much of his music was available on CD and his fiction was reprinted as *Collected Tales and Fantasies* (London, 1999). In spite of Berners' deserved reputation as a versatile eccentric, it is the irreverent stance and consistently sharp focus of his small musical output that ensure his survival as a unique figure in British music of the period.

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L'uomo dai baffi (5 balli plastici, F. Depero), Piccoli, 15 April 1918 [arr. of Fragments psychologiques, 3 petites marches funèbres and Portsmouth Point]

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Other inst: Fanfare, 3 tpt, 3 trbn, 3 perc, 1931

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PETER DICKINSON

**Bernet Kempers, Karel Philippus** (*b* Nijkerk, Gelderland, 20 Sept 1897; *d* Amsterdam, 30 Sept 1974). Dutch musicologist. After studying law for some years, he took lessons from Bernard Zweers (theory and composition), Simon van Milligen (music history) and Gonda van Dam (piano). In 1922, at a time when musicology was not being taught in the Netherlands, he went to the University of Munich to study with Sandberger and graduated in 1926 with a doctoral dissertation on the motets of Clemens non Papa. He taught music history at the Royal Conservatory at The Hague (1929–49) and at the Amsterdam Conservatory (1934–53). In 1929 he became *Privatdozent* in musicology at the University of Amsterdam; in 1938 he was appointed lecturer, in 1946 associate professor and in 1953 professor at the same university. He retired in 1968.

Bernet Kempers's chief interest was the Dutch polyphonic school of the 16th century, in particular Clemens non Papa, whose complete works he edited; he also wrote extensively on Mozart, Schubert and the history of music in general. For many years he was on the boards of the Koninklijke Nederlandse Toonkunstenaars Vereniging (first secretary, 1934–41; chairman, 1945–65) and the Vereniging voor Nederlandse Muziekgeschiedenis (1959–72).

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ELLINOR BIJVOET

**Bernger von Horheim** [Berengerius de Orehem, Berlengerius de Oreim] (*fl* 1196). German Minnesinger. It has been assumed that he came from the Frankfurt region, on the grounds of his use of language, but it is also possible that he was from a north Bavarian family, or otherwise came from Horheim, near Vaihingen. He was one of a group of noblemen from south-west Germany who, as the followers of Friedrich von Hûsen, writing in a more international style than hitherto, brought about the blossoming of Minnesang. These men drew on the work of the northern French trouvères and southern troubadours for content and formal schemes of their poetry. Six songs (17 strophes) by Bernger have survived, all of them stylish and none with music. Of these, two (possibly four) may have used the melodies of his Romance precursors, since they can be recognized as contrafacta of works by, among others, Chrétien de Troyes and Gace Brule.

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*none of the poems appears with music in any source*

Mir ist alle zît also ich vliegende var, MF 113.1: ?contrafactum of ?Robert de Castel or Bertran de Born, 'Puis ke li mal k'amours me font sentir', R.1457; A

Nu enbeiz ich doch des trankes nie, MF 112.1: contrafactum of Chrétien de Troyes, 'Onques del bevrage ne bui' (from D'Amours qui m'a tolu a moi, R.1664); A, J, T

Nu lange ich mit sange die zît hân gekündet, MF 115.27: contrafactum of ?Gace Brule, 'Ne puis faillir a bone chançon faire', R.160; A, J

Wie solt ich armer der swaere getrûwen, MF 114.21; ?contrafactum of Conon de Béthune, 'Mout me semont amours que je m'envoise', R.1837; A

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BURKHARD KIPPENBERG/LORENZ WELKER

**Bernhard, Christoph** (*b* Kolberg, Pomerania [now Kołobrzeg, Poland], 1 Jan 1628; *d* Dresden, 14 Nov 1692). German music theorist, composer and singer. He is best known for his discussion of musical-rhetorical figures in *Tractatus compositionis augmentatus*.

1. Life. 2. Music. 3. Writings.

1. LIFE. The birthplace given above is documented in a funeral poem by Bernhard's brother-in-law C.C. Dedekind and is confirmed by Walther; the birth date appears in Müller-Blattau (2/1963) without documentation. Mattheson states, no doubt erroneously, that Bernhard was born in Danzig in 1612. According to Dedekind, Bernhard studied in Danzig (probably with the elder Kaspar Förster and possibly Paul Siefert) and in Warsaw (very likely with Scacchi); Mattheson's assertion that Bernhard studied in Danzig with Balthasar Erben must also be in error for Erben did not become Kapellmeister at the Marienkirche until 1658, well after Bernhard was established in Dresden. At some point Bernhard also studied law. He began singing as an alto at the electoral court in Dresden under Schütz probably in 1648 and received a contract with the elector's ensemble (which also required him to instruct the choirboys in singing every day) on 1 August 1649. Shortly thereafter he travelled with the royal retinue to Gottorf for a wedding. The music was directed by Agostino Fontana, a virtuoso Italian singer serving as Kapellmeister to Christian IV of Denmark; Bernhard remained in Denmark (Copenhagen, according to Dedekind) to study with Fontana for about a year.

On 1 August 1655 Bernhard was promoted to vice-Kapellmeister at Dresden and his salary was increased from 200 to 350 gulden; his new duties included conducting the unison singing of chorales and chant (see Spagnoli). With the accession of the italophile Johann Georg II as Elector of Saxony in 1656, Italian musicians gained greater influence at court. These included G.A. Bontempi, Vincenzo and Bartolomeo Albrici, Gioseppe Peranda and Dominicus Melani. Bernhard made two trips to Italy, supported by Johann Georg II, to gain more first-hand experience of Italian music, musicians and singing technique. One of the trips took place in 1657 (his dedicatory poem for Dedekind's *Aelbianische Musenlust* is signed 'Rome, 1657') but the date of the other is unknown; according to Dedekind, Bernhard also visited Venice. He married Christina Barbara Weber on 28 October 1659.

Growing tension between the German and Italian musicians was probably the main factor in Bernhard's decision in 1663 to follow his former colleague Matthias Weckmann to Hamburg. There he succeeded Thomas Selle as Kantor of the Johanneum and civic director of church music in Hamburg. There were six other contestants for the post, and he obtained it by one vote. Weckmann had helped make him known in Hamburg by performing a piece of his own under Bernhard's name. Bernhard accepted the Hamburg offer on 18 October 1663 and was installed on 9 February 1664. The city fathers greeted his arrival in elegant style and completely remodelled his house, which Bernhard gratefully acknowledged when dedicating his *Geistliche Harmonien* (1665) to them. As civic music director he conducted figural music for Saturday vespers and Sunday morning services for the four principal churches, rotating among them, with eight to ten paid singers, eight municipal musicians and a chorus from the Johanneum.

The fact that Bernhard was taken into membership of the brotherhood *Englandfahrer* shortly after his arrival in Hamburg indicates the esteem in which he was held. Visits from Johann Rist (in 1666) and the younger Kaspar Förster (in 1667) provided occasions for chamber music at Bernhard's house. In 1670 Schütz requested him to compose a motet for his funeral to the text *Cantabiles mihi erant justificationes tuae*, which, to Schütz's great approval, he set for five voices in the *stylus gravis* (see §3 below). It was performed at Schütz's funeral in 1672 but was subsequently lost. Bernhard must also have participated in the weekly concerts of the collegium musicum founded by Weckmann in 1660. In addition to performing the most up-to-date works from Venice, Rome, Vienna, Munich and Dresden, they joined with Reincken, Buxtehude and Theile in cultivating learned counterpoint as an esoteric art; Bernhard's *Prudentia prudentiana*, in four-part invertible counterpoint, was imitated by Buxtehude two years later (BUXWV76/1). The years of Bernhard and Weckmann's joint activity formed one of the highpoints of 17th-century musical life in Hamburg.

Just before Weckmann's death (on 24 February 1674) Johann Georg II called Bernhard back to Dresden to supervise the education of his two grandsons, and he was installed on 31 March 1674 with instructions to teach them religion, reading and writing. He also resumed his post as vice-Kapellmeister. In 1676 he supervised a new edition of the Dresden hymnal, combining the Lutheran chorales with Schütz's settings of the Becker Psalter. Johann Georg III, who became elector in 1680, soon decided to reduce his musical establishment in order to cut costs. All the Italians either left or were dismissed, and from 24 August 1681 Bernhard was the sole Kapellmeister, as well as inspector of the music library; he held both positions until his death. With the accession of Johann Georg IV in 1691 he was serving his fourth Elector of Saxony.

2. MUSIC. Bernhard's compositions consist almost entirely of sacred vocal music. His only published collection, *Geistliche Harmonien*, appeared in 1665 in Dresden; it was probably composed there. At this time most of the better Protestant church music was disseminated in manuscript, and this volume is exceptional among contemporary printed works for its quality, scope

and virtuoso demands. It contains 20 sacred concertos for one to four solo voices and continuo, often with two violins. All the texts are German, and most of them are biblical. Two dialogues include extensive additions to the basic biblical text. In one of them, *Euch ist's gegeben*, the interpolations are poetic and are set in a simple aria style; the work is a very early example of a German concerto-aria cantata. Vincenzo Albrici had introduced Latin works of this type to the Dresden court repertory in 1660 (see Frandsen, 1996). Otherwise, the style of the collection is clearly derived from Schütz's *Kleine geistliche Concerte* and *Symphoniae sacrae*, especially in the careful text-setting. Bernhard's concertos provide numerous examples of the musical-rhetorical figures that he described in his treatises.

Bernhard's other sacred vocal works are of equally high quality. Composed in a variety of styles, they include masses and motets in the *stylus gravis*, many small and large sacred concertos and a few concerto-aria cantatas (e.g. *Ich sahe an alles thun*, composed in 1669 for a funeral). Most of the manuscript works survive in the collection of Gustaf Düben (i) and were copied in Stockholm during Bernhard's Hamburg period (1664–74). None of Bernhard's extant works can definitely be ascribed to his second Dresden period; the lost works listed in inventories from Leipzig, Weissenfels and Ansbach may date from this time, however (see Fiebig). The madrigal *Lasst uns, o Schönste, lieben* is the only secular work ascribed to Bernhard that can be regarded as authentic. The 14 songs by 'C.B.' in Caspar von Stieler's *Die geharnschte Venus* (Hamburg, 1660) have been attributed to Bernhard even though the collection was published three years before his arrival in Hamburg. Although perhaps the best in the collection, they do not approach the quality of his sacred music; they could also be by Crato Bütner of Danzig or Christoph Bronner, a Hamburg organist. Bernhard is named as the author of two songs in Dedekind's *Aelbianische Musenlust*, but in a manner that suggests that he wrote only the texts; he was also known as a poet.

3. WRITINGS. Although Bernhard was one of the better German composers of his generation, he is now remembered chiefly for his musical treatises, all of them disseminated in manuscript copies that circulated widely. The most important is *Tractatus compositionis augmentatus*, which must be dated some time after Bernhard's trip to Rome in 1657, since he refers in it to many Roman composers. Its significance lies in his classification of music into three distinct styles according to the relationship of words and music, the typical place of performance and, above all, the types of dissonance used. His basic division between *stylus gravis* (*stylus antiquus*) and *stylus luxurians* (*stylus modernus*) goes back to Monteverdi's *prima* and *seconda pratica*, and his further division of *stylus luxurians* into *communis* and *theatralis* bears some resemblance to Marco Scacchi's three categories of church, chamber and theatrical music. But whereas Scacchi's basic distinctions are sociological, Bernhard's are strictly stylistic; his three categories are distinguished chiefly by their use of figures, according to his limited definition of a figure as 'a certain way of employing dissonances, which renders these not only inoffensive but rather quite agreeable'.

In *stylus gravis*, which is used in church, music is the master of language; Palestrina is its main exponent. It uses only four figures – in modern terminology the passing note, auxiliary note, suspension and prepared appoggiatura. *Stylus luxurians communis* is found 'in vocal works – both church and table music – as well as in instrumental pieces', and here words and music are both masters. Bernhard added 15 figures, including most of the dissonances associated with 17th-century style.

Bernhard named Monteverdi as the founder of this style and added several of his Italian successors, including Carissimi, Scacchi and his own colleagues in Dresden, Albrici, Bontempi and Peranda. He named only three Germans, Schütz, Kerll and the younger Förster. *Stylus luxurians theatralis* is used mostly in theatrical productions; the leading exponents of it are contemporary Roman musicians, and no Germans are listed. Here language is the absolute master of music, and Bernhard's discussion includes suggestions for word-painting and other non-dissonant rhetorical devices as well as the addition of seven more figures.

Bernhard's *Tractatus* also contains a discussion of the 12 modes (listed in the order of Zarlino's 1573 edition of *Le istitutioni harmoniche*, beginning with the C modes), of fuga (as a generic term for all imitative counterpoint, including canon) and of invertible counterpoint (in an appendix, *Von denen doppelten Contrapuncten*, which also circulated independently). With his concepts of *consociatio modorum* and *aequatio modi*, Bernhard offered the composer a method of working with both tonal and real answers in points of imitation. Bernhard was perhaps the first theorist to consider four-part invertible counterpoint.

Bernhard wrote at least two other treatises. The *Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien* appears to be a later abridgment of the main part of the *Tractatus*, combining the figures of the second and third styles into one group, *figures superficiales*, and omitting the discussion of modes, *fuga* and invertible counterpoint. A short treatise on vocal ornamentation, *Von der Singe-Kunst, oder Maniera*, probably originated earlier, reflecting Bernhard's teaching of the choirboys during his first years in Dresden and derived in turn from his study with Agostino Fontana in Denmark. These shorter works confirm that Bernhard's figures originated in Italian improvisatory practice and that they were justified for the composer as extensions and variations of the dissonance treatment permitted in the *stylus gravis*. This explicit combination of Italian vocal art with the German predilection for counterpoint was indeed a legacy from Schütz, and it was to recur often in German music.

WORKS

Edition: *M. Weckmann und C. Bernhard: Solocantaten und Chorwerke mit Instrumentalbegleitung*, ed. M. Seiffert, DDT, vi (1901/*R*) [S]

*Geistliche Konzerte und andere Werke Christoph Bernhards*, ed. O. Drechsler, EDM, 1st ser., xc (1982) [D]

SACRED

*German*

Geistlicher Harmonien erster Theil, begreiffende zwanzig deutsche Concerten, 1–4vv, 2 vn, bc (Dresden, 1665); ed. in EDM, 1st ser., lxv (1972)

Das alte Jahr vergangen ist, 3vv, bc, D; Fürchtet euch nicht, 1v, 2 vn, bn, bc, *S-Uu*, ed. B. Grusnick (Kassel, 1933); Herr, nun lässest du deinen Diener, 5vv, 5 insts, bc, S; Wahrlich, wahrlich ich sage euch, 1v, capella 4vv, 5 insts, bc, S; Wohl dem der den Herren fürchtet, 2vv, 4 va, bc, S

*Latin*

Missa a 5, 5vv, 6 insts, D; Missa 'Christ unser Herr zum Jordan kam', 5vv, ed. in Cw, xvi (1932/*R*); Missa 'Durch Adams Fall', 5vv, ed. in Cw, cvii (1969)

Anima sterilis quid agis quid torpes, 2vv, 2 vn, bc, D; Benedic, anima mea, 9vv, 11 insts, bc, D; Currite pastores in Bethlehem, 1v, 2 vn, bc, D; Da pacem, Domine, in diebus nostris, 5vv, 6 insts, bc, D; Haec dies quam fecit Dominus, 3vv, bc, D; Jubilate Deo omnis terra, 3vv, bc, D; O anima mea accipe pennas aurorae, 6vv, 8 insts, bc, D; Reminiscere miseratiorum tuarum, Domine, 3vv, bc, D; Salve mi, Jesu, 1v, bc, D; Surgit Christus cum trophaeo, 3vv, capella 4vv, 6 insts, bc, D; Surrexit Christus spes mea, 6vv, 5 insts, bc, D; Tribularer si nescirem, 10vv, 10 insts, bc, S

OCCASIONAL

Lezter Schwanen-Gesang (Gott sei mir gnädig), so bei christlicher Beerdigung des ... Johann Risten, 4vv, 2 vn, 3 va, bc (Hamburg, 1667)

Trauer-Music (Zur selbigen Zeit), bey hochansehentlicher Beerdigung des ... Herrn Barthold Müllers Bürgermeisters der Stadt Hamburg, 5vv, bc (Hamburg, 1667); ed. in Cw, cvii (1969); ed. in EDM, 1st ser., lxxix (1975)

Letzter Ehren-Nachklang (Ich sahe an alles Thun) dem ... Herrn Hinrich Langebeck, 4vv, 2 vn, 3 va, bc (Hamburg, 1669); S

Prudentia prudentiana (Jam mesta quiesce querela) ... solatio tribus contrapunctis convertibilibus (Hamburg, 1669) [funeral music for the mother and wife of Dr Rudolf Capelli]; D

Cantabiles mihi erant justificationes tuae, 5vv, perf. Dresden, 17 Nov 1672, lost funeral music for H. Schütz

SECULAR

Lasst uns, o Schönste, lieben, 3vv, 2 vn, bc, *S-Uu*

14 Songs, 1v, bc, in C. von Stieler, Die geharnschte Venus (Hamburg, 1600/*R*), doubtful, attrib. 'C.B.'; ed. B. Billeter (Munich, 1968)

For lost works, see Fiebig

WRITINGS

*ed. in Müller-Blattau; Eng. trans. in Hilse*

*Von der Singe-Kunst, oder Maniera*, *c*1649

*Tractatus compositionis augmentatus*, *c*1657

*Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien* [? abridgment of *Tractatus*]

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KERALA J. SNYDER

**Bernier, Nicolas** (*b* Mantes-la-Jolie, 5/6 June 1665; *d* Paris, 6 July 1734). French composer, harpsichordist, theorist and teacher. He probably learnt music in the *maîtrise* of the collegiate church of Notre Dame, Mantes, and in that of Evreux Cathedral. According to the *Etat actuel de la Musique du Roi* (1773) he then studied with Caldara in Rome. In 1692 Bernier was living in the rue Tiquetonne in Paris and was teaching the harpsichord. On 20 November 1693 he failed to win the post of *maître de musique* at Rouen Cathedral in competition with Jean-François Lalouette. He was appointed head of the *maîtrise* of Chartres Cathedral on 17 September 1694 and remained there until 18 March 1698, when he obtained a similar position at St Germain-l'Auxerrois, Paris. A *Te Deum* performed before the king at Fontainebleau on 24 October 1700 was very successful, and was sung again in several Parisian churches in 1701 and 1704. On 5 April 1704 he succeeded Marc-Antoine Charpentier as *maître de musique* of the Sainte-Chapelle, resigning from this post on 18 September 1726 in favour of his friend François de La Croix. It had taken the patronage of Philippe, Duke of Orléans, for him to keep the position after his marriage to Marie-Catherine Marais on 20 June 1712, since the rule of the Sainte-Chapelle required its *maître de musique* to be 'a celibate in clerical garb'. In spite of Le Cerf de La Viéville's claim, Bernier was not an abbé, but only an acolyte entitled to wear the clerical collar. In 1715 he took part in the divertissements organized by the Duchess of Maine at her château of Sceaux. In January 1723, at the request of the regent, Michel-Richard de Lalande gave up three of his four trimestrial periods of duty as *sous-maître de musique* at the Chapelle Royale. The posts thus created were allotted, without being thrown open to competition, to André Campra, Charles-Hubert Gervais and Bernier, who officiated during the summer term of duty until his death. In 1726 Lalande's term became vacant when he died, and was shared between the remaining *sous-maîtres*, with Bernier taking charge of the education of the Chapelle pages until 1733. He was in fact famous as a teacher. He wrote a treatise entitled *Principes de composition* and numbered Louis-Claude Daquin among his pupils.

Bernier offered a personal solution to the union of French and Italian tastes. He achieved equilibrium between the two styles in his first book of French cantatas, a genre of which he was one of the first creators together with Jean-Baptiste Morin. Vigorous recitatives and da capo *airs*, with or without an initial motto, follow each other freely, while the expressive melody, with few wide intervals or long melismas, is rooted more in the French

tradition. *Les nuits de Sceaux* contains Bernier's only instrumental pieces: dances and two overtures which adopt the Lullian structure but are italianate in style. The 45 *petits motets*, the 36 *grands motets* and the 39 cantatas exhibit a stylistic feature peculiar to Bernier: the often systematic repetition of a motif, whether or not it is transposed. Bernier had a reputation as a contrapuntist, and the polished writing of fugal choruses in *Beatus vir* and *Confitebor tibi Domine* bear witness to his skill. Two of his *grands motets* were sung several times at the Concert Spirituel from 1725 onwards. Most of his *Principes de composition* is devoted to two-part counterpoint; the work resembles the treatises of Nivers and Masson.

WORKS
*all printed works published in Paris*

SACRED VOCAL

[26] Motets, 1–3vv, bc, some with insts, op.1 (1703); 16 for 1v, 7 for 2vv, 3 for 3vv
[15] Motets, 1–3vv, bc, some with insts, op.2 (1713); 11 for 1v, 3 for 2vv, 1 for 3vv
3 motets, 1v, and 1 motet, 3vv, in Motets ... par Mr. de la Croix, 1–3vv, bc, some with insts, op.1 (1741)
Grands motets, all SATBB, str: Beatus vir, *F-Pc*; Benedic anima mea, *Pc*; Cantate Domino, *LYm*; Confitebor tibi Domine, *Pc*; Cum invocarem, *LYm*; Deus noster refugium, *Pc*; Lauda anima mea Dominum, *Pc*; Lauda Jerusalem, *Pc*; Laudate Dominum quoniam, *Pc*; Miserere mei, *Pc*; Venite exultemus, *Pc*
[9] Leçons de Ténèbres, S, bc, *LYm*, *V*
Mass; Te Deum: both lost
Chants des offices de différents Saints nouveaux, cited in Privilège Général, 3 March 1724, lost
Motets attrib. Bernier, all doubtful authenticity: Quis habitat, Resonate, Salve regina, Sicut cervus, all *Pn*; Haec dies quam fecit Dominus, *LYm*

SECULAR VOCAL

[24] Cantates françoises ou musique de chambre, 1–2vv, bc, some with insts, bk 1–4 (1703); repr. in The Eighteenth-Century French Cantata, vi–vii (New York, 1990); 21 for 1v, 3 for 2vv
Les nymphes de Diane, cantate françoise, 2vv, bc (1703); repr. in The Eighteenth-Century French Cantata, vi (New York, 1990)
Les nuits de Sceaux, concerts de chambre, ou cantates françoises, solo vv, bc, insts, bk 5 (1715); repr. in The Eighteenth-Century French Cantata, viii (New York, 1990); 2 divertissements
[6] Cantates françoises, ou musique de chambre, 1v, bc, some with insts, bk 6 (1718); repr. in The Eighteenth-Century French Cantata, viii (New York, 1990)
[6] Cantates françoises, ou musique de chambre, 1v, bc, some with insts, bk 7 (1723); repr. in The Eighteenth-Century French Cantata, viii (New York, 1990)
1 air in Recueil d'airs sérieux et à boire (1706); several airs in Nouvelles poésies, bk 1–8 (1703–7); 1 air in Nouveau recueil de chansons choisies, bk 7 (1736)
Works in *Pc* attrib. Bernier, all doubtful authenticity: Polyphème, cantata, B, insts [2 copies, 1 without insts]; 3 duos and 1 air in Recueil d'airs choisies

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JEAN-PAUL MONTAGNIER

**Bernier, René** (*b* Saint-Gilles, Brussels, 10 March 1905; *d* Ixelles, Brussels, 8 Sept 1984). Belgian composer. His musical development was dominated by Gilson and he was a member of the group of Synthétistes formed by Gilson's disciples. His interests extended to composition and musicology. A professor of music history at the Mons Conservatory and inspector of music in secondary education (1945–70), he was elected to the Belgian Royal Academy in 1963.

Bernier belonged to the tradition of Fauré, Ravel and Roussel. His Sinfonietta for strings (1957) is excellently written and stylistically refined; many of his other orchestral works are elegiac evocations of literary inspiration, such as *Le tombeau devant l'Escaut*. It is in vocal music, however, that Bernier excelled: his limpid melodies with their very regular contours have a charming naturalness. In his works for *a cappella* chorus he was influenced by the 16th-century French chanson. His harmony is essentially tonal, with modal suggestions, and his deeply lyrical and discreetly refined music creates an atmosphere of gentle melancholy.

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(*selective list*)

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Inst pieces incl. Sonate à 2, fl, hp, 1939; Trio, fl, hp, vc, 1942; 3 Interludes, hp, 1944; Serinette en guise de bis, sax qt, 1971; Suite pour le plaisir de l'oreille, sax qt, 1973; 2 qnts, fl, str trio, hp; pf pieces
Songs incl. 3 quatrains pour ma mie, 1927; Evasions, 1942; Eclosions, 1942–4; Dévotions, 1944–51; Lettre d'un ami, 1959
Choral pieces incl. Sortilèges ingénus, female/children's chorus, pf/orch, 1939–42; Liturgies, chorus, 1941–2; Incantations, chorus, 1954–6; Ode française, chorus, org, orch, 1968

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HENRI VANHULST

**Bernoneau** [Bernnoneau], **Hilaire** [Hilarius] (*fl* 1510–20). French singer and *maître de chapelle*, probably to be identified with the composer HYLAIRE.

**Berno of Reichenau** [Berno Augiensis; Bernardus] (*d* Reichenau, 7 June 1048). Writer on church music and liturgy, and possibly a composer. He is generally believed to have been of 'German' birth from a family of some standing, and was named abbot of Reichenau by Emperor Henry II in 1008. Before this he had been at the monastery of Prüm for an undetermined length of time. The belief that he was a novice at either St Gallen or Fleury is now

rejected (see Oesch). Before his appointment, the abbey had fallen on evil days. Berno restored peace and discipline to it, although he himself became embroiled in squabbles over property and prerogatives, especially after Emperor Conrad came to power (1024–39).

He travelled to Rome in 1014 for Henry's coronation and used the occasion to collect materials for his monograph on the Mass, *De quibusdam rebus ad misse officium pertinentibus*. Eight years later he went to Italy again in the company of the emperor, visiting Monte Cassino briefly. Finally, he was present in Rome in 1027 at the coronation of Conrad. He appears to have felt special concern for the cultivation of scholarship at his abbey, and one of his pupils was the versatile and erudite Hermannus Contractus. Berno continued as abbot of Reichenau until his death.

His chief work on music is a tonary with extensive prologue (*GerbertS*, ii, 62–91) which, to judge from extant copies, was quite widely distributed in Germanic lands during the 11th and 12th centuries. The text of the prologue presents substantial difficulties since some manuscripts have extensive later interpolations by Berno himself in addition to the many borrowings from earlier writers such as Hucbald, Regino of Prüm, Gerbert, Anonymus 1 and pseudo-Bernelinus. Two topics of considerable interest touched on by Berno are transposition and the so-called middle modes ('toni medii'). The tonary proper is perhaps a compilation from earlier sources, and exemplifies conservatism in musical and liturgical matters, showing in particular no influence of the modern theory of Guido of Arezzo. It appears to be the prototype for the tonary of FRUTOLFUS OF MICHELSBERG. Another work with the title *De varia psalmorum atque cantuum modulatione* (*GerbertS*, ii, 91–114) is thought to be inauthentic, at least in the version published by Gerbert; Oesch even raised doubts as to Berno's authorship. It does not, in any event, concern melody or music, but rather discrepancies between the texts of the 'Gallican' and 'Roman' psalters.

The brief *De consona tonorum diversitate* (*GerbertS*, ii, 114–17), an abridged tonary with a short preface of the most elementary sort, seems to have been written for teaching at Reichenau. The unique manuscript source *CH-SGs* 898 is devoted exclusively to the works of Berno, and is also the only old source containing his musical works, namely three hymns, an Epiphany trope, three sequences and an Office for St Ulrich. Another office is known for St Meinrad. None of the melodies has been published. Smits van Waesberghe has argued that the treatise published by Gerbert as Anonymus 1 is also by Berno on the basis of its attribution in the sole surviving manuscript source *A-Wn* cpv 51; he has re-edited the work under its title *De mensurando monochordo*. Certain other works on music have been attributed to Berno, but with little or no authority (see Oesch, 48–9).

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LAWRENCE GUSHEE/DOLORES PESCE

**Bernoulli, Daniel** (*b* Groningen, 8 Feb 1700; *d* Basle, 17 March 1782). Swiss physicist. He was the second son of Johann Bernoulli, the leading mathematician of his age, and nephew of Jakob Bernoulli, one of the greatest of all mathematicians. He was at first inclined towards mathematics, but turned more and more to experiment suggested or supported by mathematical theory. After taking the doctorate in medicine at the age of 21, he went to Venice to continue his studies but instead published noteworthy mathematical papers and was invited to the Academy of St Petersburg in 1725. In that year he won the Grand Prix of the Paris Académie for the first of ten times. He returned to Basle in 1733, where he held chairs in anatomy, botany and physics. His most famous work is *Hydrodynamica* (1733), but he made lasting contributions to several branches of mathematics, physics and medicine; most of his writings appeared in the proceedings of the academies of science at Berlin, Paris and St Petersburg.

Bernoulli was responsible for the idea that a body may execute free sinusoidal vibrations at only one of a series of definite ('normal mode') frequencies, to each of which corresponds exactly one proportional family ('normal mode') of shapes, and that, the higher the frequency, the greater the number of quiet points or regions ('nodes'). Moreover, he was the first to calculate from theory the normal modes appropriate to the monochord, the flute, the chime and the conical horn. He claimed that any small vibrations may be regarded as a superposition of normal modes, each with its own suitably selected amplitude. Although his mathematical tools enabled him to illustrate his ideas only in rather simple cases, those provided telling examples. Mathematicians of the 19th century developed Bernoulli's ideas extensively by Fourier analysis or 'harmonic analysis'. Bernoulli's concepts, as so substantiated, refined and extended, provide the general picture of sonic vibration that now underlies theoretical and experimental acoustics.

Bernoulli is probably best known for his work on fluid flow, particularly the relationship between velocity and pressure in the flow of air or other fluid. The so-called 'Bernoulli effect' states that an increase in flow velocity must be accompanied by a corresponding loss of pressure and vice versa. This phenomenon is crucial to an understanding of lip and mechanical reed vibrations and also the vibrations of the vocal folds in voice production.

*See also* PHYSICS OF MUSIC, §3.

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CLIVE GREATED

**Bernstein, Elmer** (*b* New York, 4 April 1922). American composer and conductor. He was trained as a pianist but also studied composition with Citkowitz, Sessions, Ivan Langstroth and Wolpe. He attended New York University, then enlisted in the Army Air Corps (1942); he arranged and composed music for some 80 programmes for the Armed Forces Radio Service and was a concert pianist for three years after his discharge. Norman Corwin then engaged him to score radio drama, which led to composition for films; Bernstein's third film, *Sudden Fear* (1952), attracted favourable attention. In 1955, despite suffering career difficulties due to McCarthyism (see Marmorstein),

he rose to sudden prominence with his score for *The Man with the Golden Arm*. In this, as in several scores that followed (e.g. *Walk on the Wild Side*, 1962), he effectively blended jazz into a modern symphonic idiom to suit gritty stories and contemporary settings. He subsequently became known for his rousing scores for westerns and action films (notably *The Magnificent Seven*, 1960, and *The Great Escape*, 1963), and in the 1970s and 80s he showed a flair both for youth-market comedies such as *National Lampoon's Animal House* (1978) and for intimate adult dramas, including several Irish films.

Throughout a career of some 130 scores, Bernstein has crafted memorable themes, such as that for *To Kill a Mockingbird* (1963), and shown a fondness for thematic metamorphosis, lively rhythmic ostinatos and clean-cut, economical instrumental textures. In recent years, he has again blended jazz into his scores for period pieces such as *Devil in a Blue Dress* (1995), and since the 1980s has made a point of using the ondes martenot. He also led efforts to secure screen composers' incomes and copyrights and has promoted the appreciation of film music through his writing. He founded the Film Music Collection (1974–8), which published *FilmMusic Notebook* and released recordings, mostly by other eminent film composers and conducted by Bernstein.

WORKS
(*selective list*)

FILM SCORES
*director in parentheses*

Saturday's Hero (D. Miller), 1951; Sudden Fear (Miller), 1952; The View from Pompey's Head (P. Dunne), 1955; The Man with the Golden Arm (O. Preminger), 1955; The Ten Commandments (C.B. de Mille), 1956; Fear Strikes Out (R. Mulligan), 1957; Sweet Smell of Success (A. Mackendrick), 1957; Kings Go Forth (D. Daves), 1958; Desire under the Elms (D. Mann), 1958; God's Little Acre (Mann), 1958; Some Came Running (V. Minnelli), 1958; The Story on Page One (C. Odets), 1959; From the Terrace (M. Robson), 1960; The Magnificent Seven (J. Sturges), 1960; Summer and Smoke (P. Glenville), 1961; Birdman of Alcatraz (J. Frankenheimer), 1962; Walk on the Wild Side (E. Dmytryk), 1962

To Kill a Mockingbird (Mulligan), 1963; The Great Escape (Sturges), 1963; Love with the Proper Stranger (Mulligan), 1963; Baby the Rain Must Fall (Mulligan), 1964; The World of Henry Orient (G.R. Hill), 1964; The Hallelujah Trail (Sturges), 1965; The Sons of Katie Elder (H. Hathaway), 1965; Return of the Seven (B. Kennedy), 1966; Hawaii (Hill), 1966; Thoroughly Modern Millie (Hill), 1967; True Grit (Hathaway), 1969; The Bridge at Remagen (J. Guillermin), 1969; The Liberation of L. B. Jones (W. Wyler), 1970; Big Jake (G. Sherman), 1971; See No Evil (R. Fleischer), 1971; The Trial of Billy Jack (F. Laughlin), 1974

The Shootist (D. Siegel), 1976; From Noon Till Three (F.D. Gilroy), 1976; Slap Shot (Hill), 1977; National Lampoon's Animal House (J. Landis), 1978; The Great Santini (L.J. Carlino), 1979; Airplane! (J. Abrahams, D. and J. Zucker), 1980; Stripes (I. Reitman), 1981; Heavy Metal (G. Potterton), 1981; An American Werewolf in London (Landis), 1981; The Chosen (J.P. Kagan), 1982; Trading Places (Landis), 1983; Ghostbusters (Reitman), 1984; The Black Cauldron (T. Berman), 1985; Spies Like Us (Landis), 1985; Da (M. Clark), 1988; My Left Foot (J. Sheridan), 1989

The Grifters (S. Frears), 1990; The Field (Sheridan), 1990; Rambling Rose (M. Coolidge), 1991; A Rage in Harlem (B. Duke), 1991; Cape Fear (M. Scorsese), 1991 [arr. of music by B. Herrmann]; The Babe (A. Hiller), 1992; Mad Dog and Glory (J. McNaughton), 1993; The Age of Innocence (Scorsese), 1993; Devil in a Blue Dress (C. Franklin), 1995; Frankie Starlight (M. Lindsay Hogg), 1995; Hoodlum (Duke), 1997; John Grisham's 'The Rainmaker' (F. Coppola), 1997; Twilight (R. Benton), 1998; Wild Wild West (B. Sonnenfeld), 1999; Bringing Out the Dead (Scorsese), 1999

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CHRISTOPHER PALMER/CLIFFORD McCARTY/MARTIN MARKS

**Bernstein, Lawrence F.** (*b* New York, 25 March 1939). American musicologist. He graduated from Hofstra University with the BS in 1960. At New York University he studied with LaRue, Martin Bernstein and with Reese, who also supervised his dissertation; he received the PhD there in 1969. He taught at the University of Chicago from 1965 to 1970. He then joined the faculty of the University of Pennsylvania, where he was chairman of the music department (1974–7) and professor from 1981. He was named Karen and Gary Rose Term Professor of Music in 1996, and he has been visiting professor at Rutgers University (1982–3) and New York University (1992). He was also editor-in-chief of the *Journal of the American Musicological Society* (1975–7), a member of the editorial board of the new Josquin Des Prez collected edition (1982–95) and has been general editor of the series Masters and Monuments of the Renaissance (from 1970) and American Musicological Society Monographs (from 1990).

Bernstein's research has focussed on the music of the Renaissance, particularly 16th-century French chansons and the music of Ockeghem. His chanson research has centred on the uses of pre-existing material, including cantus-firmus and parody techniques; his dissertation traces the applications of these techniques in two- and three-voice works of the first half of the century and shows how treatment of borrowed material changed as the century progressed.

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PAULA MORGAN

**Bernstein, Leonard** [Louis] (*b* Lawrence, MA, 25 Aug 1918; *d* New York, 14 Oct 1990). American composer-conductor and pianist. He was the most famous and successful native-born figure in the history of classical music in the USA. As a composer, conductor, pianist and pedagogue he bridged the worlds of the concert hall and musical theatre, creating a rich legacy of recordings, compositions, writings and educational institutions.

1. Life. 2. Early works and influences. 3. *Facsimile* to *West Side Story*. 4. Composition after 1958. 5. Conducting. 6. Television programmes and writings.

1. Life. His parents, Samuel Bernstein and Jennie Resnick, emigrated from Russia. His father was descended from a line of rabbis and remained a student of the Talmud, but the family managed to rise into the American middle class as a result of success in the supply of beauty products. The first of three children, Bernstein grew up in suburban comfort, but close to his immigrant roots. His family acquired a piano when he was ten, and, despite his father's objections, he immediately began lessons; his early teachers included Helen Coates, who later became his assistant, and Gebhard. He attended the Boston Latin School, and then went on to Harvard where he studied with Ballantine, Edward Burlingame Hill, A. Tillman Merritt and Piston. During his time at Harvard he composed incidental music for a production of *The Birds* and directed and performed in a production of Blitzstein's agitprop opera *The Cradle will Rock*. His thesis entitled *The Absorption of Race Elements into American Music* (reprinted in *Findings*, New York, 1982/R) already demonstrates a broad knowledge of contemporary music and a dedication to creating music with a distinctively American flavour. At Harvard, too, he met Copland, proving his devotion to the older composer by performing the *Piano Variations* at a birthday party for him. It was the beginning of a lifelong friendship – Bernstein performed and recorded almost all of Copland's works and commissioned *Connotations* for the opening of Philharmonic Hall in New York in 1962 – while Copland's style, particularly that of *El salón México*, for which Bernstein made a piano reduction, forms much of the basis of his music.

After receiving the BA in 1939 Bernstein attended the Curtis Institute where his teachers were Vengerova (piano), Renee Longy (score reading), Thomson (orchestration) and Reiner (conducting). During the summers of 1940 and 1941 he studied conducting with Koussevitzky at Tanglewood, becoming Koussevitzky's assistant in 1942. In these years he also worked with a group of cabaret entertainers called The Revuers, which included his future collaborators Betty Comden and Adolph Green as well as the comedienne Judy Holliday. In 1943 Rodzinski appointed Bernstein assistant conductor of the New York PO, and on 14 November 1943 he replaced Walter, who was indisposed, at short notice. The dramatic début of a young American conductor on a nationally broadcast concert brought him instant fame. He immediately followed that success with three others. His Symphony no.1 'Jeremiah' was given its première by the Pittsburgh SO in January 1944, and it won the New York Music Critics' Circle award as the best American work of the year. In April 1944 the ballet *Fancy Free*, choreographed by Jerome Robbins, was first performed at the Metropolitan Opera House. In December of the same year *On the Town*, with book and lyrics by Comden and Green, opened on Broadway.

Over the next decade Bernstein pursued a highly diversified career. His conducting included many appearances with the Israel PO and, in 1953, a *Medea* at La Scala with Callas – the first time an American had conducted there. He composed a series of theatrical works – *Facsimile*, *Peter Pan*, *Trouble in Tahiti*, *Wonderful Town*, *The Lark*, *Candide*, *West Side Story*; concert hall music (including the Symphony no.2 'The Age of Anxiety', *Prelude, Fugue and Riffs* and the *Serenade*); and a film score, for example, *On the Waterfront*. He also taught as professor of music at Brandeis University (where his chamber opera *Trouble in Tahiti* had its first performance in 1952) and, on Koussevitzky's death in 1951, as head of the orchestra and conducting departments at Tanglewood. In the same year he married the Chilean actress Felicia Montealegre, with whom he had three children, while three years later he made his first appearance on television with 'Beethoven's Fifth Symphony', as part of the programme *Omnibus*.

In 1958 Bernstein became music director of the New York PO, the first American-born conductor to hold the position. He introduced thematic programming, and the televised Young People's Concerts, and at one concert every week he addressed the audience before playing each work; he launched a survey of Mahler's symphonies, and inaugurated the new Philharmonic Hall (now Avery Fisher Hall) at the Lincoln Center. The years at the orchestra made Bernstein internationally famous but were not free of rancour; Harold Schonberg, the chief music critic of the *New York Times*, regularly vented his contempt for Bernstein's extravagant gestures, for example. As a celebrity, too, Bernstein's private life came under greater scrutiny: his leftist political sympathies became the object of derision when the writer Tom Wolfe ridiculed a fund-raising party given by the Bernsteins for the Black Panthers as an example of 'radical chic'.

Bernstein remained musical director of the New York PO until 1969 (he was given the lifetime position of laureate conductor); his international reputation as a

conductor soared but his composing became more sporadic and controversial although ever more ambitious, as in the multimedia theatre piece *Mass* (1971), the failed musical *1600 Pennsylvania Avenue* (1976) and the opera *A Quiet Place* (1983). In 1973 Bernstein gave the Norton Professor of Poetry lectures at Harvard (filmed for TV and published as *The Unanswered Question*). In them he used a controversial reading of Chomsky's theory of linguistics to argue, much against the wisdom of the time, for the universal nature of tonality in music. He continued to conduct up until his death, in his latter years forming a close association with the Vienna PO. On the occasion of the fall of the Berlin Wall in 1989 he conducted an orchestra drawn from German musicians and those of the former occupying powers in a performance of Beethoven's Ninth Symphony.

Bernstein won almost every award the American music world had to offer – only the Pulitzer Prize eluded him. Among his honours were the Kennedy Center Honor for Lifetime of Contributions to American Culture Through the Performing Arts, election to the Academy of the American Academy and Institute of Arts and Letters and the Academy's Gold Medal for Music, the Sonning Prize and the Siemens Prize. He won 11 Emmy Awards and the Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences. Besides his influential teaching of young conductors at Tanglewood, Bernstein helped to found the Los Angeles Philharmonic Institute, helped to create a training orchestra at the Schleswig-Holstein Music Festival and founded the Pacific Music Festival in Sapporo, Japan.

2. Early works and influences. Although he had little formal study of composition, with the Symphony no.1 ('Jeremiah'), *Fancy Free* and *On the Town* Bernstein revealed a full mastery of symphonic, ballet and musical theatre idioms, and a distinctive style that would change little for the rest of his life. His abiding influences were Copland and Blitzstein, with secondary echoes of Schuman and Hindemith and occasionally Gershwin – but he created a personal synthesis. Most importantly Bernstein took up the Judaic and jazz elements from 1920s Copland, which Copland had mostly abandoned, bringing the jazz up to date in a manner derived from Woody Herman, and giving the prophetic, cantorial elements of early Copland a less austere, more lyrical treatment; throughout his career Bernstein returned to Jewish subject matter for inspiration.



*Leonard Bernstein conducting the LSO in Mahler's Symphony no.2, Ely Cathedral, 1973*

The 'Jeremiah' Symphony, despite its obvious debts to Copland and Schuman, was an astonishing début. Its form, which already points to Bernstein's interest in Mahler, is an original three-movement structure: a brooding first movement, 'Prophecy', based on cantorial chant motifs; a manic scherzo, 'Profanation', derived from a chant used for synagogal reading from the prophets, and a concluding 'Lamentation', a setting in Hebrew for mezzo-soprano of verses from Jeremiah. The outer movements evoke the anxiety of the Jewish people during the war years, while the second movement, which represents a questioning of belief, gives a traditional liturgical melody the jagged rhythmic development of a Copland hoedown, with a contrasting section that already forecasts the melody of 'Maria' from *West Side Story*.

*Fancy Free* was written for a Jerome Robbins ballet about three sailors on shore leave in wartime Manhattan. From its very opening, the symphonic treatment of jazz is clearly taken beyond Gershwin and Copland. The changing metres and cross accents look Stravinskian on paper, but, without using jazz structures or improvisation, the aural impression is one of the sounds of the big band era and the nervous energy of jazz. In the *Three Dance Episodes* Bernstein anticipates later works: a parody polka hints at the style of *Candide* (and also shows the influence of Shostakovich) while the Coplandesque 'Danzon' forecasts the dance at the gym in *West Side Story*. Oliver Smith, who designed the set for *Fancy Free*, suggested turning it into a musical. However, the only feature that the ballet has in common with *On the Town* is the presence of three sailors on leave in New York; the story and the music were new, as were the lyrics by Comden and Green and Robbins's choreography. Bernstein's symphonic score and the extended ballet sequences were innovatory and contributed to the originality of the show. For a conductor who spent most of his time interpreting the classics, his lifelong devotion to musical comedy is the defining oddity of his career, even if it made him a fortune; yet he rightly insisted that he was always a theatre composer, born to bring the theatre and the concert hall together. In *On the Town*, Bernstein seems more comfortable with the extended dance numbers than with simple songs; he moves back and forth between cleverly topical review skits, like the comic 'I Can Cook, Too', and more operatic and symphonic passages. Though a success, the show failed to produce a hit song; nevertheless 'New York, New York' became the unofficial anthem of Bernstein's adopted city. Of the often performed *Three Dance Episodes*, the second is one of the few examples of an overt Gershwin influence; it sounds like an echo of the slow movement of Gershwin's Piano Concerto.

3. 'FACSIMILE' TO 'WEST SIDE STORY'. The works of the immediate postwar years show Bernstein still to be exploring. The ballet *Facsimile*, one of his few early failures, depicts a complicated psychological triangle; by turns touching and humorous, it demonstrates how his personality could emerge even without constant recourse to jazz colours. By contrast *Prelude, Fugue and Riffs*, written for Herman, is an American response to Stravinsky's *Ebony Concerto*, while in his Symphony no.2 ('The Age of Anxiety'), based on Auden's poem, Bernstein reveals a surprising debt to Hindemith, especially his Theme and Variations 'The Four Temperaments' (1940). Like the Hindemith work, which Balanchine choreographed in 1947, 'The Age of Anxiety' combines the genre of the piano concerto with theme and variations form, beginning with 14 variations derived from the poem's account of 'seven ages and seven stages'. However, the double influence of Hindemith's classicism and Auden's neo-Baroque portrait of four people who meet in a New York bar during the war makes for a strained impression. Compared to the 'Jeremiah' Symphony, the mood of 'The Age of Anxiety' remains unevocative of the text, its rhythms surprisingly Germanic; only the jazzy 'Masque' movement, scored for piano, harp, celesta and percussion, exhibits Bernstein's usual manner.

He continued his Broadway work with songs for a production of *Peter Pan* (not to be confused with the later Jule Styne, Comden and Green musical) and *Wonderful Town*, based on the popular book *My Sister Eileen* by Ruth McKenney, subsequently dramatized by Joseph Fields and Jerome Chodorov. This lively show, built around the talents of Rosalind Russell and his last collaboration with Comden and Green, was the closest Bernstein ever came to a traditional musical entertainment; it won a Tony as best musical of 1952–3. But he had already begun to think in more operatic terms – even if the model was Blitzstein, not Verdi - writing two years earlier *Trouble in Tahiti*, an exposé of suburban malaise framed by a Greek chorus singing in the style of radio commercials, and reminiscent of the parodies of popular music in Blitzstein's *The Cradle will Rock*. Though the music for this updated *Zeitoper* begins with a satirical edge, its portrayal of the struggles of Sam and Dinah, based on his own parents' unhappy marriage, quickly turns serious; Dinah's anthem 'There is a garden' is a non-ironic prayer for inner peace, a genre that was to return in many of his later works.

Bernstein's next two compositions, *Candide* and *West Side Story*, are his greatest achievements, though *Candide*, a cross between Blitzstein and Offenbach, has survived on the wit and brilliance of the music alone, its numerous versions not having solved the flaws in the dramatic structure. *West Side Story*, equally indebted to Blitzstein in such numbers as 'Maria' and 'Gee, Officer Krupke', reveals, too, how much Bernstein had come under the sway of the Rodgers and Hammerstein 'book' musical, which at the time he described as the true American form of opera. With its stylistic swings between the operatic and jazz, dramatic integration of dance (the show was originally held together by the power of Robbins's choreography), use of song to reveal character and social consciousness, it is modelled – despite being set dramatically and musically in a gritty Manhattan – on *South Pacific*. In its mixture of 1930s Bowery Boys clichés, 1940s bebop and Latin jazz, and typical 1950s pop sociology about juvenile delinqency and alienation, it may be as much of a Broadway confection as the contemporary Rodgers and Hammerstein *Flower Drum Song*. Yet it is that very eclecticism – together with the freshness of Bernstein and Sondheim's lyrics, and its range of melodic invention, from the intimately romantic 'One Hand, One Heart' to the brash, irreverent 'America' – that gives *West Side Story* its enduring strength.

Outside the theatre, Bernstein also achieved a distinctive manner, evident from works such as the *Serenade*, a violin concerto with an original formal structure based on Plato's *Symposium*, and his bleak yet Romantic music for the film *On the Waterfront*. Of all his works the *Serenade* departs furthest from popular music, only erupting at the end as a representation of drunken high spirits; it shows what a fine neo-classicist Bernstein might have been. The raucous, urban score for *On the Waterfront*, on the other hand, had served as a preparation for *West Side Story*, and it was also to serve as a model for future film scores, especially those in the 'noir' mode, set in New York.

4. COMPOSITION AFTER 1958. When Bernstein accepted the leadership of the New York PO in 1958, Brooks Atkinson, the *New York Times* theatre critic, accused him of 'capitulating to respectability', fearing that the orchestra's gain would be Broadway's loss, a prediction that turned out to be true, for Bernstein never had a Broadway success after *West Side Story*. Composing now became a secondary activity, while it was his shorter, less grandiose works, like the *Chichester Psalms* and *Songfest*, rather than such extravagantly dramatic compositions as the Symphony no.3 ('Kaddish') and *Mass*, which were best received. The 'Kaddish' Symphony, dedicated to the memory of President Kennedy, was conceived as a vehicle for Bernstein's wife, who had previously narrated Debussy's *Martyr de Saint Sébastien*; like the Debussy, it stands somewhere between concert music and musical theatre. Its other sources include Honegger's *Jeanne d'Arc au bûcher* and Blitzstein's *Airborne Symphony*, but the text – the traditional Hebrew prayer for the dead placed within a melodramatic expression of doubt – restates the spiritual journeys of his previous symphonies. Anticipating the argument of his Norton lectures, Bernstein represented here the struggle between faith and doubt as between atonality and tonality in which the latter finally prevails.

*Mass*, a multimedia piece of music theatre, not a liturgical work, is an American equivalent to Britten's *War Requiem*. Commissioned by the Kennedy Center in Washington and written during the Vietnam War and just after Woodstock, it gave rise to a pastoral warning from the Catholic Archbishop of Cincinnati for its irreverent treatment of religious ritual and for its vulgar language. It is very much a product of its times making use of electronic tapes, amplified guitars and keyboards, rock singers and a chorus of 'street people'. The text, by Bernstein himself and Stephen Schwartz (who had previously written the rock musical *Godspell*), combines elements from *Marat/Sade*, *Hair*, the Swingle Singers, the Living Theater and *Jesus Christ Superstar*; the theme of faith, profanation and rebirth is one Bernstein had presented earlier in all three of his symphonies, though never before in such a vernacular idiom. Most typical of its era is the hallucinogenic explosion in which the celebrant desecrates the altar, though the most popular number from the work, 'A Simple Song', is a piece of true

Bernstein sentiment that might have appeared in *Candide* or even *On the Town*. If the text of *Mass* is potentially offensive, the music reveals the composer to be in full command of his musical and theatrical powers, moving between styles and moods effortlessly and to great effect.

Of his later works, two song cycles, *Songfest* and *Arias and Barcarolles*, have achieved the broadest acceptance; but the two largest projects of these years remain controversial. For the American bicentennial celebrations, Bernstein collaborated with Lerner in the musical *1600 Pennsylvania Avenue*. The premise of the show was a history of the first hundred years of the White House, including a conflict between white presidential families and their black servants. Despite large claims for the political significance of the work, it emerged as the biggest fiasco in the careers of both of its creators. (In 1997 Charles Harmon and Sid Ramin refashioned the score as a 90-minute *White House Cantata*.) The opera *A Quiet Place* was commissioned jointly by the Kennedy Center, the Houston Grand Opera and La Scala. Written to a libretto by Stephen Wadsworth, it surrounds the entire unchanged text of *Trouble in Tahiti* with a more contemporary soap opera that takes place 30 years later, thereby placing the audience in a strange time warp. Exhibiting something of the immediacy of a Sondheim musical or Robert Altman film in the context of the opera house, the new plot nevertheless remains somewhat opaque; and in contrast to the fragmented psychological drama of the added sections, the world of *Trouble in Tahiti* now appears as a 1950s idyll. Its treatment of autobiographical elements, including homosexuality and incest, and its mixture of musical styles are at the same time provocative and path-breaking. The piece is experimental in its flashback form (which Bernstein and Wadsworth revised significantly after its Houston première), while the new sections are strikingly different in idiom from *Trouble in Tahiti*, indeed from most of the earlier works. They are written as dissonant recitative without sustained lyricism, a kind of operatic modernism that until then he had always avoided. What little of the old Bernstein emerges in occasional arias and orchestral interludes often sounds like deliberate self-parody. Despite these novelties, the opera once more restated the theme of spiritual disintegration and hope which Bernstein had clung to over the previous 40 years. He considered it a summation of all his work.

5. Conducting. Bernstein's mentors, Mitropoulos, Reiner and Koussevitzky, were all modernists, and much of his early conducting and recording was devoted to contemporary music such as Stravinsky's *L'histoire du soldat*, Milhaud's *La création du monde*, Copland's *Billy the Kid* and Britten's *Peter Grimes*, the American première of which the 27-year-old Bernstein conducted. Once at the New York PO, he began to record almost all the standard repertory; his huge recorded output shows that he was a modern Romantic, less interested in sound than Stokowski, less interested in structure than Boulez, but concentrating instead on revealing the narrative of the music in fervidly energized readings. Bernstein may not have made the New York PO the world's leading orchestra – he was never a disciplinarian – but he did succeed, as no one had done before, in putting it at the centre of the city's cultural life.

Bernstein's stylistic range was vast; only Schoenberg and his latter-day followers remained alien to his sympathies. His particular strengths were in American music (especially Copland, Harris and Ives) and in Haydn, Schumann, Sibelius, Stravinsky, Shostakovich and, above all, Mahler. Although Bernstein has been given too much credit for the Mahler revival (Klemperer, Walter, Mitropoulos and Barbirolli had all kept Mahler's music alive), his recordings placed all of Mahler's symphonies, which had been regarded as provincially Viennese, at the core of the orchestral repertory. The fact that, unlike Klemperer or Walter, Bernstein did not come from Mahler's world served to enliven his interpretations, which are often far more observant of Mahler's indications than those of other conductors. He recorded the complete cycle three times.

6. Television programmes and writings. True to his rabbinic roots, Bernstein was always a teacher, but he was also an innovator in using television to educate the audience. He produced programmes for both adults and children, though those for children were so sophisticated and uncondescending in their approach that they delighted adults as well. Despite the technical crudeness of early television Bernstein exploited all the possibilities of the medium, its intimacy and immediacy, and its ability to create cultural icons for a wide audience – which is what he himself, by turns academic and familiar, became. Whether the subject was Beethoven's compositional process, or the evolution of jazz, or Stravinsky's *Oedipus rex*, Bernstein stressed musical values which he illuminated by a careful exposition of ideas and striking juxtapositions of musical examples, and without the facile anecdotes and programmatic interpretations that had passed for music appreciation. Moreover, the medium of television directly served Bernstein's belief in a cultural continuum, ranging from homespun blues to late Beethoven with the American musical theatre at the vital centre. As this vision splintered in the 1960s Bernstein's programmes, like his compositions, lost their way; but he attempted to re-establish his views with the Norton lectures, the first time the series had been specifically designed for television. They were widely criticized at the time, partly because Bernstein used Chomsky's ideas in a rather simplistic and apparently self-serving manner, and partly because the production was surprisingly clumsy and unvisual. Nevertheless, the lectures are a fascinating potpourri of Bernstein's obsessions and insights, which reach their climax in a grand sermon on Mahler as the central figure in 20th-century music; here Bernstein's theatrical and educational instincts come together in a passionate statement of the beliefs that sustained his remarkable career.

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*all published unless otherwise stated*

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On the Town (musical, B. Comden, A. Green, Bernstein), orchd H. Kay, Bernstein, 1944; Boston, 13 Dec 1944

Facsimile (ballet, choreog. Robbins), 1946; New York, 24 Oct 1946, cond. Bernstein

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Wonderful Town (musical, Comden and Green, after J.A. Fields and J. Chodorov: *My Sister Eileen*), orchd D. Walker, 1953; New Haven, CT, 19 Jan 1953
On the Waterfront (film score, dir. E. Kazan), 1954
The Lark (incid music, L. Hellman, after J. Anouilh), 1955; Boston, 28 Oct 1955
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Candide (comic operetta, Hellman, R. Wilbur, J. La Touche, D. Parker, Bernstein, after Voltaire), orchd Kay, Bernstein, 1956; Boston, 29 Oct 1956; rev. 1973 (Wilbur, La Touche, S. Sondheim, Bernstein, after H. Wheeler after Voltaire), Brooklyn, NY, 20 Dec 1973, cond. J. Mauceri
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Dybbuk (ballet), 1974; New York, 16 May 1974, cond. Bernstein
By Bernstein (revue), 1975, withdrawn [based on unpubd and withdrawn theatre songs]; New York, 23 Nov 1975
1600 Pennsylvania Avenue (musical, A.J. Lerner), orchd Ramin, Kay, 1976; Philadelphia, 24 Feb 1976; reworked as vocal-orch work White House Cant., 1997
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ORCHESTRAL

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DAVID SCHIFF

**Bernstein, Martin** (*b* New York, 14 Dec 1904; *d* 19 Dec 1999). American writer on music and music educator. He graduated from New York University (BS 1925, BMus 1927 with Stoessel), where he began teaching in 1926. After working during World War II as an intelligence officer, he was appointed professor in 1947 and chairman of the music department in 1955. After his retirement in 1972 he was visiting professor at Harvard University in 1986; during the course of his career he was also a guest lecturer at many American universities, including Yale, Rutgers and Indiana.

Bernstein was known primarily for his dedication to teaching: he led graduate seminars (concentrating on Baroque performing practice, Bach and Wagner), taught the survey course of Western music for over 30 years, wrote music textbooks (*Score Reading*, 1932, 2/1947, and *Introduction to Music*, 1937, 4/1972 with M. Picker), and created an archive on music iconography of over 5000 slides. He was also a lecturer on music in a weekly radio programme for WCBS, New York (1955–7), and associate editor of the Reese Festschrift (1966). A collection of essays in his honour (ed. E.H. Clinkscale and C. Brook) was published in 1977. As a performer, Bernstein played the double bass in the New York SO (1925) and the New York PO (1926–8) and was founder and conductor of the Washington Square Chorus and Orchestra, which introduced many lesser-known works of Purcell, J.S. Bach and Handel to New York audiences.

PAULA MORGAN/R

**Béroff, Michel** (*b* Epinal, 9 May 1950). French pianist. As a boy he came to the notice of Messiaen, who eventually made it possible for him to enter the Paris Conservatoire at an early age and study with Yvonne Loriod. By his late teens he was making an international reputation, at first mainly in the works of Messiaen but later with a wider 20th-century repertory. He showed himself a player of élan, exact rhythmic control and astonishing ability in commanding the nuances of resonance. Not surprisingly, he has had most success in the music of Bartók, Stravinsky, Prokofiev, Boulez (including *Eclat/Multiples* under the composer's direction) and Messiaen. Excepting the Mozart sonatas, of which he is a controversial performer, and the Liszt concertos (which he has recorded) he has given comparatively little attention to the literature from before 1900. He was appointed professor at the Paris Conservatoire in 1989.

PAUL GRIFFITHS

**Berr** [Beer], **Friedrich** (*b* Mannheim, 17 April 1794; *d* Paris, 24 Sept 1838). German clarinettist. He learnt to play the violin at the age of six, and later the flute and bassoon, with his father Jacob Beer, who drove him so hard that he would faint at his practice. At the age of 16 he fled from home and, joining a French infantry regiment as bassoonist, fought in the Peninsular War. After the war he studied composition, first with Fétis at Douai and then with Reicha in Paris, where he settled. It was only then that he took up the clarinet, teaching himself and developing a delicate, sensitive style of playing. In order to avoid confusion with the clarinettist Joseph Beer, he changed his surname to Berr. He played principal clarinet at the Théâtre du Vaudeville (1823) and at the Théâtre Royal Italien (1825–38). Influenced by Gambaro, he used Müller clarinets. Every worthwhile appointment came his way, including that of solo clarinettist to King Louis Philippe.

Berr was a professor at the Conservatoire from 1831 and in 1836 he took charge of the Gymnase de Musique Militaire. He was a fine teacher and had a profound influence on French clarinet playing, introducing German ideals of tone and advocating playing with the reed on the lower lip. In 1836 he wrote a tutor for the 14-keyed clarinet, which owed much to Müller, dedicating it to his pupil Klosé. He also wrote a bassoon tutor, many solo works for various instruments, and a large number of compositions for military band. In 1833 he was made a Chevalier of the Légion d'Honneur.

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PAMELA WESTON

**Berra, Marco** (*b* Campagna, 24 Oct 1784; *d* Prague, 18 May 1853). Italian music publisher. He worked first for Artaria in Vienna. From 1811 to 1853 he owned his own publishing works and adjacent shop in Prague, where, in addition to music, maps and engravings, he sold instruments, strings, lithographs and oil paintings. From 1835 he also ran a large music-hire business, and maintained profitable commercial contacts with Italy, France, England, Germany and Russia. He issued about 1380 numbered items, of which some of the first 100 contain two separate compositions; nos.1330 to 1380 were published jointly with his son-in-law, Jan Hoffmann. Berra's main publications were songs and pieces for guitar or piano; besides some church music and works for flute and organ, he also published works by Bach, Beethoven, Weber and other widely known composers as well as many local ones (e.g. Tomášek, Vitásek, Kníže, Mašek, Jan Martinovský and Führer). He produced much contemporary dance music in the collections *Prager Lieblings-Galloppen* and *Prager Lieblings-Polkas*; his edition of

organ compositions in the collection *Museum für Orgelspieler* is also well known. Animosity towards the competition from Jan Hoffmann, who opened his music publishing firm in Prague in 1841, prompted Berra to decide that after his death his publishing house should be sold. It was bought by the firm Christoph & Kuhé, who continued Berra's numbering. During the 1880s it foundered and the publishing was taken over by Jaromír Hoffmann.

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ZDENĚK CULKA

**Berretta, Francesco.** *See* BERETTA, FRANCESCO.

**Berry, Chuck** [Charles Edward Anderson] (*b* St Louis, 18 Oct 1926). American rock and roll singer, songwriter and guitarist. Born into a solid working-class black family, he worked at a variety of jobs before pursuing a career in music. He achieved success rather late; his first number one hit, *Maybellene*, was recorded in 1955 when he was 29. During the 1950s and 60s he wrote a number of hit songs which have become rock and roll standards, including *Roll over Beethoven*, *Too Much Monkey Business*, *Brown-Eyed Handsome Man*, *School Days*, *Back in the USA*, *Little Queenie*, *Memphis*, *Tennessee* and *Johnny B. Goode*. Berry's songs were based on 12-bar blues progressions, with variations ranging from 8 to 24 bars, played at fast tempos with an emphasis on the backbeat. He had a high clear baritone, extremely clean diction and wrote literate, witty lyrics, many of them the best in early rock and roll. He was a consummate guitarist and his style has been as influential as his songwriting. He employed blues and rhythm and blues licks with bluegrass inflections, and adapted them to a pop-song format. Many of these were probably learned from his pianist and collaborator, Johnnie Johnson.

Like all black American musicians he faced severe racism, especially early in his career. He was often turned away from live performances (some promoters thoug0ht he was white because of his clear diction) and faced a number of legal troubles, some of which seemed to be the result of prejudice and vindictive authorities. However, as an entrepreneur as well as musician, Berry knew ways of surmounting musically this racial divide. In his autobiography he wrote:

> the songs of Muddy Waters impelled me to deliver the down-home blues in the language they came from, Negro dialect. When I played hillbilly songs, I stressed my diction so that it was harder and whiter. All in all it was my intention to hold both the black and the white clientele by voicing the different kinds of songs in their customary tongues.

In attempting to reach a mixed audience he wrote songs about school, cars and love. In 1972 he had his second number one hit with *My Ding-a-Ling*, an unfortunate live recording of a risqué ditty. After that he stopped writing but continued to perform, occasionally appearing on television. He also performed at President Clinton's inaugurations in 1993 and 1997.

He was one of a few early rock and roll musicians whose work defined the genre in the 1950s and for two decades thereafter. Berry profoundly influenced many of the most popular rock and pop artists including the Rolling Stones, the Beach Boys, Bruce Springsteen, Bob Dylan and the Beatles. He received a Grammy Lifetime Achievement award in 1984.

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TIMOTHY D. TAYLOR

**Berry, Théodore.** *See* LABARRE, THÉODORE.

**Berry, Wallace (Taft)** (*b* La Crosse, WI, 10 Jan 1928; *d* Vancouver, 16 Nov 1991). American theorist and composer. He studied at the Paris Conservatoire (1953–4) and at the University of Southern California (PhD 1956). In 1977, after teaching music theory at the University of Michigan (1956–76), he was appointed head of music at the University of British Columbia. Despite broad recognition as a composer, including a 1978 award from the American Academy and Institute of Arts and Letters, Berry largely reorientated himself in mid-career towards theory. His books and contributions to teaching and administration made him a leader in the discipline. From 1982 to 1985 he served as President of the Society for Music Theory.

Berry's music is in a freely dissonant, but at times tonally centric idiom, of wide expressive range. His works are energetic and rhythmically complex, yet precise in detail, and clear in phrase structure and formal outline. His theoretical work provides a balanced treatment of rhythm, texture and tonality. He views musical coherence as deriving from patterns of intensification ('progression') and détente ('recession'). While this perspective has precedents in the work of Ernst Kurth among others, its originality lies in Berry's analysis of the concept of intensity in terms of concrete, measurable factors. He calls these 'structural functions' and treats them hierarchically. Of special value are his essays linking analysis with performance, that draw on his extensive professional experience as a pianist.

WORKS
(*selective list*)

Stage: The Admirable Bashville (chbr op, G.B. Shaw), 1954
Orch: 5 Pieces, small orch, 1961; Pf Conc., 1964; Canto elegiaco, 1968; Intonation: Victimis hominum inhumanitatem in memoriam, 1972; Acadian Images, 1977–8
Choral: No Man is an Island (J. Donne), 1959
Solo vocal: Limericks, 1v, pf, 1951; Paean from the Grave (S. Sassoon, P. Dehn and A.E. Housman), 1v, pf, 1951; Spoon River (E.L. Masters), S, Bar, orch, 1952; Canticle on a Judaic Text, S/T, orch, 1953; 4 Songs of the Sea, 1v, pf, 1957; Des visages de France, S, Mez, ens, 1967; Credo in unam vitam, T, hn, vc, ens,

1969; Lover of the Moon Trembling Now at Twilight, S/T, ens, 1971; Of the Changeless Night and the Stark Ranges of Nothing (E. Birney), Mez, vc, pf, 1978–9; The Moment: Summer's Night (V. Woolf), Mez, pf, 1985

Inst: Variations, pf, 1952; 8 20th-Century Miniatures, pf, 1955; Canons, 2 cl, 1959; Str Qt no.1, 1960; Duo, vn, pf, 1961; Threnody, vn, 1963; Divertimento, wind qnt, pf, perc, 1964; Str Qt no.2, 1964; Canto lirico, va, pf, 1965; Str Qt no.3, 1966; Composition for Pf and Elec Sounds, 1967; Fantasy in 5 Statements, cl, pf, 1967; Duo, fl, pf, 1968; Pf Trio, 1970; 3 Anachronisms, vn, pf, 1973; 10 Pieces, tr inst, pf, 1973–4; Pf Sonata, 1975; Str Qt no.4, 1984

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'Text and Music in the *Alto Rhapsody*', *JMT*, xxvii (1983), 239–53

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'Formal Process and Performance in the "Eroica" Introductions', *Music Theory Spectrum*, x (1988), 3–18

*Musical Structure and Performance* (New Haven, CT, 1989)

WILLIAM BENJAMIN

**Berry, Walter** (*b* Vienna, 8 April 1929). Austrian bass-baritone. After study with Hermann Gallos at the Vienna Music Academy he joined the Staatsoper in 1950. His first big success was as the Count in *Le nozze di Figaro*, and in very few years he built up a sizable repertory and an enviable international reputation, appearing in the leading German houses and in North and South America (Metropolitan début, 1966). From 1952 he was a regular soloist at the Salzburg Festival, creating roles in such modern operas as Liebermann's *Penelope*, Egk's *Irische Legende* and von Einem's *Der Prozess*, and singing the standard bass-baritone repertory. From 1957 to 1971 he was married to, and frequently appeared on stage with, the mezzo-soprano Christa Ludwig. Apart from his Mozart roles (Masetto and Leporello, Guglielmo and Don Alfonso, Papageno, the Count and, later, Figaro) he won acclaim in a wide variety of parts: Wozzeck, Ochs, Escamillo, Pizarro, Telramund and subsequently Barak (*Die Frau ohne Schatten*), in which role he made his Covent Garden début in 1976, Wotan and Bartók's Bluebeard. He also appeared frequently in the concert hall, and recorded the Bach Passions and Haydn oratorios, lieder and numerous choral works. His operatic recordings, for which he is especially noted, include leading roles in operas by Bartók, Strauss (Barak and Ochs), Berg (Wozzeck) and Mozart (Masetto, Leporello, Figaro and Papageno).

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PETER BRANSCOMBE

**Bersa, Blagoje** (*b* Dubrovnik, 21 Dec 1873; *d* Zagreb, 1 Jan 1934). Croatian composer. He studied at the Zagreb music school (from 1893) and then with Robert Fuchs and Julius Epstein at the Vienna Conservatory; his graduation work, the *Andante sostenuto* for orchestra, received its first public performance in Vienna in 1899. After working briefly as a choral conductor in Sarajevo and Split, he conducted at the Graz municipal theatre (1902–3). From 1903 to 1919 he worked in Vienna as a music teacher and orchestrator of operettas; from 1911 he was arranger and consultant for the publishing firm Doblinger. He returned to Croatia in 1919, and in 1922 he became professor of composition at the Zagreb Academy of Music (formerly the conservatory); he held this appointment until his death.

Bersa was a typical *fin de siècle* composer who enriched the Romantic tradition with fresh nuances. His orchestral output is mostly made up of programmatic symphonic poems, which developed a new sensibility in orchestral writing. Notable for its effective use of sound and space, the best of these works is *Sunčana polja* ('Sunny Fields', 1919). He also composed a number of fine chamber and piano works as well as songs to Croatian and German texts. Of his three operas the most important is *Der Eisenhammer* (1905–6), in which he drew on Wagnerian techniques as well as on the Italian *verismo* style to portray modern subject matter and the atmosphere of a factory; the 'music of the machines' in Act 3 is an example of musical futurism. He also composed 'melo-monodramas' and a film score. As both composer and teacher he laid the foundations of modern music in Croatia.

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(*selective list*)

Ops: Jelka (J. Bersa), 1901, unperf.; Der Eisenhammer/Oganj [The Flame] (A.M. Willner), 1905–6, Zagreb, 12 Jan 1911; Der Schuster von Delft/Postolar iz Delfta (comic op., J. Wilhelm and Willner), Zagreb, 26 Jan 1914

Orch: Dramatska ouvertura, 1898, Idila, 1902, Capriccio-Scherzo, 1902 [orig. movts of unfinished sym.]; Sunčana polja [Sunny Fields], 1919; Sablasti [The Ghosts], 1926 [orig. formed first pt of diptych with Sunčana polja]

Choral: 3 pejsaža [3 Landscapes]: Mjesečina (ljetna) [Moonlight (In Summer)] (textless), 1921, Jesen [Autumn] (textless), chorus, ob, eng hn, 2 bn, 1922, Prvi snijeg (predvečerje) [First Snow (In the Evening)] (textless), male chorus, hp, 2 hn, vn, 1922

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K. Kos: 'Blagoje Bersa und die Moderne unter besondere Berücksichtigung seiner Lieder', *Zagreb i hrvatske zemplje kar most izmetu srednjoeuropskih i mediteranskih glazbenih kultura*, ed. S. Tuksar (Zagreb, 1998), 391–405

KORALJKA KOS

**Bersag horn** (It. *tromba per fanfara per Bersaglieri*). A type of valved bugle adopted by the Bersaglieri corps of the Italian army in 1861. The soprano, in B♭, has three valves and is similar to the flugelhorn. The E♭ contralto, B♭ tenor, B♭ baritone and F bass are equivalent in pitch and bore to the tenor (alto) horn, baritone, euphonium and F tuba, respectively; each has a single valve that lowers the pitch of a note by a 4th, thus enabling a complete diatonic scale to be played from the fourth partial upwards. Bersag horns are still manufactured in Italy and are used by some Bersaglieri regimental bands.

CLIFFORD BEVAN

**Berselli, Matteo** (*fl* 1708–21). Italian soprano castrato. He was apparently Venetian; he sang in six operas in Venice (1708–9), including works by Gasparini and Albinoni, in Bologna (1712), Reggio nell'Emilia (1713 and 1719), Rome (1714 in Gasparini's *Lucio Papirio* and 1716),

Florence (1715), Milan (1715) and in three operas at Naples, including Alessandro Scarlatti's *La virtù trionfante* (1716). He was engaged at Dresden (1717–20) at a salary of 4500 thaler (and the use of a carriage), and appeared in Lotti's *Giove in Argo*, *Ascanio* and *Teofane* and Ristori's *Cleonice*. Handel negotiated with him in Dresden in 1719, but he did not reach London until September 1720, when he sang for one season with the Royal Academy at the King's Theatre. He made his début in Giovanni Bononcini's *Astarto* (1720) in a female role, and appeared in Handel's *Radamisto*, the pasticcios *Arsace* (*Amor e Maestà*) and *Ciro* (*Odio ed Amore*) and the composite *Muzio Scevola* (1721). Handel composed three new arias for him in *Radamisto* and a duet and aria in *Muzio Scevola*, of which Burney remarked that 'this singer must have been high in the composer's favour for taste, as he is left to himself in no less than six *ad libitums* and adagios, which he had to embellish'. Berselli's voice was a high soprano with a compass from *e′* to *b″* in Handel, though according to Quantz, who thought his tone pleasing but rather thin, he could sing from *c′* to *f‴*.

WINTON DEAN

**Bershadskaya, Tat′yana Sergeyevna** (*b* Petrograd [now St Petersburg], 4 July 1921). Russian musicologist. She graduated from the Leningrad Conservatory in 1947 and undertook a postgraduate course there in 1951. Her teachers at the conservatory included Yu.N. Tyulin and K.S. Kushnaryov. She was appointed a lecturer at the Leningrad Conservatory in 1945, later becoming assistant professor (1961) and professor (1979). She gained the doctorate from the Moscow State Conservatory in 1986. She became a member of the Composers' Union in 1975, and has been a member of its traditional music section from 1976 and its criticism and musicology section from 1978. She has been awarded medals for her services to Leningrad during World War II, and in 1993 was made an Honoured Art Worker of Russia.

Bershadskaya's main research interest is pitch organization in music, particularly the issues of harmony and modes. Her work is based on the concepts that harmony is a system of accord with tones being linked to sound simultaneously and that the modal system is found in both traditional and classical music but is not identifiable with scale and tonality. She defines this theoretical basis for study in her published lectures on harmony (1978) and her book on harmony as an element of the musical system (1997). She has also made a significant contribution to the study of Russian traditional music. In her book on the basic laws of polyphony in Russian folksong (1961) she discusses fundamental questions concerning monody, forms of polyphony, heterophony and the principles forming modes. She has in addition published work linked to her teaching activities in the harmony section of the music theory department at the Leningrad Conservatory, including a book on the non-traditional forms of written work on harmony in conservatories (1982), and has written many articles on musical education and the methodology of teaching theoretical disciplines.

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'Assotsiativnost′ kak odin iz faktorov ladogarmonicheskoy organizatsii muzïki Sergeya Prokof′yeva' [Associativity as one of the factors in the modal-harmonic organization of the music of Prokofiev], *S.S. Prokofiev*: Collection of essays, ed. I. Rogaliov (St Petersburg, 1995), 33–44

'Ladovaya sistema muzïki, grammaticheskaya sistema yazïka' [The modal system of music – the grammatical system of a language], *Vïbor i sochtaniye: otkrïtaya forma*, ed. K. Yuzhak (St Petersburg, 1995), 38–41

'O monodiynïkh printsipakh mïshleniya v muzïke D. Shostakovicha' [On the monodic principles of thought in the music of Shostakovich], *D.D. Shostakovich: sbornik statey k 90-letiyu so dnya rozhdeniya*, ed. L. Kovnatskaya (St Petersburg, 1996), 334–41

*Garmoniya kak èlement muzïkal′noy sistemï* [Harmony as an element of the musical system] (St Petersburg, 1997)

ELENA TITOVA

**Bertali** [Bertalli, Berthali, Bartali, Barthali, Bertaldi], **Antonio** (*b* Verona, March 1605; *d* Vienna, 17 April 1669). Austrian composer and violinist of Italian birth. Musical literature from the late 17th century to the mid-20th contains much inconsistency and misinformation about his life, and the resulting confusion was eliminated only in the 1970s by Bartels and Olsen. A portrait of him painted in October 1664 is inscribed 'aetatis suae 59 ann, et 7 Mens' (in *A-Wn*, see Schaal, 1970). He received his early training in music from Stefano Bernardi, *maestro di cappella* of Verona Cathedral from 1611 to 1622. It seems reasonable to assume that it was Bernardi's appointment in 1622 to the service of Archduke Carl Joseph, Bishop of Breslau and Bressanone and brother of the Emperor Ferdinand II, that led to Bertali's employment at the imperial court in Vienna. He seems to have arrived there in 1624, since an imperial resolution of 1666 referred to his 42 years' service at the court. The earliest recorded evidence in Viennese archives, however, is his marriage certificate (at the Stephansdom), which is dated 26 January 1631 and lists him as an instrumentalist in the imperial chapel.

During his early years in Vienna, Bertali must have gained a solid reputation as a composer, for he was soon

entrusted with the composition of music for special occasions at court, such as a cantata, *Donna real*, for the marriage of the future Emperor Ferdinand III to the Spanish Infanta Anna Maria in 1631, the *Missa Ratisbonensis* for the Imperial Diet at Regensburg in 1636, and the *Requiem pro Ferdinando II* in 1637. In Vienna and beyond he also enjoyed a reputation as an excellent violinist; the dedication of G.A. Bertoli's *Compositioni musicali* (1645) calls him 'valoroso nel violino'. It was not until 1 October 1649, however, that he was appointed Kapellmeister of the imperial court, in succession to Giovanni Valentini. One of his major achievements during his tenure of this position was the promotion and composition of operas, an activity that contributed in no small measure to the establishment of regular performances of Italian opera at court from the 1660s. His fame increased as he continued to contribute sacred works as well as festive instrumental music for important occasions at court and ably administered the affairs of the rapidly expanding imperial chapel. In his *Tractatus compositionis augmentatus* (1657) Christoph Bernhard mentioned his works, along with those of such composers as Monteverdi, Cavalli and Rovetta, as models of the luxuriant style. Bertali's manuscript works, mostly lost, are listed in *Distinta specificatione dell'archivio musicale per il servizio della cappella e camera cesarea*, the catalogue of Leopold I's private collection (in *A-Wn*). His immediate posthumous reputation rested largely on the two collections of instrumental music published in 1671 and 1672.

The style of Bertali's music is firmly rooted in the north Italian tradition of the first half of the 17th century. Thus, his dramatic works rely on the models of Cavalli and Cesti, though there is more individuality in the oratorios than in the operas. His overtures resemble the French type, and the brief ritornellos are usually dramatically or thematically linked to preceding arias or scenes. Arias are short and in strophic form, with contrast provided by a binary or, less frequently, a ternary structure. Generally, Bertali eschews elaborate vocal writing and concentrates on expressive settings of the text, notably in the frequent arioso endings of recitatives. Ensembles, frequently found in his oratorios and short dramatic works, are similar in style to polyphonic madrigals of the early 17th century. His liturgical music encompasses a wide spectrum of styles and scorings, from short unaccompanied four-part pieces of a madrigalian type to strict contrapuntal masses in *stile antico* and festive polychoral pieces with instrumental ensembles. Most of these works fall within the basic liturgical styles of the Viennese court and many were apparently written for particular occasions, such as the *Missa post partum* (*CZ-KRa*). Bertali's instrumental music includes a broad range of popular mid-17th-century styles, from the contrapuntal sonatas prevalent at court to large-scale, multi-sectional works including trumpets, cornetts, strings, and continuo for important church feasts and court festivities.

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OPERAS

L'inganno d'amore (prol, 3, B. Ferrari), Regensburg, 24 Feb 1653, lost, pubd lib *A-Wn*

Theti (favola dramatica, prol, 5, Diamante Gabrielli), Vienna, Hof, 13 July 1656, pubd lib *Wn*

Il rè Gelidoro (prol, 3, A. Amalteo), Vienna, Hof, 19 Feb 1659, lost, pubd lib *Wn*

La magia delusa (prol, 1, Amalteo), Vienna, Favorita, 4 June 1660, *Wn*

Gli amori d'Apollo con Clizia (prol, 1, Amalteo), Vienna, Hof, 1 March 1661, lost, pubd lib *Wn*

Il Ciro crescente (prol, 3 intermezzos, Amalteo), Vienna, Laxenburg, 14 June 1661, *Wn*

La Zenobia di Radamisto (prol, 3, C. de' Dottori), Vienna, Hof, 18 Nov 1662, Act 3 and pubd lib *Wn*

Untitled opera [incipit: Pazzo amor] (prol, 1), Vienna, Hof, ?18 Nov 1664, *Wn*

L'Alcindo (prol, 3, A. Draghi), Vienna, Hof, 20 April 1665, prol and pubd lib *Wn*

La contesa dell'aria e dell'acqua (festa a cavallo, F. Sbarra), Vienna, Hof, 24 Jan 1667, lost, pubd lib *Wn* [vocal music by Bertali, ballets by J.H. Schmelzer]

Doubtful: Niobe (introduttione alla barriera, 3, Gabrielli), Mantua, Ducale, 15 Feb 1652, pubd lib *US-Wc*: Theti (favola dramatica, prol, 5, Gabrielli), Mantua, Ducale, 24 Feb 1652, pubd lib *Wc* [relationship to Theti for Vienna, 1656, is unknown]; Cibele ed Ati (intermezzo), Vienna, ?Dec 1666

ORATORIOS

Il pentimento, l'amore verso Dio, Vienna, 1661, lost, pubd lib *Wn*

Maria Maddalena (Draghi), Vienna, 1663, *Wn*

Oratorio sacro [title unknown], Vienna, 1663, lost

L'inferno deluso (Sbarra), Vienna, 1665, lost, pubd lib *I-Vnm*

La strage degl'innocenti, Vienna, 1665, *A-Wn* (facs. (New York, 1986)); ed. in Olsen

SACRED VOCAL

2 motets, 1649[1], 1653[1]

Missa Resurrectionis, SSAATTB, 2 tpt, 2 cornett, 5 tbn, str, bc; ed. B. Clark (Huntingdon, 1987)

Missa semiminima, SSAATTBB, 4 tbn, str, bc; ed. W. Fürlinger (Altötting, 1985)

Ecce illuxit nobis, vv, 6vv, 3 rec, 2 vn, va, bc; ed. K. Ruhland (Altötting, 1992)

32 masses, 8 requiem masses, 32 ints, seq, 8 Vespers, 10 Complines, 16 Mag, 5 TeD, 73 ants, 16 lits, 5 lessons and resps, 78 pss, 75 motets: most lost, extant works in *A-KR*, *Wgm*, *Wn*, *CZ-KRa*

SECULAR VOCAL

40 'compositioni morali e spirituali', 1–6vv, some with insts; 14 occasional cantatas, 1–9vv, insts; 134 'compositioni amorose', 1–8vv, some with insts: most lost, extant works in *A-Wn*, *S-Uu*

INSTRUMENTAL

Thesaurus musicus, a 3 (Dillingen, 1671), lost

Prothinia suavissima, 24 sonatas a 3–4 (n.p. [?Dillingen], 1672), some doubtful, see Kačic

Sonatas: 11 'con trombe solenni' a 13–18; 29 a 3–8; 10 for 2 vn, tbn/b viol, bc; 1 for vn, bc: some lost, extant works in *CZ-KRa*, *D-Mbs*, *S-Uu*; 6 ed. J.D. Hill and R.P. Block (London, 1972), 2 ed. J.D. Hill and R.P. Block (London, 1971), 1 ed. R. Wigness and R.P. Block (London, 1975), 23 ed. in Zink, 1 ed. in RRMBE, lxxxii (1997), 2 ed. B. Clark (Huntingdon, 1998)

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RUDOLF SCHNITZLER/CHARLES E. BREWER

**Bertalotti, Angelo Michele** (*b* Bologna, 8 April 1666; *d* Bologna, 30 March 1747). Italian composer and pedagogue. Having received his initial musical training in Bologna, he was employed as a singer in Rome between 1687 and 1690, attached to the choirs of S Luigi dei Francesi and S Agostino. Returning to Bologna, he was appointed singing master at the Scuole Pie in 1693; later he also instructed the seminarists. In 1698 his *Regole facilissime per apprendere con facilità e prestezza li canti fermo e figurato* were published anonymously. On 22 March 1703 he was admitted to the Accademia Filarmonica of Bologna. He joined the choir of S Petronio as a bass in January 1705, holding this post until his death.

Bertalotti's authorship of the *Regole facilissime* was confirmed in 1706 by a revised edition under the title *Regole utilissime per apprendere con fondamento e facilità il canto fermo* (Bologna, 1706, 3/1716), which omitted the section on 'canto figurato' and augmented the section on 'canto fermo'. It was revised and enlarged in 1720, and further revised and enlarged (with an added 'dialogo') in 1744, an edition which received a fourth printing as late as 1820. The pedagogical usefulness of the *Regole facilissime*, which require a knowledge of solmization, did not outlive Bertalotti's age, but the *Solfeggi a canto e alto dati alle stampe per comodo delli putti delle Scuole pie* in two and three parts, first issued in 1744 (revised 1764; ed. R. Goitre, Milan, 1977), have retained their value for choir training and as models of contrapuntal writing in the strict style. Their most enthusiastic modern advocate was Haberl, through whose efforts they came to be included in the curriculum of Bavarian teacher-training colleges. They can be regarded as vocal equivalents without words of J.S. Bach's 'inventions' for keyboard.

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MICHAEL TALBOT

**Bertani, Lelio** (*b* Brescia, 1553–4; *d* Brescia, 1612). Italian composer. He had certainly composed madrigals by 1571, for a response by the fellow Brescian Costanzo Antegnati to a piece by Bertani was printed in that year. He succeeded his teacher Giovanni Contino as *maestro di cappella* of Brescia Cathedral in 1574, a post he still held in 1591 (Fontana). According to Rossi he served the last Duke Alfonso of Ferrara, which has been taken to mean that he was employed in the Ferrarese court music establishment, but although the Ferrarese court salary records are preserved almost complete for the end of the 16th century, Bertani is not mentioned there. He did visit the court, however, and presented some of his music, including the first book of madrigals for six voices, to the duke; this is probably the service for which he received the reward of 50 scudi mentioned by Rossi. He was appointed *maestro di cappella* of Padua Cathedral in November 1598 and he asked to be allowed to resign from this post in July 1604 (the dates 1588 and 1607 sometimes cited in this connection are incorrect).

Bertani enjoyed great esteem among his contemporaries, which is attested both by his recommendation for an important post in 1601 by Luzzaschi and by his inclusion in numerous anthologies of many countries during the years 1580–1610. A sampling of several of his madrigals indicates that this esteem was warranted. Particularly prominent in Bertani's style of the 1580s is an almost instrumental attitude towards vocal composition: a preference, for example, for motivic textures and for development and unification by purely motivic and tonal means, independent of the words, of the sort that brought forth complaints by Bardi and Galilei during the same decade. Bertani must be recognized as a superior craftsman in the style in which he worked, however the style itself is judged. His skill in resolving the opposing demands of a harmonic and an imitative lowest part, in expanding and developing his repetitions by motivic, harmonic and textural means, in exposing two or three motifs simultaneously, or in using written-out ornamentation for structural purposes, withstands comparison with that of Marenzio or Monteverdi during the 1580s and 90s. His varying of texture and his control of pace are masterly. Only the lack of any great dramatic imagination and, as Rossi suggested, a lack of ambition prevented Bertani from being included among the finest madrigalists of his age.

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ANTHONY NEWCOMB

**Bertati, Giovanni** (*b* Martellago, 10 July 1735; *d* Venice, *c*1815). Italian librettist. The son of a farm agent, he was sent by a local nobleman to study at the Treviso seminary, but showed more interest in the theatre. His libretto *La morte di Dimone, o sia L'innocenza vendicata*, a translation of a German play by the impresario J.F. von Kurz, was set by Antonio Tozzi and inaugurated the renovated Teatro S Cassiano in Venice in 1763. Thereafter he wrote almost exclusively comic librettos. He benefited from his association with Baldassare Galuppi, who took him to Vienna in 1770 and for whom he wrote two librettos. Bertati wrote over 70 librettos, at least 45 of them for the Teatro S Moisè in Venice, where he served as principal comic librettist from 1771 to 1791. Many of his works set by Gazzaniga, Anfossi and other composers achieved considerable success beyond Italy. In 1791 after several earlier visits to Vienna, he succeeded the ousted Da Ponte as chief poet to the imperial theatre, where his *Il matrimonio segreto* (music by Cimarosa) was an instant and long-lasting success. He returned to Venice in 1794, apparently by his own choice, having written five librettos for Vienna. After 1798 he largely gave up writing librettos and worked as a civil servant, later an archivist, at the arsenal in Venice.

Bertati's librettos reflect both the traditions of Italian comedy and the innovations of Carlo Goldoni, his leading predecessor in Venice. Most are dramas of domestic intrigue, populated by shrewd servants, vain or fatuous aristocrats and young lovers who have to outwit jealous, greedy or social-climbing guardians (as for example in *Il matrimonio segreto*). There are also librettos set in imaginary or distant lands, combining typical romantic intrigue with satirical observations about contemporary life and manners (for instance in *L'inimico delle donne* and *L'isola di Alcina*). Bertati relied heavily on the traditional mechanisms of Italian comedy: disguises and mistaken identities, magic incantations, and the other comic devices of the *commedia dell'arte*. He used to good advantage nonsense poetry, real or invented foreign languages, parodies of the elevated language of *opera seria*, and catalogue arias, which were a particular speciality. As with Goldoni, his intrigues involve rivalries both of class and of generation. Smith (1970) saw in Bertati's librettos 'a growing undertone of cynical protest at the license of the aristocrats' – a protest broader than in Goldoni's mocking of particular social customs (in particular in Bertati's *La villanella rapita* and *Don Giovanni*). But Bertati was no revolutionary; his works are light and entertaining, and for the most part conventional and unchallenging in their subject matter. He was, however, among the first librettists to write texts exhibiting two important structural innovations: the change from three acts to two (his librettos to 1775 contain three acts; by 1777 they are in two); and the development of the *introduzione* (his examples encompass action that sets the plot immediately in motion).

The widespread success of Bertati's librettos was due more to their theatrical than to their poetic merits. Perhaps partly because of the haste in which he frequently had to work, his language is often coarse, lacking the grace of such librettists as Da Ponte or G.B. Casti. Moreover, as Goldin has shown, Bertati's poetry lacks the finesse and variety needed to distinguish characters from one another; the psychological subtlety of Da Ponte's librettos for Mozart is not to be found in Bertati's. His strength was his ability to 'order a story line with clarity and concision and stuff it with the requisite amount of plot intrigue and *commedia* business' (Smith, 1970). Even Da Ponte, who had little that was positive to say about his rival, acknowledged that Bertati's librettos came across better on the stage than in reading.

Bertati's one-act libretto *Don Giovanni, o sia Il convitato di pietra* (set by Gazzaniga in 1787) served as the model for Da Ponte's *Don Giovanni* for Mozart. Da Ponte took over nearly complete the outlines of Bertati's work, adding to it the Act 1 finale and most of the second act. But Bertati's version, despite its strong characterization of Giovanni and its dramatic scenes of the duel and the final confrontation with the statue, has a less serious tone. It comprises the second act of a comedy, *Il capriccio drammatico*, depicting the woes of a touring opera company which out of desperation revives the old Don Juan story, even though the singers protest that the tale is fit for nothing but village fairs. This 'frame' thus presents Bertati's one-act *Don Giovanni* in an ironic light. Even more striking is its final scene (after Giovanni's descent to hell), a frivolous comic ensemble in which the other characters imitate the sounds of musical instruments with a variety of nonsense syllables.

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JOHN PLATOFF

**Berté, Heinrich** [Harry] (*b* Galgócz, Hungary [now Hlohovec, Slovakia], 8 May 1857; *d* Perchtoldsdorf, nr Vienna, 23 Aug 1924). Austro-Hungarian composer. After the death of his father in 1867 he moved with his

brother Emil to Vienna, studying with Hellmesberger, Fuchs and Bruckner at the Gesellschaft der Musikfreunde Conservatory and becoming a fine pianist. After the success of his second ballet *Die goldene Märchenwelt* (Hofoper, 1893) he continued to compose for the stage, producing at least six ballets and a dozen operettas. His greatest success came with *Das Dreimäderlhaus* (Raimundtheater, 15 January 1916), an operetta using melodies by Schubert and based on a distorted version of his life. This became one of the greatest operetta successes of its time, achieving popularity in the USA as *Blossom Time* (arr. Romberg, New York, 21 September 1921) and in Britain as *Lilac Time* (arr. Clutsam, London, 22 December 1922; as *Blossom Time*, London, 1942). Berté's brother Emil (1855–1922) became a music publisher in Vienna, and his son Emil jr (1898–1968), who studied composition with Franz Schmidt, wrote an opera and some operettas.

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*GänzlEMT*

ANDREW LAMB

**Berteau** [Berthault, Bertaud], **Martin** (*b* 1708; *d* Angers, 23 Jan 1771). French cellist. He was the founder of the French school of cello playing. Among his pupils were Tillière, Janson, Cupis and the elder Duport. He began by playing the bass viol, studying in Germany with Kozecz, the Bohemian performer on that instrument. After hearing the Italian cellist Francischello he gave up the viol for the cello. In 1739 he played a concerto of his own composition with great success at the Concert Spirituel in Paris. La Borde praised him highly: 'M. Berteau fut le Professeur qui contribua le plus à la perfection de cet instrument, par la manière dont il en jouait'. Some doubts have been cast upon the authenticity of the few works which survive, largely due to confusion over his date of death, thought by F.-J. Fétis, Eitner and others to be 1756. The later date given above is, however, confirmed by the register of St Pierre d'Angers and in an annotation by Abbé Roze to a manuscript of 'Sonate del S[i]gnore Berteau 1759' (*F-Pn*) of which two pages, according to Roze, are autograph. Jean Louis Duport included an étude (no.6) by Berteau requiring the use of thumb position in his *Essai sur le doigté du violoncelle et la conduite de l'archet*. A 19th-century etching, showing him seated with his cello, is reproduced by Vidal (ii, pl.lxxix).

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MARY CYR

**Bertezen, Salvatore** (*b* Malta, *fl* 1780–?1792). Italian singing teacher of Belgian parentage. He was living in Rome about 1780, the year in which he published there his *Principj di musica teorico-prattica*. After a short stay in Paris he moved to London, where in 1781 a completely rewritten and much condensed second edition appeared as *Principj della musica* (in which he called Malta his homeland). In 1782 he produced an *Extract of the Work entitled 'Principles of Music'*, including some new material. Fétis praised the author for his 'knowledge and erudition' and his work as 'a rather estimable collection of good critical and historical observations', but held that it did not fulfil its function as an elementary method for music students. Bertezen also published in London *Four Songs and Two Duetts* (?1783) and *Six Songs*. A letter by him is in the Bologna Conservatory library. A Salvatore Bertezen died in France in 1792, but this may have been the unnamed nephew to whom the first edition of Bertezen's *Principj* is addressed.

FERRUCCIO TAMMARO

**Bertha, Sándor** (*b* Pest, 19 Aug 1843; *d* Paris, 24 Nov 1912). Hungarian composer, pianist and writer on music. He was a pupil of Mosonyi Mihály to whom he dedicated his first published composition, *Két dal* ('Two Songs', 1860), From 1861 he wrote numerous articles for, among others, the first Hungarian music periodical, *Zenészeti lapok*. In 1862 he moved to Leipzig, where he studied composition with Moritz Hauptmann; he studied the piano with Bülow in Berlin in the following year. From 1864 he became one of the circle around Liszt in Rome, and in 1865 moved to Paris, where he opened an artistic salon and contributed to both literary and musical journals. His articles, which were mainly about Hungarian music, were published under the pseudonym Alexandre de –. He aspired in his compositions to a synthesis of Baroque musical forms and elements of 19th-century Hungarian music; they include a comic opera, *Matthias Corvin* (Paris, 1883 and Budapest, 1884), a coronation hymn (1867), two *Suites hongroises* (1871–2), an overture to *Othello*, and various occasional marches, Hungarian dances and vocal works.

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KATALIN SZERZŐ

**Berthault, Martin.** *See* BERTEAU, MARTIN.

**Bertheaume** [Berthéaume, Berthaume], **Isidore** [Julien] (*b* Paris, *c*1752; *d* St Petersburg, 19 or 20 March 1802). French violinist and composer. The nephew and pupil of the violinist Lemière *l'aîné*, he was a child prodigy whose performances of his own works and those of Gaviniès, Lolli and Felice Giardini caused a sensation at 19 appearances at the Concert Spirituel during the years 1761 and 1765–9; he continued to be a favourite soloist there, appearing on 31 occasions between 1775 and 1790,

when the concerts ended. He also studied with Lemière's teacher Gaviniès. In 1767 he became a member of the Opéra orchestra, and in 1769 published his op.1, dedicated to the Duchess of Villeroy. Bertheaume withdrew from Parisian musical life between 1769 and 1775 – it is not known why or to where – but in the latter year he returned, rejoining the Opéra orchestra (until 1781) and appearing again at the Concert Spirituel as soloist and in the orchestra. He was also leader of the Concert d'Emulation (1786) and Opéra comique (1788), and played at the Société des Enfants d'Apollon (1787–90). From 1789 to 1791 he was conductor and co-director of the Concert Spirituel with Legros. These activities were interrupted by the Revolution, and he fled to Germany in 1791 with his nephew and pupil, Carl Philippe Lafont. There he played at several courts until in 1793 the Duke of Oldenburg and Prince-Bishop of Lübeck appointed him Konzertmeister to the court at Eutin. This post he retained until 1801 when he went by way of Copenhagen and Stockholm to St Petersburg, where he briefly held a position as leader of the imperial orchestra.

Bertheaume was a worthy rival of Viotti in Paris. He was an outstanding virtuoso, if not quite of Viotti's calibre. His compositions are effective, well written for the violin and were regarded favourably by his contemporaries. Following a 1786 performance of one of his *simphonies concertantes*, a *Mercure de France* critic reported the audience's approval of both the composition and its interpretation by its composer and his pupil Jean-Jacques Grasset. The concertos are simple in structure but allow for ample display of the soloist's virtuosity. The op.2 sonata, written 'dans le style de Lolly', and the second sonata of op.4 are notable for their use of scordatura. His students, in addition to Lafont and Grasset included Bartholomeo Bruni and Antoine Lacroix.

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*all printed works published in Paris*

| op. | |
|---|---|
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| 2 | Sonate dans le style de Lolly, vn, vn acc. (1786) |
| 3 | 6 duo mellés de petits airs variés, 2 vn (1786) |
| 4 | 2 sonates, vn, bc (1787) |
| 5 | 2 concerto, vn, orch (1787) |
| 6 | 2 simphonies concertantes, no.1, 2 vn, orch, no.2, 2 vn, va/hn, orch (1787); no.2 ed. J.P. Vasseur (New York, 1983) |
| 7 | 3 sonates, hpd/pf, vn acc. (1787) [arr. from opp.4 and 6] |
| 8 | 3 sonates, hpd/pf, vn acc. (1787), lost |
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NEAL ZASLAW

**Berthier, Jacques** (*b* Auxerre, 27 June 1923; *d* Paris, 27 June 1994). French organist and composer. He first studied with his father, organist of Auxerre Cathedral, and later (1945–6) with Guy de Lioncourt (composition) and Edouard Souberbielle (organ, fugue, counterpoint) at the Ecole César Franck in Paris. In 1960 he moved to Paris as editor to the recording company Fleurus and in the same year was appointed organist of the Jesuit church of St Ignace, a position he held until his death.

From his youthful years onwards Berthier was consistently drawn to liturgical composition. His musical output includes settings of texts by Joseph Gelineau, the Jesuit liturgical scholar and composer who was to become the inspiration for much of his mature work; a Requiem, which blends Latin texts (chorus) with French (soloists) and is exceptional for its large scale; an important corpus of settings, for use in parish churches, of the revised, vernacular liturgy; and various contributions to monastic liturgy, particularly for the Roman Catholic communities of En-Calcat, Landévennec and Maredsous and, most notably, for the ecumenical community of TAIZÉ. Berthier first supplied chants for Taizé in 1955, but his series of new, canonic and repetitive chants dating from 1975 were responsible for bringing Taizé's music to the attention of churches throughout the Christian world. These chants typify Berthier's interest in reducing music to a state of concentration and extreme simplicity, drawing equally on tonal and modal traditions within a rhythmically direct framework. His instrumental music exhibits similar qualities, although the two cantatas of his last years show a reawakened interest in writing more complex music for the concert hall. (P. Faure and D. Rimaud: 'Jacques Berthier, compositeur pour la liturgie', *Célébrer*, no.236 (1994), 3–15.)

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*liturgical*

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INSTRUMENTAL

Organ: Variations on six chorales; 10 liturgical meditations; Variations sur 'Le Cévénole'; Choral et variations à Marie de Medicis; Psaume 138; Pour le 'Bonheur aujourd'hui'; Carole; Conductus; Pilota

Other: 50 pieces for the Daily Office, 1967; Suite pour le Berger David, fl, org, 1972; Espace de prière, sitar, 1979; Salve regina, fl, ob, org, 1987; 10 pieces, fl, org, 1992

Principal publishers: Editions du Cerf, Heugel, GIA (Chicago), Kevin Mayhew

ANDREW WILSON-DICKSON

**Berthier, Jeanne-Marie.** *See* BATHORI, JANE.

**Berthod, François** (*fl* 1656–67). French composer and poet. He was a Cordelier (a kind of Franciscan friar), but his name does not appear in the list of writers of his order. His writings for the edification of the faithful include *Le vray chemin du ciel pour les agonisans* (1656), *Emblesmes sacrez tirez de l'Escriture saincte* (1655–65) and *L'histoire de la passion de N. Sauveur Jésus-Christ* (1666). Berthod continued in the tradition of Irénée d'Eu and many other religious figures of the 17th century in specializing in the

production of sacred contrafacta. It was for the recreation of the nuns of Maubuisson and Val-de-Grâce, Paris, that he produced three books of *Airs de dévotion à deux parties* published by Robert Ballard (iii) (Paris, 1656, 1658, 1662); some of the pieces are with continuo, some without. The melodies are those of popular *airs* by Lully, Lambert, Moulinié and other French composers of the time. Normally the lists of contents cite the first lines of the secular originals; only the last six pieces in the third book are ascribed to a composer, Gobert. (Identification of other composers is given in Launay) Berthod explained that he had changed the words as little as possible so as not to spoil the melodies. He also published a book of motets for unaccompanied solo voice, *Parolles très dévotes mises en chant pour glorifier Dieu pendant l'élévation* (Paris, 1665), to Latin words taken from the liturgy. The melodies, by Berthod himself, are adapted from Gregorian chant. He stipulated in his preface that the ornaments and accidentals used in secular music should be used in their performance. With François Paschal, he was charged with revising the books of Roman plainchant that had suffered many changes after the Council of Trent. The result was the *Service de l'église* (1667), a collection of liturgical chants in Latin, printed in neumes. Berthod preached at the court notably during royal visits to Fontainebleau, where he had performed his 'Airs pieux & innocens' before the queen. Possibly to reward his faithfulness during the years of Fronde (1648–53), the king awarded him certain diplomatic assignments. His lively *Mémoires* give evidence of his audacity, his guile and even his love of sports.

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DENISE LAUNAY/JAMES R. ANTHONY

**Berthold** [Bernold] **de Lantins.** *See* LANTINS, DE.

**Bertholdo, Sperindio.** *See* BERTOLDO, SPERINDIO.

**Bertholusius** [Bertholussius, Berthulusius], **Vincentius.** *See* BERTOLUSI, VINCENZO.

**Berti, Carlo** [Bertus, Carolus] (*b* ?Florence, *c*1555; *d* Mantua, 1602, before 2 Sept). Italian composer and organist. He was born into the Florentine family of the Berti Signesi (i.e. originally from Signa); his birthplace is unknown as his name does not appear in the Florentine baptismal records. His father, Antonio di Tommaso, died in Antwerp on 4 September 1574 leaving him in the care of relatives. He was accepted as a novice in the Servite order at SS Annunziata, Florence, on 30 January 1577 and on 16 November 1580 he was ordained at the convent of the order in Lucca. In the dedication to Jacopo Corsi of his *Magnificat octo tonorum* (1593), Berti acknowledged his musical training with Maurizio Borselli, organist and *maestro di canto* at SS Annunziata. Berti was appointed *maestro di cappella* there some time before 10 January 1592, and in October of the same year he dedicated his first publication, the *Psalmi* for five voices, to Lelio Baglioni, the General of the Servite order, and to the priors of the Florentine convent, for which he was rewarded with 175 lire.

During Berti's tenure as *maestro di cappella* the musical activities at the SS Annunziata were considerably expanded; besides *putti* (boys) and the occasional castrato lent by Emilio de' Cavalieri, then superintendent of ducal music, trombone and cornett players mainly from the instrumental school of Bernardo Pagani 'detto il Franciosino' were regularly employed as *musici straordinari* on the principal feast days. On 20 January 1601 Berti left Florence for Mantua, taking a letter of recommendation to Duke Vincenzo Gonzaga from Jacopo Corsi. According to a letter addressed to the duke by Francesco Rasi (in *I-MAa*), Berti was to continue in Mantua the training in singing and counterpoint that he had already begun in Florence of Rasi's younger sisters. In another letter, Ascanio Rasi, Francesco's father, requested of the duke that Berti be allowed to reside at the Rasi home in Mantua so that his daughters' instruction might proceed without hindrance. On 2 September 1602 the Servite convent in Florence received news of Berti's death in Mantua.

Berti's three books of sacred music fill a gap in Florentine sacred music between Corteccia's *Canticorum* (1571) and Marco da Gagliano's *Officium defunctorum* (1607/8). Of the *Psalmi omnes qui in vesperis a romana ecclesia toto anno decantantur, quinque vocibus concinendi* (Venice, 1592), only the bass partbook survives. His *Magnificat octo tonum quinque vocibus concinendi* (Venice, 1593; holograph in *I-Fn*) are set out in the *alternatim* manner; the even-numbered verses are set polyphonically with the appropriate plainchant melody incorporated into the polyphonic structure, but recast rhythmically as a point of imitation pervading all the voices. In the doxology the number of voices is increased to six by the use of canon. An early example of the application of parody techniques to the *Magnificat* is the *Magnificat supra 'Vestiva i colli'*, based on Palestrina's madrigal. The *Motecta octonis vocibus concinenda* (Venice, 1596; only surviving copy in *I-Ls*) are written in the more up-to-date Venetian polychoral style, but without exploiting the possibilities of unequal voice groupings. They show a well-planned sectional organization, alternating short homophonic phrases with melismatic, triple-time and tutti episodes that closely follow the sense and rhythms of the words. Giovanni Battista Jacomelli 'detto del violino', who regularly performed at the SS Annunziata, and Luca Bati each contributed one motet to this publication. Several of Berti's *Magnificat* settings and motets were reprinted in 17th-century German anthologies and a few motets arranged for organ (in *D-Mbs*; *PL-PE*, ed. in AMP, i, 1963, p.556; vi, 1965, p.206).

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DAVID NUTTER

**Berti, Giovanni Pietro** (*d* Venice, 1638). Italian composer. He seems to have been in Venice for some years before he was appointed as a tenor at S Marco on 19 February 1619. On 16 September 1624 he was made second organist, a position he held until his death. His two collections of *Cantade et arie* (Venice, 1624, 1627; 1624

ed. in ISS, vi (1986)) contain almost exclusively strophic arias for solo voice; the remaining pieces are a strophic bass cantata, a sonnet, a dialogue and three arias to be sung as duets. In addition, two solo songs appeared in Carlo Milanuzzi's *Quarto scherzo ariose delle vaghezze* (Venice, 2/1624, ed. in ISS, vi, 1986) and one in Alessandro Vincenti's *Arie di diverse* (RISM 1634[7]). Three motets by Berti survive, one in Leonardo Simonetti's *Ghirlanda sacra* (1625[2]) and two in manuscript (*PL-WRu*).

Many of Berti's strophic arias were published before 1618 as texts with accompanying Spanish guitar tablature assembled into poetic anthologies by Remigio Romano. Berti's songs are thus some of the earliest extant Venetian examples of monody, alongside those of Bartolomeo Barbarino and Carlo Milanuzzi. His choice of texts reveals his interest in sophisticated epigrams and symmetrical rhyme and metre structures, in contrast to the typically bland pastoral poetry set by other Venetian composers, who appear to have been less concerned about symmetry in verse and rhyme structure. To underscore the structural logic of his texts Berti often employed large-scale harmonic and melodic sequential repetitions; in most cases strict sequential patterning overrode the importance of individual word rhythms, as in *Ardo ma rivelar* (1624), but on occasion such rigid patterns were loosened to admit even a recitative idiom, for example in *O da Fila canore* (1624). Perhaps the most characteristic aspect of Berti's music is its prevalent mixture of duple and triple metres. More than any other Venetian composer at this time, Berti employed changes in metre to highlight structural divisions or changes of affect in a text. In many cases severely contrasting melodic styles – triple-metre aria and duple-metre recitative – help to delineate such metrical divisions. While Berti's *Fiati angosciosi* (1627, but dating from before 1620) shows him to have been the first Venetian composer to employ a contrast between aria and recitative idioms within a single strophic song, the later *Da grave incendio oppresso* (1627) reveals the significant structural potential of such a technique. Berti divided the eight-verse poem into two sections of equal length, the first six lines to be rapidly declaimed in recitative, the final two lines, with numerous text repetitions, to be sung in aria style. But the diversity of Berti's musical language extends beyond his synthesis of aria, arioso and recitative idioms in these songs; his incorporation of traditional madrigalian affective devices within his strophic arias gives his music a stylistic depth beyond that of most other Venetian composers. *Poiche à miei pianti neghi* (1624), for example, ends with a striking chain of 7–6 suspensions descending through a 6th; undoubtedly provoked by the harsh imagery of the text, the sheer density of dissonance is unprecedented in the Venetian repertory of solo song. The three non-strophic monodies found in Berti's two collections display traits common to the genre, including fluid, declamatory writing, chromaticism and extended *fioritura*. It is likely that these extended monodies represent the 'cantade' referred to in the title-pages of the two collections, as do their counterparts in similarly named collections by Alessandro Grandi (i); the Venetian publisher Alessandro Vincenti himself compiled and published Berti's two volumes after having previously published Grandi's. The wide stylistic range of Berti's music, together with his position as one of the earliest Venetian composers of monody, make him one of the most important composers of secular song of his time.

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ROARK MILLER

**Bertie, Willoughby.** *See* ABINGDON.

**Bertin, Louise(-Angélique)** (*b* Les Roches, 15 Jan 1805; *d* Paris, 26 April 1877). French composer. She was the daughter of Louis Bertin and sister of Armand Bertin, successive proprietors and editors of the influential *Journal des débats*. She was brought up in an artistic and literary milieu, and her energies were channelled into painting and poetry as well as music. She had singing lessons from Fétis, who directed a private performance in 1825 of her first opera, *Guy Mannering*, following the current fashion for Scott's novels, with a libretto written by herself. In 1827 *Le loup-garou*, to a libretto by Scribe, was produced at the Opéra-Comique. But this one-act opera of intrigue, with its Rossinian music, was less characteristic of her lofty aspirations than the two larger operas that followed: *Fausto* in 1831 for the Théâtre Italien, in which a marked originality of style was observed, and *Esmeralda*, produced at the Opéra in 1836, to a libretto by Victor Hugo based on his own *Notre-Dame de Paris*. Despite the prestige of Hugo and the Bertins, or more probably because of it, and falling very much under the shadow of the success of *Les Huguenots*, the opera was not a success. Berlioz, critic of the *Débats*, gave Louise Bertin much assistance in the preparation of the production, although this did not extend, as some maintained, to composing the music for her. He acknowledged only that he suggested an improved end to Quasimodo's aria in Act 4. He held a high opinion of certain parts of the opera and criticized it for its extreme irregularity of phrasing and heavy orchestration, both evidence of the music's boldness for contemporary ears. Her style had developed very quickly in a short period.

The failure of *Esmeralda* turned Bertin away from opera, and her music thereafter, mainly a series of cantatas, was played only in private. She published two volumes of poetry, *Glanes* in 1842 and *Nouvelles glanes* in 1876. Throughout her career she had to contend with the prejudice against women which forced her sometimes to conceal her identity as a composer, and also against partial paralysis, from which she suffered from birth.

WORKS

*printed works published in Paris*

OPERAS

Guy Mannering (oc, 3, L. Bertin, after W. Scott), Bièvres, 25 Aug 1825, *US-Bp*

Le loup-garou (oc, 1, E. Scribe and E. Mazères), Paris, OC (Feydeau), 10 March 1827 (1827)

Fausto (op semiseria, 4, after J.W. von Goethe), Paris, Théâtre Italien, 7 March 1831, vs (1831)

Esmeralda (5, Hugo), Paris, Opéra (in 4 acts), 14 Nov 1836, vs ed. F. Liszt (*c*1836)

OTHER WORKS

Ultima scena di Fausto, pf (1826); Pf Trio (Paris, n.d.); 6 ballades (1842); 5 chbr syms., unpubd; Prière avec choeurs, unpubd

12 unpubd cants.: Hymne à Apollon, Jean le Parricide, La chasse et la guerre, Le départ du Comte, Le plus beau présent des dieux, Le retour d'Agamemnon, Les chasseurs, Les enfants des fées, Les esprits, Les juifs, Ronde de jeunes filles, Vanité

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HUGH MACDONALD

**Bertin de La Doué, Toussaint** (*b* Paris, *c*1680; *d* Paris, 6 March 1743). French composer. Generally known incorrectly by the first name of Thomas, he was the son of a Parisian master carpenter, Jacques Ladoué; in 1705, the year of his marriage, he is recorded as teaching the harpsichord and 'other instruments'. The following year his first dramatic work, *Cassandre*, composed in collaboration with François Bouvard, was performed at the Opéra. He wrote two more *tragédies en musique*, *Diomède* (1710) and *Ajax* (1716), the latter enjoying particular success in the provincial theatres of Lyons, Nantes and Bordeaux as well as in Paris, where it was revived in 1726, 1742 and 1770. He later composed a *pastorale-héroïque*, *Le jugement de Pâris* (1718), and an *opéra-ballet*, *Les plaisirs de la campagne* (1719). Between 1714 and 1734 he played the harpsichord for the continuo in the orchestra of the Opéra. From 1716 onwards he gave harpsichord lessons to the regent's daughters and was organist at the Théatins church in Paris.

Bertin de La Doué was one of the most characteristic composers of the French Regency. His *tragédies en musique* were influenced by the disciples of Lully: his tempest in *Diomède* is directly inspired by the tempest in Marais' *Alcyone*. However, his work also provides evidence of the italianate tendency successfully promoted by Campra. He excelled in evocation of the then fashionable pastoral world, with 'hunting sounds' or 'musettes', and with *Les plaisirs de la campagne* he was one of the first composers for the musical theatre of Paris to abandon Lully's style of writing in five parts and adopt the four-part style (without 'quintes de violon') that was to be employed by Rameau.

WORKS

STAGE

*all first performed at the Paris Opéra*

*printed works published in reduced score in Paris, unless otherwise stated*

Cassandre (tragédie en musique, prol, 5, F.-J. de Lagrange-Chancel), 22 June 1706, full score (1706), collab. F. Bouvard
Diomède (tragédie en musique, prol, 5, J.-L.-I. de La Serre), 28 April 1710 (1710)
Ajax (tragédie en musique, prol, 5, A. Menesson), 20 April 1716 (1716)
Le jugement de Pâris (pastorale-héroïque, prol, 3, M.-A. Barbier and S.-J. Pellegrin), 14 June 1718 (1718)
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JÉRÔME DE LA GORCE

**Bertini, (Benoît-)Auguste** (*b* Lyons, 5 June, 1780; *d* London, after 1843). French composer, half-brother of HENRI BERTINI. He was the son of a church musician, Gabriel Bertin (1746–1819), who composed a number of masses and motets. In 1793 he went to London as a pupil of Clementi and made his first public appearance as a pianist on 14 February 1793 in Salomon's second concert. He met Haydn and dedicated his Three Grand Sonatas op.1 to him. He remained Clementi's pupil until 1799 and moved in 1806 to Paris. The refusal by the Théâtre Feydeau to mount his opera *Le prince d'occasion* in 1817 caused him to move to Naples. Subsequently he taught in Amsterdam and Brussels and returned to London, where a series of 36 Grand Fantasias for piano were published in the 1830s. Some of these are fashionably descriptive, others exploit unusual combinations of hands, with curiosities such as the *One-fingered Waltz*. He also devised a musical shorthand, pincers for giving extra facility to the wrist, and various diagrammatic teaching systems.

WRITINGS

*Stigmatographie, ou L'art d'écrire avec des points, suivie de La mélographie, nouvelle manière de noter la musique* (Paris, 1812)
*New System for Learning and Acquiring Extraordinary Facility on all Musical Instruments* (London, 1830, 3/1849/*R* as *Phonological System …*)
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HUGH MACDONALD

**Bertini, Gary** (*b* Brichevo, Bessarabia [now Moldavia], 1 May 1927). Israeli conductor and composer of Russian birth. Taken to Palestine as a child, he began violin lessons at the age of six. He later studied at the Milan Conservatory (1946–7), in Israel, and at the Paris Conservatoire (1951–4) while taking further studies with Nadia Boulanger, Chailley, Honegger and Messiaen. In 1954 he returned to Israel and taught conducting at the Music Teachers' College, Tel-Aviv, and later at the Rubin Academy of Tel-Aviv University, where he was appointed a professor in 1975. In 1955 he formed the Rinat Choir, which quickly acquired a wide reputation and became the Israel Chamber Choir. Bertini's orchestral début was also in 1955 with the Israel PO, with which he first toured the USA and East Asia in 1960. His British début was in 1965 with the English Chamber Orchestra at the Bath Festival, and he became a frequent visitor to Britain, conducting many BBC concerts and, from 1970, forming a close

association with the Scottish National Orchestra (of which he was principal conductor, 1971–8) and Scottish Opera. He made his Paris Opéra début in 1975 with Dukas' *Ariane et Barbe-bleue*, and his Berlin début the next year with *Die Entführung*. In Israel Bertini has given the premières of many works, notably those of Partos and Seter, and in 1965 he formed the Israel Chamber Ensemble, comprising an opera group as well as an orchestra, with which he has toured in Europe and the USA. He conducted the premières of Tal's *Ashmedai* at the Hamburg Staatsoper in 1971 and his *Massada 967* at the 1973 Jerusalem Festival. A dynamic and versatile conductor in a wide repertory, Bertini is also a skilled lecturer and has given frequent illustrated concerts for young audiences. His enthusiastic support of Israeli music is reflected in recordings of over 20 orchestral works by Israeli composers. In 1964 he became music adviser to the Batsheva Dance Company, and he has composed incidental music for some 40 plays produced by Habima (Israel National Theatre) and the Cameri Theatre. His other compositions include a Concerto for horn, strings and timpani (1952), a ballet *Delet aluma* ('Unfound door', 1962), a violin sonata, songs and choral arrangements. In 1976 Bertini became musical director of the Israel Festival. The following year he conducted the première of Tal's opera *Die Versuchung* at the Munich Festival and became musical director of the Jerusalem SO, a post he held until 1986. During this time he created the annual Liturgica Festival, which features sacred music from all periods. In 1981–3 he served as music adviser to the Detroit SO, and from 1983 to 1991 he was chief conductor of the Cologne RSO. From 1987 until his resignation in 1990 he was music director and Intendant of the Frankfurt Opera. At Frankfurt he conducted the première of Cage's *Europeras 1 & 2* in 1987. From 1994 to 1997 he was artistic director of the New Israel Opera, introducing several operas which had never been performed before in the country and conducting the première of Tal's *Joseph* in 1995. Bertini was appointed music director of the Tokyo Metropolitan SO in 1998. In May 1998 he gave the world première of Philippe Fénelon's *Salammbô* at the Opéra Bastille in Paris, where he became a regular guest conductor in 1995. Besides his recordings of music by Israeli composers, his extensive discography includes the first commercial recordings of Weill's first and second symphonies and Mahler's completion of Weber's *Die drei Pintos*, Bernd Alois Zimmermann's *Requiem für einen jungen Dichter* and a cycle of Mahler symphonies. Bertini is the recipient of several prizes and honorary titles, among them the prestigious Israel Prize (1978).

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WILLIAM Y. ELIAS

**Bertini, Giuseppe** (*b* Palermo, 20 Jan 1759; *d* Palermo, 15 March 1852). Italian musician and lexicographer, son of SALVATORE BERTINI. He was educated at the Scuole Pie degli Scolopi and became a priest, devoting himself to music and to studies in archaeology and the literary and cultural history of Sicily. In 1789 he and his brother Natale Bertini (*c*1750–1828) contributed music to the memorial services held in Palermo for Carlo III and the Infante Gennaro Carlo. At that time he was deputy *maestro di cappella* under his father in the Cappella Palatina and he later became *maestro di cappella* there. In May 1828 he replaced his brother Natale as president of a *commissione di censura* for sacred music, constituted by royal decree in December 1827 to eliminate theatrical elements from church music and to draw up a list of approved works. Bertini held this post for about two years, after which the commission apparently dissolved without having accomplished anything.

Bertini is best known to music for his *Dizionario storico-critico degli scrittori di musica* (Palermo, 1814–15); one of the earliest Italian works of its kind, it relies heavily on the dictionary of Choron and Fayolle, but includes some valuable material on Italian figures. According to Fétis, he composed a large amount of music for Vespers and the Mass, but none is known to survive. Two settings of lessons for Holy Week, sometimes ascribed to him, appear with his father's name in the Santini collection (in *D-MÜs*).

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**Bertini, Henri(-Jérôme)** (*b* London, 28 Oct 1798; *d* Meylan, 30 Sept 1876). French pianist and composer, half-brother of AUGUSTE BERTINI. He spent his childhood in Paris and was the pupil of his father, but more especially of his brother, who passed on the fruits of Clementi's teaching. At the age of 13 he was taken on tour by his father, playing in Belgium, Holland and Germany. Later he spent some time in London and Scotland before settling in Paris in 1821. His life was uneventful, devoted to giving concerts, teaching and the production of an immense number of compositions, reaching 180 opus numbers. As a player he had Clementi's clarity of technique and a style of phrasing akin to Hummel's and Moscheles's. He was less brilliant in manner than Kalkbrenner and Herz, and was, according to Marmontel, no dreamer or Romanticist despite his association with the leading figures of the 1830s; he concentrated more on strict pedagogy. His compositions include numerous rondos, fantasias, variations, divertissements etc., and his studies were used for over a century. He published a nonet, six sextets for the piano and strings, and many smaller chamber works. Three nonets and three symphonies for the piano and orchestra are among his unpublished works.

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HUGH MACDONALD

**Bertini, Salvatore** [Salvadore] (*b* Palermo, 1721; *d* Palermo, 16 Dec 1794). Italian composer. According to his son GIUSEPPE BERTINI (*Dizionario*), he had his first music lessons from Pietro Pozzuolo, a Palermo musician; he was sent to Naples, where he studied logic at the Jesuit college and then, for eight years, music under Fago and Leo at

the Turchini Conservatory, receiving his diploma in composition in 1746. On graduating he was offered a post at the Russian court, but he refused it on religious grounds. On 9 March 1748 he was named substitute *maestro di cappella* at the Cappella Palatina, Palermo, in place of Perez, who was given leave to travel. Perez never returned, but Bertini became titular *maestro* only in 1778 on Perez's death. In 1772–3 he composed three occasional dramatic works, performed at the royal palace in Palermo – Giuseppe Bertini related that a great storm at sea on his father's return from a later trip to Rome and Naples caused him to vow to write nothing but sacred music if saved. Two oratorios, now lost, are known from the 1750s, but two *Miserere* settings, one for two choruses and another (in *D-MÜs*) for four voices and organ for Maundy Thursday, were his most famous works; two of his Lamentation settings are also extant (in *MÜs*). In 1789 he contributed considerable music to Palermo's memorial services for Carlo III and the Infante Gennaro Carlo. Bertini wrote the mass for the climactic final ceremony, performed with 40 singers and 97 players and praised by Blasi for its excellent counterpoint, original ideas and suitability to the text. A generation later, Giuseppe Bertini described his father's church music as out of date because of its theatrical style, but praised it as clearly and simply written and without excessive instrumental activity. A set of three accompanied piano sonatas op.1 (London, *c*1800), often attributed to him, is actually by Benoît-Auguste Bertini.

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*FétisB; MGG1* (A. Mondolfi Bossarelli) [incl. detailed work-list]

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G. Bertini: *Dizionario storico-critico degli scrittori di musica* (Palermo, 1814–15)

G. Sorge: *I teatri di Palermo nei secoli XVI, XVII, XVIII* (Palermo, 1926), 244, 401, 404

□

**Bertinotti(-Radicati), Teresa** (*b* Savigliano, Piedmont, 1776; *d* Bologna, 12 Feb 1854). Italian soprano and teacher. After singing at the age of 11 in a children's performance at the Teatro S Carlino in Naples, she studied with La Barbiera for four years and began her career as an operatic singer. By the time of her marriage to Felice Radicati in 1801, she was already well known in Italy as a prima donna. From 1801 to 1805 she continued to sing in Italy and, according to Schmidl, appeared in Russia in 1803. From 1805 to 1808 the Radicatis were in Germany and Austria; a Munich reviewer praised her in Cimarosa's *Gli Orazi* (September 1806) as 'a sensitive, sweet singer with a voice not too strong or brilliant, but pleasant, clear and moving'. In 1809 she sang in the Netherlands on the invitation of Louis Bonaparte, and from 1810 to 1812 she appeared at the King's Theatre in London, enjoying particular success in Mozart operas. The next two years she sang at the Teatro S Carlo in Lisbon. Thereafter her career declined; her Paris performances in 1817 and 1818 were received less favourably. She continued to sing in Italy until 1820, the year of her husband's death, but then retired from the stage and devoted herself to teaching singing.

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T.J. Walsh: *Opera in Dublin, 1798–1820: Frederick Jones and the Crow Street Theatre*(Oxford, 1993)

ALBERT MELL

**Bertola, Giovanni Antonio.** *See* BERTOLI, GIOVANNI ANTONIO.

**Bertoldi, Bertoldo di** (*b* Castel Vetro, nr Modena; *fl* 1544). Italian composer. He may have been a cleric. His known output consists of a single volume of four-voice madrigals (Venice, 1544). From the dedication, to Laura d'Este, it appears that he had, or wished to have, some connection with the Este family in Ferrara. His madrigals, which are settings of texts commonly used at the time, are competently written in a somewhat unadventurous style reminiscent of Arcadelt.

JAMES HAAR

**Bertoldo** [Bertholdo], **Sperindio** [Sperandio, Sper'in Dio] (*b* Modena, *c*1530; *d* Padua, 15 Aug 1570). Italian composer and organist. On 1 January 1552 'Master Sperandio' was organist of Padua Cathedral. In 1557 he obtained a ten-year contract with a substantial increase in pay. In 1567 his income was raised again, with a 16-year contract, but in the same year he was suspended from his job for insubordination and the chapter began seriously to look for a successor. After some months the bishop informed the chapter members that their organist had apologized, and he was reinstated. Evidently things went smoothly after that; the payment of his salary was continued to his widow after his death. In the dedications of his two extant books of madrigals Bertoldo described them as the 'second and third parts' of his work; what he meant as the 'first part' is not specified.

Bertoldo's keyboard compositions, published posthumously, provide an important link between the music of Marc Antonio and Girolamo Cavazzoni and that of the Venetian composers Claudio Merulo and Andrea and Giovanni Gabrieli. The *canzoni francese* feature florid ornamentation with trills and rapid scale passages in both hands; this type of decoration also characterizes Bertoldo's two toccatas. The ricercares on the first and third tone are excerpted from ensemble pieces by Annibale Padovano, with ornaments added in the soprano and tenor parts, while the ricercare on the sixth tone appears to be an early example of monothematic ricercare.

WORKS

Il primo libro di madrigali, 5vv ... con un'echo, 6vv, et un dialogo, 8vv (Venice, 1561)

Il secondo libro di madrigali, 5vv (Venice, 1562)

Canzoni francese intavolate per sonar d'organo (Venice, 1591); ed. in CEKM, xxxiv (1969)

Tocate, ricercari et canzoni francese intavolate per sonar d'organo (Venice, 1591); ed. in CEKM, xxxiv

Madrigals in 1561[5], 1564[16] (ed. Celebri raccolte musicali venete del Cinquecento, i, Padua, 1974), 1568[16], 1569[20]

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KLAUS SPEER/KIMBERLY MARSHALL

**Bertoli** [Bertola], **Giovanni Antonio** (*b* Lonato, bap. 27 Jan 1598; *d* ? after 1645). Italian composer and bassoonist. He served as an altar boy and chorister in the parish church of Lonato and studied alongside Antonio Bertali and Pietro Verdina for the priesthood at the acolytes' school in Verona, under Stefano Bernardi. From April 1614 to July 1615 he played the cornett at Verona Cathedral. In the dedication of his *Salmi intieri* (Venice, 1639) to Emperor Ferdinand III, he declared that he had been in the service of Archduke Carl Joseph Habsburg,

Bishop of Breslau and Bressanone, presumably following on from his teacher Bernardi, who was in the archduke's employ from 1622 to 1624. In the two prefaces to his *Compositioni musicali* (Venice, 1645) he stated that he was persuaded to publish the collection by Francesco Turini, organist of Brescia Cathedral and the volume's dedicatee, and by two musicians working at the court of Ferdinand III, Bertali and Giovanni Sansoni, an indication both that he was definitely in Italy during that period and that he continued to have a stable connection with the Habsburg imperial chapel. According to the posthumous tribute by Stefano Pasino found in the preface to his sonatas of 1679, Bertoli also conducted a group of wind players active in the 'sacred chapels of Lombardy'.

His *Compositioni musicali* is not only the first published set of sonatas for bassoon, but also the first known collection devoted to solo sonatas. The elaborate structure of the pieces derives from an established improvisatory practice that involved strophic variation and an increase in technical difficulty for the player. In each sonata the continuo introduces a short motif that returns several times in the form of an interlude. A series of extended passages is varied by both soloist and continuo, each variation bringing with it an increase in acceleration and an escalation of rhythmic complexity. The earlier collection of *Salmi intieri* reveals Bertoli's mastery in adapting the most up-to-date techniques in concertato writing to a complete cycle of psalms, including a five-voice Magnificat and the four main Marian antiphons for three voices, two violins or cornetts and continuo.

WORKS

Salmi intieri che si cantano alli Vespri di tutte le feste e solemnità dell'anno, 5vv, bc, other insts (Venice, 1639)

[9] Compositioni musicali fatte per sonare col fagotto solo, ma che puonno servire ad altri diversi stromenti, et delle quali anche le voci possono approfitarsi (Venice, 1645), nos.1–3 ed. in HM, ccxviii (1973)

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GABRIELE BONOMO

**Bertolini, Orindio.** *See* BARTOLINI, ORINDIO.

**Bertolli, Francesca** (*b* Rome; *d* Bologna, 9 Jan 1767). Italian contralto. In 1728 she was in the service of the Grand Duchess of Tuscany and sang in two operas in Bologna and two in Livorno. Handel engaged her for the second Royal Academy at the King's Theatre (1729–33); she appeared in 15 or 16 of his operas, in Ariosti's *Coriolano*, Leo's *Catone* and two pasticcios. She took part in Handel's first London performances of oratorio, singing in *Esther* and the bilingual *Acis and Galatea* (1732), and in the following year in *Deborah*. From 1733 to 1736 she sang with the Opera of the Nobility in 12 operas, including five by Porpora, Veracini's *Adriano*, and revivals of Bononcini's *Astarto* and Handel's *Ottone*. She returned to Handel (1736–7) and sang in four or five of his operas, and in a pasticcio based on Vinci's *Didone*. She sang in the first performances of Leo's *Achille in Sciro* and Galuppi's *Adriano in Siria* in Turin (1740), in Vicenza (1740), Venice (three operas in 1740–41) and Genoa (1742). She retired soon after, but appeared with Bernacchi in a private concert at Bologna in February 1746. She was married to one Vincenzo Corrazza.

No singer except Strada and Senesino appeared in so many of Handel's operas. The nine parts he composed for her, Idelberto in *Lotario*, Armindo in *Partenope*, Gandartes in *Poro*, Honoria in *Ezio*, Melo in *Sosarme*, Medoro in *Orlando*, Ramisa in *Arminio*, Leocasta in *Giustino* and Selene in *Berenice*, indicate a voice of limited range and capacity; her regular compass was *b*♭ to *e″*. She specialized in male roles, as the above list suggests. Mrs Pendarves, who was contemptuous of her voice, ear and manner, described her as 'a perfect beauty, quite a Cleopatra'. In 1733 she was courted (unsuccessfully) by the Prince of Wales.

WINTON DEAN

**Bertolotti, Bernardino** (*b* Salò, 26 March 1547; *d* ?Rome, after 1609). Italian instrumentalist and composer. Bernardino was the son of Agostino, from 1571 to 1582 *maestro di cappella* of Salò Cathedral and a member of a famous family of instrumentalists and instrument makers. He was employed as an instrumentalist at the court of Ferrara from December 1578 until its dissolution early in 1598. A letter (in *I-MOs*) states that one of his functions at Ferrara was as a violinist. He served Duke Vincenzo Gonzaga of Mantua briefly in 1598 and dedicated the third book of madrigals to him. He was almost certainly employed as a trombonist at S Luigi dei Francesi, Rome, in March 1600 and, according to the title-page of the third book of madrigals, in 1609 he was instrumentalist of the pope in Castel S Angelo in Rome. He was a composer of minor importance and managed to preserve the conventional style of the canzonetta-madrigal even in the midst of the revolutionary developments in style characteristic of the early 1590s in Ferrara. A comparison of his setting of *Io t'amo* of 1593 with Luzzaschi's of 1594 well illustrates the two differing approaches. No works by Bertolotti were included in the anthologies of works by Ferrarese musicians assembled during the 1580s and 90s. Gasparo Bertolotti, known as Gasparo da Salò, was Bernardino's nephew.

WORKS

Missarum liber primus, 5vv (Venice, 1593), inc.

Il primo libro de madrigali, 5vv (Venice, 1593)

Il terzo libro de madrigali, 5vv (Venice, 1609)

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ANTHONY NEWCOMB

**Bertolotti, Gasparo.** *See* GASPARO DA SALÒ.

**Bertolusi** [Bertholussius, Bertholusius, Bertulusius], **Vincenzo** [Vincentius] (*b* Murano; *d* Copenhagen, 18 Sept 1608). Italian composer and organist. He was probably educated in Venice. He went to Poland in 1595 and was an organist in the chapel of King Zygmunt III Vasa at Kraków until 1607, when he moved to the court of King Christian IV in Copenhagen. A few madrigals included in anthologies (RISM 1577[7], 1584[4], 1598[9]) are known from his Italian period. In Poland he composed 29 polychoral motets, published as *Sacrarum cantionum ... 6, 7, 8 et 10 vocibus liber primus* (Venice, 1601); ten appear reprinted in other collections or in manuscripts (*Ego flos campi*,

6vv, ed. in Musik i Danmark på Christian IV's tid, v, Copenhagen, 1988). Two other motets were included in the collection *Melodiae sacrae* (ed. W. Lilius, Kraków, 1604), which consists of works by Zygmunt III's musicians. Two instrumental pieces, a ricercare and a fantasia, survive in manuscript at the Lithuanian National Library in Vilnius.

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ZYGMUNT M. SZWEYKOWSKI

**Bertomeu (Salazar), Agustín** (*b* Rafal, Alicante, 23 Dec 1929). Spanish composer. After receiving a basic musical education from his father, Manuel Serrano Folguera and José Izquierdo, he studied at the Real Conservatorio Superior de Música, Madrid, where he was taught by Conrado del Campo, Julio Gómez and others (1948–52); he also took private composition lessons from Tomás Blanco. He joined the Spanish navy as its director of music in 1955. From 1963 he attended the Darmstadt summer courses for new music, where the influence of Boulez and Stockhausen effected a radical transformation of his compositional style. Hitherto notable for his nationalist and neo-classical tendencies, he now adopted serial techniques as well. After 1970 characteristics of his works include effective formal structures, sophisticated instrumentation and graphic notation. Despite many national and international awards (for *Museo del Prado* in 1967; *Sinfonía equidistante* in 1972 and 1974; *Concierto galante* in 1980; and the Cello Concerto in 1989) and frequent performances of his music at major contemporary music festivals, his works are not well known outside of Spain.

WORKS

Vocal: Navegar, navegar (Azorín), S, pf trio, 1973; 15 greguerías de Ramón Gómez de la Serna, SATB, insts, 1978; Recordando a Ramón Gómez de la Serna, S, cl, vc, perc, 1978; Derechos del niño, vv, 1980; 3 poemas de Juan Gil Albert, S, fl, cl, b cl, str trio, vib, xyl, 1986

Orch: Cádiz, sym. poem, 1960; Sinfonietta, 1961; Museo del Prado, 1967; Pantalán, 1967; Bululú, 1970; Miscelánea, 4 inst ens, 1970; Sinfonía equidistante, 1972; Variaciones sobre una configuración, 1974; Configurciones sinfónicas, 1975; Conc., ob, chbr orch, 1976; Concierto galante, fl, eng hn, orch, 1979; Sinfonía concertante, 1984; Concierto mediterráneo, band, 1985; Música para una inauguración, 1988; Vc Conc., 1989; Configuraciones sinfónicas, 1990; Nocturno de Madrid, 1992; Fl Conc., 1996

Chbr and solo inst: Wind Qnt, 1963; Variaciones, bn, str qt, 1964; Música, str qt, 1966; Confluencias sobre do sostenido, str qt, 1968; Vivencia, perc, 1970; Configuración I, str trio, 1974; Configuración II, str qt, 1974; Str Qt no.4, 1975; … Y después, cl, perc, 1976; De vez en cuando, 4 cl, 1977; Impromptu, 5 perc, 1979; Concertante, 2 tpt, 2 hn, 4 perc, 1985; Impromptu, fl, 1985; Retrospectiva de Mompou a Bach, org, 1985 [rev. kbd, 1990]; Divertimento, fl, kbd, 1986; Homenaje a Cabanilles, org, 1987; Divertimento, db, 1988; Fantasía galante, gui, 1989; Cuarteto romántico, 4 sax, 1990

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CHRISTIANE HEINE

**Berton.** French family of composers and performers.

(1) **Pierre-Montan Berton** [Le Breton] (*b* Maubert-Fontaine, Ardennes, 7 Jan 1727; *d* Paris, 14 May 1780). Composer, conductor and arranger. He was a boy chorister in Senlis Cathedral, and studied the organ, the harpsichord and composition at the choir school. Some of his youthful motets were performed at the cathedral. He left for Paris to continue his studies, receiving encouragement from J.-M. Leclair, and at 16 joined the choir of Notre Dame as a tenor. After two years he was engaged as a singer at the Paris Opéra, but withdrew immediately (possibly because of shyness) and joined the cello section. From about 1746 he sang bass parts at Marseilles for two years and then became musical director at the Bordeaux Grand Théâtre, where he began the career of editing and arranging for which he is remembered. He also directed concerts, served as organist at two churches and composed ballet music which was well received.

Berton returned to Paris in about 1753, and in 1755 won by competition the post of orchestral director at the Opéra in succession to Boyer. In September of the same year his first stage work, the opera-ballet *Deucalion et Pyrrha*, composed in collaboration with F.J. Giraud, was performed at the Opéra. Although his own stage works had little success, he excelled in the arrangement of older stage works to suit contemporary taste. In general, this process involved cuts, reorchestration, new recitatives and the insertion of newly composed material, including ballets, arias and choruses; existing recitatives were sometimes modernized with string accompaniment. The first work known to have received such attention was Campra's *Camille, reine des Volsques* in 1756, and eventually Lully's and even Rameau's operas were modified similarly. Berton's most successful personal contribution was a chaconne (commonly known as the *Chaconne de Berton*), originally heard in the 1762 revival of Campra and Desmarets' *Iphigénie en Tauride*. All the works that Berton arranged were performed at the Paris Opéra; some were published and manuscripts survive (in *F-Pc* and *Po*), but research has yet to determine the exact extent of these revisions and the dates on which they were definitely introduced (the list below gives the most likely dates).

In 1767 Berton and J.-C. Trial succeeded François Rebel and Francoeur as managers of the Opéra; Berton remained a director when the city of Paris resumed financial control in 1769. He became general administrator of the Opéra in 1775–6 and 1777–8, retiring after the young Devismes bought control. The pension he secured lapsed with his death, this bearing upon the career of his son (2) Henri-Montan. Berton was also master of the King's music (1760), and director of the Concert Spirituel (1771–3). He had taken direction of performances at Versailles from 1768 in both the royal theatre and the chapel. He apparently died of complications following

the fatigue of directing his own arrangement of Rameau's *Castor et Pollux* on 7 May 1780.

Berton radically raised orchestral standards at the Opéra from 1755 and assiduously looked for new talent; by updating performance techniques and facilitating the arrival in Paris of Gluck and Piccinni he paved the way for those composers in France. (He composed the ballets for the 1775 production of Gluck's *La Cythère assiégée* at the Opéra.) In his own compositions no conspicuous individuality of style is apparent. There are reminders of Stamitz and Rameau and, in *Silvie*, italianate display arias and secco recitative. Occasionally there are fetching melodies (such as the musette 'L'âge d'or' in *Deucalion*) or an unexpected harmonic ellipsis (as in the 'Gigue gratieuse' from *Erosine*).

WORKS

*printed works published in Paris*

STAGE

Deucalion et Pyrrha (opéra-ballet, 1, G.-F.P. de Saint-Foix and P. Morand), Paris, Opéra, 30 Sept 1755, *F-Po*, 1 duet *Pc*; (n.d.), collab. Giraud

Silvie (opéra, prol., 3, P. Laujon), Fontainebleau, 17 Oct 1765 (1767), collab. J.-C. Trial

Erosine (pastorale-héroïque, F.-A. Paradis de Moncrif), Fontainebleau, 9 Nov 1765 (1766) [3rd entrée of Moncrif: *Les fêtes lyriques*]

Théonis, ou Le toucher (pastorale-héroïque, 1, A.-A.-H. Poinsinet), Paris, Opéra, 11 Oct 1767, *Pc*, *Po*, collab. Trial, Granier [2nd entrée of Poinsinet: *Fragments nouveaux*]

Adèle de Ponthieu (tragédie lyrique, 3, R. de Saint-Marc), Paris, Opéra, 1 Dec 1772, *Po*, frags. *Pn**, collab. J.-B. de La Borde; rev. in 5 acts, 1775

Linus, 1775 (opéra, 5, C.-A. La Bruère), inc., *Pn*, collab. Trial and Dauvergne

Addns and modifications to operas by other composers (see *OG* work-list)

OTHER WORKS

Acis et Galathée, cant. (n.d.) [parody of Berton's Chaconne]

In convertendo, motet, 1755

Songs: Selma; Vous à qui deux beaux veux assurent la victoire; Le premier amour; L'amour filial: Le jour répand sur la nature, duo

Other vocal works

Dance movements, incl. Chaconne de Berton [orig. written for Campra and Desmarets: Iphigénie en Tauride, 1762]

**(2) Henri-Montan Berton** (*b* Paris, 17 Sept 1767; *d* Paris, 22 April 1844). Composer, teacher and writer, son of (1) Pierre-Montan Berton. According to Adolphe Adam, who based his account on Berton's verbal reminiscences, Berton received little musical training from his father, who believed that proficiency came naturally. Thus, although Henri could read a score at the age of six, played keyboard instruments and the violin and later received some instruction in composition from J.-B. Rey (the conductor at the Opéra), he had no professional training; moreover Fétis wrote that Rey was not wholly sympathetic towards his pupil. What must have been a highly favoured musical household came to an end with the death of (1) Pierre-Montan. Shortly thereafter (or, according to Fétis, two years later), Henri Berton joined the Opéra orchestra as a violinist. At this time, when he was seeking further guidance in composition, his work was shown to Sacchini who subsequently helped him not, apparently, by imparting formal harmony or counterpoint, but by attempting to develop unity of style, coherence of melodies, and dramatic effectiveness in his stage compositions. From Sacchini and from Paisiello's *La frascatana*, an early model, Berton adopted the easy melodic grace of the Italian style. Today this is heard as a Mozartian feature, but Berton had not yet encountered Mozart's music.

Evidently Berton's first publicly performed works were the opera *Le premier navigateur* (in 1784) and the cantatas he wrote for the Concert Spirituel, beginning in 1786. A favourable notice appeared in the *Mercure de France* in April 1787 after one of his cantatas was performed: 'Each day this young composer increasingly justifies the expectations which he has created and stirs the public's desire to see him work on a larger scale, more appropriate to his talents'. Berton, who was now supporting a family, continued with cantatas and stage works until the outbreak of the Revolution. The subsequent changes of direction in French music and dramatic taste proved crucial to him. The first flood of anti-clericalism resulted in his setting of *Les rigueurs du cloître*, in which a young nun is saved from entombment at the hands of a corrupt mother superior. Hardly the most subtle of operas, it nevertheless advanced his reputation and stands as one of the earliest prototypes of *Fidelio*. Several operas on topical themes followed, but Berton was evidently less interested in producing music for the Revolutionary cause than were many others; most of his functional Revolutionary music postdates his appointment as harmony professor at the new Paris Conservatoire (in 1795), an institution founded partly to provide music and musicians for public festivals.

Operatic work continued after a brief interval with *Ponce de Léon* (1797), for which Berton wrote both the libretto and the music, perhaps in a deliberate attempt to create greater dramatic freedom for his music. The ensembles of this comedy are certainly lively and effective, but the general dramaturgy is commonplace. In 1799 he presented his most original operas, *Montano et Stéphanie* and *Le délire*. Both have simple stories but high passions: the first work depicts the exploitation of innocence and the second the healing of a mentally deranged husband. Both held the stage for many years. *Montano* enjoyed performances throughout Europe and was given at Weimar as late as 1845; excerpts were played at concerts well into the 19th century. These operas were exceeded in their popularity only by *Aline, reine de Golconde* (1803), which reached the USA before being revived in Paris in 1847. Many published selections from these works were in circulation.

From 1807 to 1810 Berton was musical director at the Théâtre de l'Impératrice (Opera Buffa); this was followed by a period as chorus master at the Opéra (1810–15). His last really popular work, *Françoise de Foix* (1809), marked the beginning of a long decline in public estimation, despite a total of nine further original operas and several more in collaboration with such figures as Cherubini, Boieldieu and Kreutzer. He also made new arrangements of operas by Gluck (*Echo et Narcisse*, 1806), Mozart (*Così fan tutte*, 1813), Sacchini (*Arvire et Evelina*, 1820) and Grétry (*Guillaume Tell*, 1828). Berton was elected a member of the Institut in 1815, and devoted himself to teaching and writing. He took over Méhul's composition class at the Conservatoire (on 1 January 1818) on the latter's death. Later, Rossini's great popularity prompted him to write the pamphlet *De la musique mécanique* in 1826, and it appears that he became a disillusioned man. In 1828 he suffered through the bankruptcy of the Opéra-Comique, to which he had sold the right of performing his works for an annuity of 3000

francs. Berlioz's letters suggest not only Berton's disapproval of Spontini's music but opposition to all new developments whether by Berlioz or anyone else. In 1827 Berlioz reported Berton as saying, 'There is nothing new in music ... why try to improve upon the great masters?'. He was made an Officier of the Légion d'Honneur in 1834 and received official recognition from several other countries. By his death he had taught at the Conservatoire for nearly 50 years.

Whether or not Berton really said what is reported above, it is important to know that on his own admission those masters he regarded as classics included Haydn and Mozart, and that several features of his own compositions vividly anticipate concerns of later Romantic music. His harmony treatise (1815) discloses a willingness to deduce musical laws from the relatively recent past. His analysis of phrase structure is coherent and expressed in up-to-date harmonic terms. There are sections on enharmonic and chromatic progressions including the augmented 6th chord, which he used freely in his own music. The three-volume dictionary of chords, appended to the treatise, is, however, far too rigid to be of any use.

Berton recommended fugue as an exercise, partly for its value in conferring unity in composition. Various other means of establishing unity are demonstrated in his operas; in *Le délire* and *Montano et Stéphanie*, motivic cross-reference and development are carried to impressive lengths, and the parallel-5th motif which opens *Le délire* is treated as a veritable *idée fixe*, representing Murville's derangement. Other operas seek unity by starting a new act with the music which concluded the preceding one. Berton's operas after 1789 never neglect the balanced and vocal Mozartian lyricism previously mentioned. But the second subjects of several overtures exploit the long-drawn-out, irregularly phrased instrumental melody found typically in the music of Schubert and Berlioz. He conceived many ideas directly in orchestral terms and shared with his compatriots an interest in unusual orchestration: a *romance* in *Eugène* is accompanied only by four violas.

Ex.1 H.-M. Berton: *Le délire*

Contemporary audiences were astounded by the tumultuous choral crescendo in the finale of Act 2 of *Montano* (though this was not a new feature in Berton's music). Chorus scenes later became even more prominent; in the chivalric *Françoise de Foix* the structural stiffness and the emphasis on marching choruses recall Spontini. Berton's extreme use of psychological illustration is demonstrated in the scene from *Le délire* depicting Murville's collapse after having a hallucination of his wife, whom he believes to be dead (ex.1).

There are many streaks of originality in Berton's works, though not a persistent theatrical vision, and he never established a stable partnership with one librettist. His one undisputed success was *Les deux mousquetaires* (1824), seen each year to 1834 in 117 performances; but *Ponce de Léon* (1797), to his own libretto, enjoyed no fewer than 33 performances. Opposing musical lines (and love of wit) are exploited in his numerous and varied canons for voices. An ingenious eight-part example from the first collection contrasts four chromatic and four diatonic voices (at opposite ends of the table) and incorporates a pedal point for the non-singers. Berton's *romances* were praised by Gougelot, but do not appear to exceed the narrow limits of expression usually adopted in this genre of French music.

WORKS

OPERAS

*all first performed in Paris; printed works published in Paris; genres are taken from librettos*

PCI – *Comédie-Italienne (Salle Favart)*
PO – *Opéra*
PFE – *Théâtre Feydeau*
POC – *Paris, Opéra-Comique*

Le premier navigateur (cmda, 1, N.-F. Guillard), 1784, *F-Pn**

Les promesses de mariage, suite de L'épreuve villageoise (opéra bouffon, 2, Desforges [P.-J.-B. Choudard]), PCI, 4 July 1787 (n.d.)

L'amant à l'épreuve, ou La dame invisible (oc, 2, P.-L. Moline and C.-F. Fillette-Loraux, after P. Scarron: *Le roman comique*), PCI, 5 Dec 1787, *B-Bc**

Les brouilleries (comédie, 3, C.-J.L. d'Avrigny), PCI, 1 March 1790; rev. in 2 acts, 4 March 1790, *F-Pn**

Les rigueurs du cloître (cmda, 2, J. Fiévée), PCI, 23 Aug 1790 (1790)

Le nouveau d'Assas (trait civique mêlé de chants, 1, Dejaure [J.-E. Bédéno]), PCI, 15 Oct 1790 (1790)

Les deux sentinelles (op, 1, F.-G.-J.-S. Andrieux), PCI, 27 March 1791, *Pn**

Les deux sous-lieutenants, ou Le concert interrompu (comédie, 1, E.-G.-F. de Favières), PCI, 19 May 1792, *Pn**; rev. version (with B.-J. Marsollier des Vivetières), POC (Feydeau), 31 May 1802 (1802)

Eugène, ou La piété filiale (op, 3, d'Avrigny), PFE, 11 March 1793, *Pn**

Les congrès des rois (comédie, 3, Desmaillot [A.F. Eve]), POC (Favart), 26 Feb 1794, frag. by Berton *Pn**, collab. Dalayrac, Grétry, Méhul and 8 others

Agricol Viala, ou Le héros de la Durance (op, 1, Fillette-Loraux), PFE, 9 Oct 1794, *Pn**

Bélisaire [Act 3] (opéra, 3, A.-L. Bertin d'Antilly), POC (Favart), 3 Oct 1796 [Acts 1 and 2 by F.-A.D. Philidor]

Christophe et Jérôme, ou La ferme hospitalière (comédie, 1, Favières), POC (Favart), 26 Oct 1796

Ponce de Léon (opéra bouffon, 3, H.-M. Berton after Mme d'Aulnoy), POC, 4 March 1797 (n.d.)

Le dénouement inattendu (op, 1, Joigny), POC (Favart), 10 Nov 1797

Le rendez-vous supposé, ou Le souper de famille (comédie, 2, J.-B. Pujoulx), POC (Favart), 5 Aug 1798, *Pn**, excerps, vs (n.d.)

Montano et Stéphanie (opéra, 3, Dejaure, after L. Ariosto: *Orlando furioso*), POC (Favart), 15 April 1799, *Pn** (1799); rev. with new Act 3 (G.-M.-J.-B. Legouvé), 4 May 1800, fs (*c*1800), vs (1841)

La nouvelle au camp, ou Le cri de vengeance (scène lyrique, 1), PO, 14 June 1799, *Po*

L'amour bizarre, ou Les projets dérangés (oc, 3, C.-L. Lesur), POC (Favart), 30 Aug 1799
Le délire, ou Les suites d'une erreur (comédie, 1, J.-A. de Révéroni Saint-Cyr), POC (Favart), 7 Dec 1799 (*c*1800)
Le grand deuil (opéra bouffon, 1, J.-B.-C. Vial and C.-G. Etienne), POC (Favart), 21 Jan 1801 (1801)
Aline, reine de Golconde (opéra, 3, Vial and Favières, after M.-J. Sedaine), POC (Feydeau), 3 Sept 1803, frag. *Pn**; (n.d.)
La romance (opéra, 1, F. Fillette and Lesur), POC (Favart), 26 Jan 1804 (1804)
Le vaisseau amiral [L'intrigue à bord, ou Forbin et Delville] (opéra, 1, Saint-Cyr), POC (Favart), 2 April 1805, *Pn**; (n.d.)
Délia et Verdikan (opéra, 1, P.-J.-B. Elleviou), POC (Favart), 9 May 1805, frag. *Pn**; (n.d.)
Les maris garçons (cmda, 1, P.C. Gaugiran-Nanteuil), POC (Feydeau), 15 July 1806 (1806)
Le chevalier de Sénanges [Adèle de Sénanges] (op, 3, A.J.P. de Ségur and L.N.P.A. de Forbin), POC (Feydeau), 23 July 1808, *B-Bc**
Ninon chez Madame de Sévigné (comédie mêlée de chants, 1, Dupaty [L.E.F.C. Mercier]), POC (Feydeau), 26 Sept 1808, frag. *F-Pn**; (n.d.)
Françoise de Foix (opéra, 3, J.-N. Bouilly and Dupaty), POC (Feydeau), 28 Jan 1809, frag. *Pn*; (n.d.)
Le charme de la voix (oc, 1, Gaugiran-Nanteuil and Fillette-Loraux), POC (Feydeau), 24 Jan 1811, *Pn**
La victime des arts, ou La fête de famille (op, 2, L.-M. d'Estourmel), POC (Feydeau), 27 Feb 1811, collab. Isouard and Solié
Valentin, ou Le paysan romanesque (oc, 3, L.-B. Picard and ?M. Loraux), POC (Feydeau), 13 Sept 1813 (n.d.); rev. in 2 acts, 5 Dec 1818
L'oriflamme (opéra, 1, Etienne, L.-P.-M.-F. Baour-Lormian), PO, 1 Feb 1814, *Pn*, *Po*, *I-PAc*; (1814); collab. R. Kreutzer, Méhul and Paer
Les dieux rivaux, ou Les fêtes de Cythère (opéra-ballet, 1, Dieulafoy and Brifaut), PO, 21 June 1816, *F-Po*, collab. Kreutzer, Persuis and Spontini [for the wedding of the Duc de Berry]
Féodor, ou Le batelier du Don (oc, 1, Claparède), POC (Feydeau), 15 Oct 1816, *B-Bc*, *F-Pn**, vs (n.d.); as Une journée du Czar, Brussels, 26 Oct 1816
Roger de Sicile, ou Le roi troubadour (opéra, 3, J.-H. Guy), PO, 4 March 1817, *Po* (n.d.)
Corisandre, ou La rose magique (oc, 3, J.A.P.F. Ancelot and Saintine [J.X. Boniface]), POC (Feydeau), 29 July 1820, *Pn*
Blanche de Provence, ou La cour des fées (opéra, 3, E.-G. Théaulon de Lambert and De Rancé), Tuileries, 1 May 1821, PO, 5 May 1821, *Pc**, *Po*, collab. Boieldieu, Cherubini, Kreutzer and Paer
Virginie, ou Les décemvirs (tragédie-lyrique, 3, A.-F. Désaugiers), PO, 11 June 1823, *Po*; (1823)
Les deux mousquetaires, ou La robe de chambre (oc, 1, Justin-Gensoul and Vial), POC (Feydeau), 22 Dec 1824 (n.d.)
Pharamond (opéra, 3, Ancelot, P.-M.-A. Guiraud and A. Soumet), PO, 10 June 1825, *Pn**, *Po*, *R*, vs (n.d.), collab. Boieldieu and Kreutzer
Les créoles (drame lyrique, 3, P.-J.-L. de Lacour), POC (Feydeau), 14 Oct 1826, *Pn**; (n.d.)
Les petits appartements (oc, 1, J.-G. Ymbert, A.-F. Varner and H. Dupin), POC (Feydeau), 9 July 1827, *Pn**; (n.d.)
La marquise de Brinvilliers (drame lyrique, 3, E. Scribe and Castil-Blaze [F.-H.-J. Blaze]), POC (Ventadour), 31 Oct 1831 (1831), collab. Auber, Batton, Blangini, A. Boieldieu, Carafa, Cherubini, Herold and Paer
Unperf.: La fête du soleil (opéra, de la Touloubre), rehearsed at PO, 1789, *Pn* (partly autograph), *Po* [mentioned in Lajarte]; Tyrtée (2, Legouvé), rehearsed at PO, 1793 [mentioned in *FétisB* and *Choron-FayolleD*]; Vingt ans de constance [La mère et la fille] (3, Dupaty), *Pn**; Charles Deux [mentioned in Berton: *Traité d'harmonie*, 1815]

BALLETS

*all unpublished; MSS in F-Po*

L'enlèvement des Sabines (3), Fontainebleau, 4 Dec 1810; PO, 25 June 1811; another score, *Pn*
L'enfant prodigue (3), PO, 28 April 1812; another score, *Pn*
L'heureux retour (1), PO, 25 July 1815, collab. R. Kreutzer, L. Persuis

CANTATAS

*first performed in Paris, unless otherwise indicated*

Absalon [La mort d'Absalon], Concert Spirituel, 1786
Anne de Boulen [Bohlen], Société Académique des Enfants d'Apollon, 4 May 1787
Le sacrifice de Jephté: David dans le temple; Les bergers de Bethléem; La gloire de Syon; Marie de Seymours; Orphée dans les bois [?L'écho sacré]; all perf. Concert Spirituel, before 1791
Le retour de Thésée, Brussels, 1803, *B-Bc*
Trasibule, Hôtel de Ville, 16 Dec 1804 [for Napoleon's coronation festivities], *Br*, *F-Pc*
Le chant de retour, POC (Feydeau), 27 July 1807, vs pubd
Cantata for the marriage of Napoleon and Marie-Louise, T, Bar, chorus, orch, 1810, *Pn*
Lutèce, before 1815

OTHER WORKS

Sacred: Requiem; Te Deum; masses; other works
Revolutionary music: Strophes sur le dévouement des citoyens, 1v, b, 1793; Gaîté patriotique (F. Pilet), 1v, b, 1794; Marche militaire, wind band, 1795, arr. pf in Pierre (1899); Hymne du 21 janvier (Lebrun), 1v, kbd, 1796, repr. in Pierre (1899); Hymne pour la fête de l'agriculture (Lebrun), 1v, chorus, wind band, vs in Pierre (1899)
Solo vv, orch: Echos, témoins heureux, rondeau, T, hn obbl, orch (Paris, n.d.); O maîtresse chérie, duo, *Pn*
Other vocal: Hymne à Apollon, 1809; Hommage aux mânes du célèbre Grétry, 1816, *Pc*; 38 canons in 5 collections (all pubd Paris); over 50 romances, titles listed in Gougelot (1938–43), *MGG2*, *RISM* and Berton: *Traité d'harmonie* (1815)

WRITINGS

*Traité d'harmonie, suivi d'un dictionnaire des accords* (Paris, 1815)
*Jeu des préludes harmoniques, ou Compas et boussoles des gammes musicales* (Paris, 1819, 2/1842)
*Rapport ... sur les nouveaux instruments de musique ... suivant la facture brevetée de M. Chanot* (Paris, 1819)
*De la musique mécanique et de la musique philosophique* (Paris, 1826)
*Rapport sur les instruments à cordes et à archet de M. Thibout* (Paris, 1827)
*Epître à un célèbre compositeur* (Paris, 1829)
*Rapport sur les perfectionnements apportés à la fabrication des pianos ... de M. Le Père* (Paris, 1837)
*Catéchisme musical raisonné*(Paris,1841)
with M.E. Carafa and G.Spontini: *Reconstruction de la Salle Favart* (Paris, n.d.)
Funeral speeches for Catel (1830), Boieldieu (1834), Le Sueur (1837) and Paer (1839), published by the Académie royale des Beaux-Arts (Paris)
Articles in encyclopedias and periodicals, incl. *Gazette musicale de Paris*, *L'abeille*

**(3) Henri** [François] **Berton** (*b* Paris, 3 May 1784; *d* Paris, 19 July 1832). Composer and pianist, son of (2) Henri-Montan Berton. After musical instruction by his father, he entered the Paris Conservatoire in 1796. On leaving in 1804 he began to publish piano arrangements of operatic pieces (including his father's) and to compose. His first four stage works were produced in 1810 and 1811. *Ninette à la cour* displays fashionable levity with predominance of lively movements in the major mode, but no melodic originality. In fact, the first finale borrows the principal subject of the first movement of Mozart's piano duet sonata K358/186*c*. He subsequently concentrated more successfully on *romance* composition, employing a popular and sentimental style. From 1820 to 1 January 1828 he taught singing at the Conservatoire; he also gained fame as a pianist. *Une heure d'absence* failed in 1827, but *Le château d'Urtuby* was produced posthumously and found some favourable comment. Berton died in a cholera epidemic.

WORKS

STAGE

*all opéras comiques, first performed in Paris*

Le présent de noces, ou Le pari (1, R.A.P.A. de Chazet), OC (Feydeau), 2 Jan 1810
Monsieur Desbosquets (OC, 1, C.-A. Sewrin), OC (Feydeau), 6 March 1810
Jeune et vieille (1, C.-A. Chazet and C. Dubois), OC (Feydeau), 12 Jan 1811, collab. L.B. Pradher
Ninette à la cour (2, C.-S. Favart and C.A. Creuzé de Lesser), OC (Feydeau), 21 Dec 1811 (Paris, n.d.)
Les casquets (1, Mme Riccoboni and J.-B.-C. Vial), OC (Feydeau), 19 Feb 1821
Une heure d'absence (1, ?M. Loraux), OC (Feydeau), 26 Dec 1827
Le château d'Urtuby (G. de Lurieu and Raoul), OC (Ventadour), 14 Jan 1834

OTHER WORKS

Vocal: Quatuor pour la fête de Sainte-Thérèse, 1806, *F-Pc*; *c*100 songs, incl. Pourquoi tourmenter, 1814; N'est-ce pas là l'amour, 1815; La mort du chevalier, 1816; Le cour et le village; Laisse-moi te parler de Bastien; Non, vous n'êtes plus Lisette; many other titles listed in *MGG2* and catalogue of printed music, *GB-Lbl*
Pf: Les veillées parisiennes, ou Collection de contredanses, arr. pf (Paris, n.d.); 6 waltzes; arrs.; fantasias

**(4) Adolphe Berton** (*b* Paris, 1817; *d* Algiers, 28 Feb 1857). Tenor, son of (3) Henri Berton. After studying at the Paris Conservatoire, he began his career at the Opéra-Comique and the Théâtre de la Renaissance. Lack of success prompted him to seek work elsewhere in France and in 1843 he was employed in a theatre at Nice with his wife. They travelled to Algiers the same year and remained there, Berton's performances having been well received.

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B. Deane: 'The French Operatic Overture from Grétry to Berlioz', *PRMA*, xcix (1972–3), 67–80
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DAVID CHARLTON

**Bertoncini, Mario** (*b* Rome, 27 Sept 1932). Italian composer and pianist. He studied in Rome with Petrassi (composition, 1958–62) and Caporali (piano, 1948–56) at the conservatory and at the Accademia di S Cecilia, where he won the Nicola d'Atri Prize in 1962; later he won first prize in the Gaudeamus Foundation competition (1965). One of the founders of the Nuova Consonanza improvisation ensemble, he was artistic director of the Rome concert organization of the same name (1969–72). Bertoncini taught composition at the Pesaro Conservatory (1967–73) and then spent some time in Berlin on a grant (1974–6). He also taught at McGill University in Toronto before holding a long-term post at the Hochschule der Künst in Berlin (1977–98). His early works show the results of study of Petrassi, Dallapiccola and Webern. A turning-point came when he encountered the work of Cage, Feldman and Brown: after the *Sei pezzi* (1962) all of his scores allow for performer choice, and he has used graphic notation consistently since *Tune* (1965). In such pieces as *Spazio-tempo* Bertoncini came to unify sound and gesture in what he described as 'teatro della realtà'.

WORKS

*(selective list)*

Stage: Spazio-tempo (teatro della realtà), 1967–70; Illegonda (azione teatrale), 1968; Elisaveta Barn (incid music), 1984
Inst: 6 pezzi, orch, 1962; Quodlibet, va, vc, db, perc, 1964; Cifre, pf, variable no. of pfmrs, 1964–7: Tune, 5 suspended cymbals, 1965; Mariolina, hps, 1969–70; Scratch-a-matic, prep pf/any str inst, 1971; Pavana, fl, ob, cl, bn, hn, pf, 1974; Chanson pour instruments à vent, several pfmrs, 1974; Venti, 20 wind objects (40 players), 1980–82; Sinfonia 'dei respiri', 9 insts, 1997; Suite, prep pf, 1999
Other: Epitaffio in memoria di un conc., 3 sound sources, feedback, 1968; Chain reactions, multi media, wind hps, kinetic set of lights (2 groups of pfmrs), 1974, collab. P. Sedgley; Fokus, dancer, sound and light environment, 1974; Vele, 3 groups of aeolian hps (2 outdoors, 3rd operated by vocalists indoors), 1973–4; Alleluja, 8 gongs played on grand-pf mechanism, 1982; Str Qt no.1 'Die Lyra des Aeolus', 4 sound objects, 1990–92; Chanson pour instruments à vent no.2, 4 sound objects (4 players), 1992; Fuochi, 8 wind, CD, 1998–9; Exercice, 1 female dancer, interactive sound environment, 1999
Several vocal works

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PIERLUIGI PETROBELLI

**Bertoni, Ferdinando (Gasparo)** [Giuseppe] (*b* Salò, nr Brescia, 15 Aug 1725; *d* Desenzano, nr Lake Garda, 1 Dec 1813). Italian composer. He studied composition with Padre Martini in Bologna. His first opera was the successful pasticcio *La vedova accorta*, first performed in Florence in 1745. It was repeated in Venice (1746) and elsewhere in Europe. The Venetian libretto identifies Bertoni as the composer of 'La Musica de' recitativi, e delle [9] arie'. His first serious opera, *Il Cajetto*, was staged privately, with puppets, in 1746. He composed two more *opere serie* within the year for commercial theatres in Venice, but was more successful in the comic genre: *Le pescatrici* (1751), on a Goldoni libretto, had 14 productions in 17 years throughout Europe, including Dresden (1754), London (1761) and Madrid (1765) in a Spanish translation by Ramón de la Cruz. *La moda* (1754) contains his earliest extant cavatinas, and Bertoni may have been the first to introduce the cavatina to opera.

With his appointment as *primo organista* at S Marco, Venice (1752), and *maestro* of the female chorus at the Ospedale dei Mendicanti (1753), Bertoni turned more to religious compositions and to serious opera, although his best comic opera, *L'anello incantato*, was written in 1771. In February of that year Mozart and his father may have heard Anna de Amicis sing in Bertoni's *Alessandro nell'Indie* (Venice, Teatro S Benedetto), and in 1778 Mozart requested a 'grand aria' by Bertoni, which Leopold sent to Mannheim. The Act 1 finale of *Alessandro* begins with accompanied recitative leading to a duet which includes a reprise of a cavatina and bravura aria from earlier scenes (sung now by opposite characters) and brilliant *passaggi* in thirds.

With the Bologna production of *L'olimpiade* (Carnival 1773), Bertoni began his professional association with the castrato Gasparo Pacchierotti, his former pupil in Venice. Following their triumphs in *Artaserse* (1776), *Medonte* (1777) and *Quinto Fabio* (1778), they travelled to London for the first of two visits with Bertoni as composer-in-residence and Pacchierotti as primo uomo at the King's Theatre. Of the seven operas Bertoni worked on during the first visit (1778–80), most were pasticcio versions of earlier works; only one new opera, *Il duca di Atene*, was composed. He wrote music for two other pasticcios: *Demofoonte*, in which Pacchierotti sang 'Non temer bell'idol mio' which became a favourite song, and *La governante* whose rondò 'La virginella' became a popular salon song, translated into English and French and transcribed for various instruments, as well as inserted in other operas.

During the second visit (1781–3), Bertoni composed two new operas, *Il convito* and *Cimene*. Pacchierotti sang in pasticcio versions of three other operas, and in a production of *Ifigenia in Aulide*. Bertoni returned to Italy with 'a bad portrait of Sacchini' and the Reynolds portrait of Burney for Padre Martini's collection.

Burney praised Bertoni's graceful and flowing melody and his 'clear and well-arranged' harmony, and found his style 'natural, correct, and judicious; often pleasing, and sometimes happy', but had qualms about his inventiveness. Caffi described his style as 'natural, clear, the voice part agreeable; the orchestration graceful, and not exaggerated'. Bertoni's progressive tendencies show mostly in his use of more flexible aria forms such as the cavatina, some 40 of which are found in his operas, and large scene complexes with accompanied recitative and fuller orchestration, as in *Armida abbandonata*. He wrote only one 'reform' opera, *Orfeo ed Euridice* (1776), on Calzabigi's libretto, patterned after Gluck's music. It was highly successful and his only opera printed in full score during his lifetime. Gluckists have never forgiven him for the similarities, yet Gluck himself 'borrowed' several Bertoni arias without attribution for his operas.

Although not a native of Venice, as was his wife, Bertoni was honoured as one of the city's greatest composers. He received many commissions for occasional cantatas and serenatas. Often set to laudatory texts in honour of Venetian nobility or visiting royalty, they were usually performed by singers currently appearing at one of the opera theatres. For the visit of the Emperor Joseph II on 15 July 1769 Bertoni conducted his cantata *La reggia di Calipso* at the Rezzonico palace with seven soloists, a chorus of 110 and orchestra, all females from the four Ospedali of Venice. More typical is his *La Galatea*, a 'serenata reduced to three voices', written for Pacchierotti, Anna Pozzi and Giacomo Panati, after their performance in Bertoni's *Armida abbandonata* at the Teatro S Benedetto in January 1781. The cantata *I voti del secolo XVIII* in 1791 again brought together two illustrious natives of Salò – the poet Mattia Butturini and Bertoni, as well as the Brescian castrato Giovanni Rubinelli, who had so impressed Michael Kelly in the 1783 Venetian revival of Bertoni's *Orfeo ed Euridice* and would repeat his role in 1795 at La Fenice. Bertoni's last cantata, *Il trionfo della virtù* (1804) for two choruses, was written for the Accademia degli Unanimi of Salò, which had elected him a member in that year.

Bertoni's religious works date from his earliest years in Venice. He achieved international recognition for his choral works written for the female chorus and orchestra of the Ospedale dei Mendicanti. Foreign visitors to Venice, such as Burney (1770), Beckford (1780) and Mount Edgcumbe (1784), later wrote enthusiastically about performances they witnessed under Bertoni. On 28 March 1775 the Emperor Joseph II, his brother Leopold and his children, attended unannounced a performance of Bertoni's oratorio *David poenitens* at the Mendicanti; it was performed later the same year in Vienna at the Kärntnertortheater in a concert of the Tonkünstler-Societät. Bertoni composed some 50 oratorios and, according to Smither, 'may have written more oratorios than any other composer of the 18th century'. His *Miserere* (1762) was performed annually at the Mendicanti. Caffi devotes four pages to a comparison between Bertoni's *Miserere* and that of Hasse (1728) for the Incurabili, also for four voices and in C minor, concluding that, if Bertoni had written no psalm other than this, he would be 'assured a place of honor among the classics'. Bertoni was elected a member of the Accademia Filarmon-

ica, Bologna, in 1773. In addition to the large repertory for female voices, Bertoni composed numerous works for mixed chorus during his 55-year association with S Marco, Venice. His Requiem for Admiral Angelo Emo in 1792 was also performed at his own funeral on 28 June 1814 at S Marco with Pacchierotti coming out of retirement to sing publicly for the last time in honour of his teacher and long-time friend.

Bertoni's earliest extant instrumental work is a solo harpsichord sonata in a collection of sonatas by 'celebrated Italian composers' published in Germany by Haffner in 1757. His six sonatas for the harpsichord or pianoforte with violin accompaniment were published as his op.1 in various European publishing centres over a 20-year span. The six string quartets, first published in London then in Venice as op.2, were dedicated to William Beckford. All of his instrumental works, including his sinfonias, are written in treble-oriented, pre-Classic, harmonic style in two and three movements.

Bertoni's success as an opera composer in Venice and admiration for his religious music led to his appointment as *maestro di cappella* of S Marco in 1785, without opposition; he succeeded Galuppi, whose career he had emulated since their collaboration in *I bagni d'Abano* (1753). He composed only two new operas after this appointment and retired in 1808. Among his pupils in his last years in Venice were Mayr and Antonio Calegari.

WORKS

OPERAS

*opere serie unless otherwise stated*

LKH – *London, King's Theatre*
TR – *Turin, Teatro Regio*
VB – *Venice, S Benedetto*
VM – *Venice, Teatro S Moisè*

Il Cajetto (A. Gori), Venice, Palazzo Labia, carn. 1746
Orazio Curiazio, Venice, S Samuele, Ascension Fair, 1746, aria *I-Vc*
Armida (B. Vitturi, after T. Tasso: *Gerusalemme liberata*), Venice, S Angelo, 26 Dec 1746, *D-Mbs*
Didone abbandonata (tragedia, P. Metastasio), Venice, Palazzo Labia, carn. 1748, aria *I-PAc*
Ipermestra (Metastasio), Genoa, Falcone, carn. 1748, arias in *B-Bc*, *I-Gl* and *Vnm*
Le pescatrici (dg, 3, C. Goldoni), Venice, S Samuele, 26 Dec 1751, *D-Bsb*, *Dl*, *Wa*, *F-Pc* (without recits), *P-La*, Favourite Songs (London, *c*1761)
Antigono (Metastasio), VM, aut. 1752
I bagni d'Abano (dg, Goldoni), Venice, S Samuele, 10 Feb 1753, Act 2 *D-W* and *MGmi*, collab. Galuppi
Ginevra (A. Salvi, after L. Ariosto), Venice, S Samuele, aut. 1753
La moda (dg, D. Benedetti), VM, carn. 1754, *Dl*
Sesostri (dramma, P. Pariati), TR, 26 Dec 1754, *Dl*, *LEmi*
Antigona (G. Roccaforte), Genoa, Falcone, carn. 1756, *I-OS**, aria in Six Favourite Italian Songs Performed ... by Tenducci (London, 1778)
Lucio Vero (Zeno), TR, carn. 1757, *Vnm*, *P-La*
Il Vologeso (Zeno), Padua, Obizzi, carn. 1759, *D-MÜs*, *P-La*
Le vicende amorose (dg, D. Pallavicino), VM, aut. 1760, *A-Wn*, *P-La*
La bella Girometta (dg, P. Chiari), VM, aut. 1761, *La*
Ifigenia in Aulide (V.A. Cigna-Santi), TR, carn. 1762, *I-OS** (Act 2), *Tf P-La*
Achille in Sciro (Metastasio), Venice, S Cassiano, carn. 1764, *I-OS**, *P-La*
L'ingannatore ingannato (dg, Chiari), Venice, S Cassiano, aut. 1764, *I-OS**
L'olimpiade (Metastasio), Venice, S Cassiano, carn. 1765, *D-Dl*, *F-Pc*, *P-La*, Favourite Songs (London, *c*1779)
Il Bajazetto (J.A. Sanvitale, after A. Piovene), Parma, Ducale, 3 May 1765, *I-OS**
Tancredi (Balbis, after Voltaire), TR, 26 Dec 1766, *F-Pn*, *I-OS** (Act 2), *P-La*, aria in Journal d'ariettes italiennes ... (Paris, 1779)
Ezio (Metastasio), VB, carn. 1767, *La*, Favourite Songs (London, *c*1781)
Semiramide riconosciuta (Metastasio), Naples, S Carlo, 30 May 1767, *La*
Scipione nelle Spagne (Zeno), Milan, Ducale, 30 Jan 1768, *I-Nc* (without recits), *P-La*
Alessandro nell'Indie (Metastasio), Genoa, Falcone, spr. 1769, *D-Bsb* (Act 1), *P-La*
Il trionfo di Clelia (Metastasio), Padua, Nuovo, 10 June 1769, *I-OS**, *P-La*
L'anello incantato (dg, G. Bertati), VM, aut. 1771, *I-OS**
Andromaca (Salvi), VB, 26 Dec 1771, *OS** (Acts 1 and 2), *P-La* (Act 3)
L'orfane svizzere (dg, Bertati), Livorno, S Sebastiano, carn. 1774
Narbale (Metastasio: *L'eroe cinese*), VM, 25 May 1774, *I-OS** (Act 3), arias in *B-Bc*, *I-Gl* and *US-NYp*
Aristo e Temira (dramma per musica, 1, Conte de' Salvioli), VB, 3 Jan 1776, *D-Mbs*, *F-Pc* (inc.), parts *I-Pca*
Orfeo ed Euridice (dramma per musica, 3, R. de Calzabigi), VB, 3 Jan 1776; *A-Wn*, *B-Bc*, *D-Bsb* (with addns by Reichardt), *Dl*, *DS*, *FS*, *Mbs*, *WRl*, *F-Pn*, *GB-Lbl*, *H-Bn*, *I-BGc*, *BRq*, *CMbc*, *Gl*, *Mc*, *OS** (facs. in DMV, xxiii, 1977), *Pca*, *PAc*, *Tn*, *Vc*, *P-La* (Venice, 1776, 2/1783)
Creonte (G. Roccaforte), Modena, Ducale, 27 Jan 1776
Artaserse (Metastasio), Forlì, Nuovo, spr. 1776, *I-Mc* (with addns by Generali), *P-La*; rev. version, Genoa, S Agostino, carn. 1788; arias in *A-Wgm*, *I-Gl*, *Mc*, *PAc*, *Rc* and *Tn*
Telemaco ed Eurice nell'isola di Calipso (G. Pindemonte), VB, 26 Dec 1776, *D-Bsb*, *P-La*, arias in Recueil de romances et chansons (Paris, *c*1788)
Medonte re d'Epira (G. De Gamerra), TR, 26 Dec 1777, *I-Gl* (Act 1), *Tf*, *P-La*; Favourite Songs (London, 1782); ov. arr. hpd (London, *c*1783)
Quinto Fabio (3, Zeno: *I due dittatori*), Milan, Interinale, 31 Jan 1778, *I-Gl* (Act 1), *OS**, *Pl*, *Vc*, *P-La* (inc.), Favourite Songs (London, 1780)
Artaserse (Metastasio), LKH, 23 Jan 1779, Favourite Songs (London, *c*1779)
La governante, or The Duenna (dg, C.F. Badini, after R.B. Sheridan: *The Duenna*), LKH, 15 May 1779, arias in *I-Mc* and *Vnm*, Favourite Songs (London, 1779), arias (Edinburgh, Dublin and London, *c*1780)
Il duca di Atene (dg, Badini), LKH, 9 May 1780
Armida abbandonata, VB, 26 Dec 1780, *B-Bc*, *D-Bsb*, *I-Gl*, *P-La*
Cajo Mario (Roccaforte), VB, Ascension Fair, 1781, *I-OS**, *P-La*
Il convito, or The Banquet (dg, A. Andrei. after F. Livigni), LKH, 2 Nov 1782, Favourite Songs (London, *c*1782)
Cimene, LKH, 7 Jan 1783, ov. arr. hpd (London, *c*1783)
Eumene (Zeno), VB, 26 Dec 1783, *P-La* (Act 1), arias in *B-Bc* and *I-Vc*
Nitteti (Metastasio), Venice, S Samuele, 6 Feb 1789, *B-Bc*, *I-OS*, ov. *B-Bc* and *I-Vc*
Angelica e Medoro (G. Sertor), VB, carn. 1791 [also attrib. G. Andreozzi]
Music in: La vedova accorta, 1745; Tigrane, 1755; Demetrio, 1757; Creso, 1758; Solimano, 1758; Cleonice, 1763; Gli orti esperidi, ?1764; The Summer's Tale, 1765; Le gelosie villane, 1776; Demofoonte, 1778; Il soldano generoso, 1779; Giulio Sabino, 1781; Il falegname, 1781; I viaggiatori felici, 1782; Giunio Bruto, 1782; The Castle of Andalusia, 1782; Robin Hood, 1784; Zemira e Azore, 1779; Richard Coeur de Lion, 1786; Der Fürst und sein Volk, 1791
Doubtful: Eurione (A. Papi), Udine, Nobile, Aug 1770; Decebalo (Papi), Treviso, Oneigo, Oct 1770

OCCASIONAL DRAMATIC

Cantata in lode di A. Rezzonico, 1v, 1759, *D-MÜs*
Licenza (G. Bertati), Venice, S Cassiano, 1763 (perf. after A. Tozzi's La morte di Dimone]
Serenata: Notte si fausta (G. Bertati), 4vv, Venice, S Giovanni Grisostomo, 11 June 1764, *Kl*, *Mbs*
Festa pastorale, 5vv, Klagenfurt, 1767, lib *I-Vc*
La reggia di Calipso (Z. Seriman), 7vv, Venice, Palazzo Rezzonico, 15 July 1769, *D-Dl*, *I-OS**
Ringraziamento alla Veneta Nobiltà (Goldoni), 1v, Venice, S Benedetto, 15 Jan 1771
Statira e Sidreno, 2vv, Venice, S Moisè, 25 May 1774, *I-OS** [?reworking of Narbala]
Cantata (M. Butturini), Salò, 4 Sept 1775
La Galatea (?Metastasio), 3vv, 1781, *D-Mbs*, *I-OS**
Apoteosi di Ercole (Butturini), Venice, S Benedetto, 1782

Cantata (A. Anelli), villa on Lake Garda, 1784
Deucalione e Pirra (A.S. Sografi), 3vv, Venice, Casino d'Orfeo, 30 Sept 1786
Il vaticinio di Proteo (Butturini), 3vv, Venice, Casa Società Mercantile, 29 March 1789, *F-Pc*, *I-OS**, *Pca*
L'unione del senno e della fortuna (Butturini), 4vv, Venice, 19 May 1789
I voti del secolo XVIII (Butturini), 3vv, Venice, Casino Accademia de' Filarmonici, March 1791, *F-Pc*
Cantata ossia l'Evviva per l'apertura della Società dei Dilettanti Filarmonici (G.B. Colloredo), Venice, Accademia de' Filarmonici, 4 Oct 1802, *A-Wn*
Adria consolata (M. Cesarotti), 4vv, Venice, La Fenice, 12 Feb 1803, *A-Wn*, *D-Mbs*
Il trionfo della virtù (F. Girardi), 2 choirs, Salò, Accademia degli Unanimi, 14 Aug 1804
La perseguitata straniera, 4vv, *F-Pc*

OTHER SECULAR VOCAL

4 ariettas and 13 duets, after 1784, *I-Vnm*
5 duettini, 2 S, bc, *Mc*
Cantata [Elvira, Corillo, Linco, Montano], *I-Pc*
Cantata [Genio, Clemenza, Rigore], Treviso, *OS**

ORATORIOS

Ortus in praedio Gethsemani, Venice, 1746

*performed Venice, Oratorio di S Filippo Neri*

Il ritorno del figliuol prodigo, 1747, *I-Bc*, *Vsmc*; Il martirio di S Cecilia, 1747, *Vsmc*; Davide trionfante di Golia, 1751, *Mc*, *Vsmc*; L'obbedienza di Gionata (N. Arituseo), 1756, *D-DS*, *I-Vnm*, *Vsmc*; Il Giuseppe riconosciuto (Metastasio), 1787, *D-Bsb**

*female solo voices, female chorus; performed Venice, Mendicanti*

Carmina praecinenda psalmo miserere, 1752; Piae virgines choristae ... Synagogen Ponereuomenon id est Concilium Malignantium, 1752; Peregrinatio ad sanctum Domini sepulcrum, 1753; Cum amore divinae animae conjunctis, 1755; De prodigo filio carmina sacra, 1756, *I-Vnm*; Vaticinia prophetarum de Christo salvatore, 1757; Christus in sepulchro, 1758; Longinus centurio, 1759; Sermo discipulorum Christ in vespere Diei Parasceve, 1760; Mater Jesu justa crucem sacra isagogue, 1761; Maria Magdalenae apostola resurrectionis D.N.J.C., 1762
Pium ascetarum colloquium in illa verba 'Pater, dimitte illis', 1763; Parasceve ad sepulturam corporis D.N.J.C., 1764; Sacer dialogus inter Lazarum redivivum et Mariam sororem, 1764, *S-Skma*; Carmina in die solemnitatis S Mariae Magdalenae, 1765; Secunda dies sive Pium ascetarum colloquium in illa verba 'Domine memento mei', 1765; Conendo musices carmino, 1765; Argumenta desumpta ex sacris litteris, 1766; Hortus in praedio Gethsemani, 1766; Tertia dies sive Pium ascetarum colloquium in illa verba 'Mulier ecce filius tuus', 1767; Rex Assuerus requitatis custos, 1768; Virtutum concordia, 1769; Divinae completae redemptionis veritatem ab extrema Jerusalem desolatione, 1769; Exitium primogenitorum Aegypti, 1770; Gloria et exaltatio fidei in Abraham sacrificio, 1770; Goliath 1771; Jonathas, 1771; Profectio Maysis in Aegyptum, 1772; Salomon Rex Israel, 1772; Susanna, 1773; Tobias, 1773; Saul furens, 1774; David poenitens, 1775, *A-Wn* (facs. in IOB, xxv, 1986), *D-MÜs*, *F-Pc*, *I-Mc*; Interitus Absalon, 1775; Joas Rex Juda, 1776, *D-Dlb*; Abigail, 1777, as Nabal, 1778; Canticorum sponsa, 1777; Poenitentia David, 1779; Sententia David, 1779; Victoria militum David contra Absalon filium regis, 1779; Athalia mors, 1779; Balthasar, 1781, rev. 1784, as Abraham e Balthasar, 1797, *I-Mc*, ed. H. Geyer (Kraków, 1993); Canticorum sponsa, 1781; Il Convitto di Baldassare, 1788, *DMbs*, *A-Wst* [1 aria, 3 choruses and finale only]

OTHER SACRED

Mass, TTB, *I-BDG*
Mass, SATB, *A-KN*, *I-BDG*, *VEcap*, *Vnm* (Missa brevis), *Vsmc* (inc.)

Miserere, SATB, str, orch, 1762 (Venice, 1802)
Requiem, g, 1792, arr. TTB by Rova, *Vc*
*c*25 mass movts, mostly TTB, SATB, orch, *A-Wn*, *D-Bsb*, *Dl*, *LÜb*, *MÜs*, *F-Pc*, *GB-Lbl*, *I-Baf*, *Bc*, *BDG*, *BG*, *Mc*, *Nc*, *PAc*, *Pc*, *Vc*, *Vnm*, *Vsmc*
Over 40 psalms, psalm verses, 3, 4, 8vv, org/orch, *A-Wn*, *B-Bc*, *D-Bsb*, *F-Pc*, *GB-Lbl*, *I-Bc*, *BGc*, *Fc*, *Mc*, *Nc*, *Vc*, *VEcap*, *Vnm*, *Vs*
17 hymns, canticles, 2–8vv, orch, *A-Wn*, *D-Dlb*, *F-Pc*, *I-BDG*, *BGc*, *Pc*, *Vc*, *Vnm*, *Vsmc*
87 motets, mostly S/A, orch, perf. Venice, Mendicanti, 1740s–1784, *A-TU*, *D-Bsb*, *F-Pc*
9 Marian antiphons, solo vv, 4, 12vv, str, orch, *F-Pc*, *GB-Lbl**, *I-Bc**, *Vnm*, *Vsmc*
22 other sacred works, 2–16vv, str, org, orch, *D-Bsb*, *F-Pc*, *I-Baf*, *Bc*, *BDG*, *Nc*, *Vc*, *Vnm*, *Vs*

INSTRUMENTAL

Orch: Marcia funebre, g, for Requiem, 1792, *D-MÜs*, *I-BGc*, *Vnm*; Marcia funebre, B♭, *Vc*, *Vsmc*; Ov., D, *Gl*; sinfonias: C, *Rdp*, *Vc*, ed. E. Bonelli (Padua, 1956); c, *Vc* (Venice, 1782); D, *A-LA*, *I-Rdp*, *Vc*, *Vnm*; B♭, *D-RH*, *I-Mc*; E♭ ['Ecco'], *D-Bsb**; others, *D-W*, *I-PAc*, *Vnm*
Chbr: hpd sonatas, E♭ (Nuremberg, 1757), 4 in *I-Bc*, 2 in *Vc*; 6 Sonatas, hpd/pf, vn, C, F, D, A, B♭, E♭, op.1 (Berlin and Amsterdam, *c*1770; London, 1779; Paris, 1781; Venice, *c*1790 as op.9); 6 str qts, B♭, A, c, D, F, E♭ (London, 1782; Venice 1784 as op.2; Paris, 1784–8), nos.1, 3, ed. A. Toni (Milan, 1922–7), nos.3, 5, arr. pf 4 hands (Milan, 1920); duet, 2 fl, *D-Bsb*, *MGmi*

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GEORGE TRUETT HOLLIS

**Bertouch** [Bertuch], **Georg von** (*b* Helmershausen, 19 June 1668; *d* Christiania, 14 Sept 1743). Norwegian military officer and composer of German birth. Originally a titled family in Brabant, Bertouch's forebears emigrated for religious reasons to Germany, where his father, Jacob, was a teacher. At the age of 15 he studied the violin and composition with Eberlin, after which he proceeded to university. He matriculated at both Jena (25 April 1688) and Kiel (4 October 1691), where in January 1693 he presented a thesis, *Disputatio juridica de eo quod justum est circa ludos scenicas operasque modernas, dictas vulgo operen* (Kiel, 1693; ed. B. Kortsen, Bergen, 1970). On a

journey to Italy with Johann Nicolaus Bach, who was organist in Jena, he encountered the sons of a Danish general whose steward had died; assuming the vacant position, Bertouch travelled back to Denmark with them and embarked on a career in the Danish army. In the ensuing years he seems to have distinguished himself both militarily and musically; he is among the 13 famous musicians (along with Handel) to whom Johann Mattheson dedicated his *Das beschützte Orchestre*, where he is described as 'Königl. Dänischen Obristen von der Cavallerie, General-Adjutant des Durchl. Herzogs von Würtemberg und Haupt der musikalischen Academie zu Mecheln'. Bertouch's acknowledgement of this dedication was delayed (the war having prevented him from taking care of his personal affairs) and is dated 28 February 1719 from Akershus Castle in Christiania, of which he had just been made commandant in recognition of his long and faithful service. Mattheson made references to a cantata ('Heldenstück') *Gott zürnet über Israel*, for five voices and orchestra (his 'most recent composition'), and a *cantata da chiesa*, both now lost, as are the other compositions which Mattheson said Bertouch was in the habit of sending him. Three cantatas in the Berlin Staatsbibliothek may derive from this source: they are *Gott der Herr der Mächtige redet* for soloists, chorus, three violins and three violas da gamba, *Mein Herz ist bereit* for alto and continuo, and *Du Tochter Zion freue dich* for bass, strings and continuo.

Mattheson also owed to Bertouch the two accounts of a purported supernatural musical phenomenon experienced from time to time in the vicinity of Bergen, which he published under the title *Etwas Neues unter der Sonnen! oder Das unterirdische Klippen-Concert in Norwegen* (Hamburg, 1740). The music here included is in fact a *halling*, a Norwegian folkdance, and is apparently the earliest instance of the publication of a piece of Norwegian folk music. Bertouch was also in correspondence with J.S. Bach and, according to Spitta, wrote him a letter in 1738, probably accompanied by a copy of his *XXIV sonates composées par le canons, fugues, contre points & parties selon le sisteme de 24 modes & les preceptes du fameux musicien, componiste & polihistor Jean Mattheson a 3, avec la basse continüe*, which he said would be published the following year. No printed copy of this work, in which Bertouch imitated the plan of J.S. Bach's '48', is known, but a manuscript copy from which the first five sonatas and all but the last page of no.6 have been torn out survives (*DK-Kk* Ny kongl.Saml.Fol.110*d*).

There can be little doubt that a musician of Bertouch's international experience and standing exerted an important influence on the musical life of the Norwegian capital, but few details are known. He arranged for the Danish-born organist Johan Fredrik Clasen to be brought from Hamburg to the church of Our Saviour in 1720. Both he and Clasen contributed to the musical arrangements which celebrated the visit of King Christian VI to Christiania in 1733. He retired in 1740 with the rank of lieutenant-general.

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JOHN BERGSAGEL

**Bertouille, Gérard** (*b* Tournai, 26 May 1898; *d* Ixelles, Brussels, 12 Dec 1981). Belgian composer and critic. After studying philosophy and law he applied himself to thorough music studies, taking composition lessons with Absil and Souris. If Bertouille's attachment to traditional forms was reminiscent of neo-classicism, he considered melody as the essential element in music, assigning to it the expression of feeling as its principal objective. Avoiding any aggressivity in the sphere of harmony, he advocated aesthetic ideas opposed to the avant garde. In *L'oeuvre d'art* he argued that contemporary art had lost its way: by renouncing every structural principle it had ceased to have any meaning, existing only by virtue of its negations.

WORKS
(*selective list*)

Orch: 2 syms.; Sinfonia da requiem; Sinfonietta; 2 ovs.; 3 fantasias; 2 pf concs.; 2 vn concs.; 2 tpt concs.; hn conc.; concertinos for va, cl

Chbr: Wind Qnt; 7 str qts; Preluder hp qt; str trios; Prelude and Fugue, sax qt; 5 sonatas, vn, pf; Pf Sonata, other pieces

Vocal: Requiem, 8 Baudelaire songs

Principal publishers: CeBeDeM, Schott (Brussels)

MSS in *B-Bcdm*

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*Perspectives de la musique contemporaine* (Brussels, 1949)

*Expression musicale* (Brussels, 1959)

*L'oeuvre d'art entre ses disciplines et ses libertés* (Brussels, 1969)

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HENRI VANHULST

**Bertram, Johann** [Johannes] (*b* Celle, 1535; *d* Lüneburg, 17 April 1575). German Kantor, composer and theologian. He studied first at the Johannisschule in Lüneburg where Lucas Lossius was one of his teachers, and from 1555 in Wittenberg. He was appointed town Kantor in Lüneburg in 1558. In 1562 he accepted a post as a preacher at the Nikolaikirche, Lüneburg, and performed the duties concurrently with those of Kantor until 1564; in that year Christoph Praetorius, an uncle of Michael Praetorius, took over Bertram's town post. From 1571 or 1572 until his death he was principal pastor in Lüneburg.

Bertram's life story is characteristic of many early Lutheran figures whose first occupation as a Kantor was merely a stepping-stone to the profession of pastor. His are the earliest compositions by a Lüneburg Kantor to have survived. The most important is his contribution to the *Erotemata musicae practicae* (Nuremberg, 1563), a book of instruction designed by Lossius for music teaching in Lüneburg. In the preface it is stated that Bertram had 'carefully compiled and extended the book with pleasing and suitable music examples'; it is possible that he was also responsible for the remaining music examples that cannot be identified. To the 1561 edition of Lossius's famous *Psalmodia* (RISM, BVIII 1561[20]) he contributed a poem 'to the reader' and a four-part arrangement of the song *O wir armen Sünder* (f.79*r*; also in *D-Lr* KN144). Three four-part Latin works are included in *Ein geistlich Gesangbuch* (RISM, BVIII 1612[19]).

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WALTER BLANKENBURG

**Bertrand, Anthoine** [Antoine] **de** (*b* Fontanges, Auvergne, 1530–40; *d* Toulouse, between 1580 and July 1582). French composer. His third book of chansons (1578) was dedicated to Charles de Bourbon, Bishop of Lectoure, but there is no evidence that he ever held a formal salaried post. From about 1560 until his death he seems to have lived at Toulouse, relying on the revenues from his estates. He frequented the circle of humanists and Ronsardist poets around Cardinal Georges d'Armagnac; some of their verses provided him with texts for his third book of chansons. The poet Jacques Grévin included a sonnet addressed to him in the second part of *Olimpe* (Paris, 1561) which was reprinted in Bertrand's first book of chansons, along with two sonnets – more extravagant and personal in tone – by the dramatist Robert Garnier. Towards the end of his life he seems to have turned away from 'chansons d'amour follastres' to become religiously devout, probably under the influence of the Jesuits. A collection of his pieces entitled *Airs spirituels*, containing hymns and canticles for four and five voices, was printed posthumously in 1582 with a dedicatory sonnet by Michel de Bonnières, a Jesuit; a preface in prose explains Bertrand's conversion and consequent martyrdom at Toulouse. Another Jesuit, Michel Coyssard, writing in 1608, confirmed that Bertrand was assassinated on his way from Toulouse to one of his farms by Protestants who resented his ecclesiastical hymns (*Traicté du profit que toute personne tire de chanter ... les hymnes et chansons spirituelles en vulgaire*, Lyons, 1608). The *Airs spirituels* may have been published in response to the publication at Lyons in 1580 of two books of *Sonnets chrestiens*, sacred contrafacta adapted by the Protestant pastor Simon Goulart from pieces in Bertrand's first two books of chansons.

Bertrand's surviving music comprises 84 chansons, 14 canticles, 10 Latin hymns, three Latin motets and one Italian madrigal; one piece is monophonic, three are for five voices, the others for four. This probably represents about half his total output, since in the preface to the first book of chansons he expressed his intention of publishing five or six more books, including some pieces for five and six voices composed much earlier. His earliest published pieces appeared in Le Roy & Ballard's 13th book of chansons (RISM 1570[10]); all three were reprinted in his third book of chansons. In his first two books, as in collections by Boni, Maletty and others, Bertrand set only poems by Ronsard. The first book contains sonnets from Ronsard's *Amours* of 1552–5 and one piece each from his fifth book of odes (1553) and his *Bocage* (1554). The selection of poems broadly follows their ordering in the publications of Ronsard, recounting the vicissitudes of an unhappy love affair. The pieces are also grouped sequentially in a way that suggests that the composer believed in the fabled modal ethos mentioned in his preface. The second book contains 20 sonnets and five chansons taken from collections of poems originally published between 1555 and 1565. The third book contains a more varied selection of verses ranging from an Italian villanella and some *jeux* by Grévin and Ronsard to a *chanson spirituelle* (*Sur moy, Seigneur*) and sonnets by Du Bellay and Ronsard (among others), set mostly in a lighter vein described in the preface as 'un air fort humain et commun'.

Most of the sonnets have the musical structure *AAB*: the two quatrains are set to the same music and the final sestina is through-composed. Several, however, observe the old *épigramme* convention of repeating the final line, and a few divide the sestina into two matching tercets set to the same music (e.g. *Mon Dieu que ma maistresse* in the first book); in all the pieces there is a close syntactic correspondence of verse and musical phrase that is characteristic of 16th-century French chansons.

Bertrand attempted to combine the traditional French concern for structural clarity with the Italian madrigalists' preoccupation with underscoring particular words by means of rhythm, tessitura, melisma and chromaticism. In the preface to his first book he described music as a sensuous rather than intellectual art, and expressed an abhorrence of pretentious chromaticism; he accepted the theory of Affections but resisted Zarlino's idea that the enharmonic tetrachord was superior, though his *Ces liens d'or* in the first book is built solely on perfect intervals, minor 3rds and semitones, avoiding 2nds, 6ths and major 3rds; in a more extreme example, at the end of *Je suis tellement amoureux* in the second book, he followed Vicentino and Costeley by indicating microtones with dieses. His predilection for juxtaposing major and minor chords a 2nd or 3rd apart (often involving degree inflection in an inner voice) is unrelated to theoretical chromaticism, though intended for expressive effect. His harmonic language is half-modal, half-tonal, and shows a delight in unusual sequences with melodic parts that avoid difficult intervals.

Despite his repudiation of 'mathematical demonstrations' in the preface to the first book, many of his chansons reveal a geometric organization of rhythm and metre that affects their contrapuntal and structural development. Although duple metre predominates, phrases or sections in triple metre are introduced for contrast and the rhythmic periods are generally supple and varied. The preface to the first book explains that in the most recently composed pieces Bertrand took greater care in maintaining verbal accentuation; the mood of the poem clearly affects the tempo, just as nuances affect individual phrases, and Bertrand advised performers to adopt a leisurely pace. His four-part textures, alternating between homophony and rather restricted polyphony based on imitative and paired entries, are simple and conservative.

The 1582 collection includes 13 French sacred songs, three Latin motets and ten hymns, with both Latin and French texts, which use traditional Gregorian melodies in simple, homophonic settings like those of the Huguenot psalms.

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SACRED

Premier livre de sonets chrestiens mis en musique, 4vv (Lyons, 1580) [ = sacred contrafacta by S. Goulart of Premier livre des amours]

Second livre de sonets chrestiens mis en musique, 4vv (Lyons, 1580) [ = sacred contrafacta by S. Goulart of Second livre des amours]

[27] Airs spirituels contenant plusieurs hymnes et cantiques, 4, 5vv (Paris, 1582)

SECULAR

*all published in Paris*

Les amours de P. de Ronsard (35 chansons), 4vv (1576, 2/1578 as Premier livre des amours de P. de Ronsard); ed. in MMFTR, iv–v (1926)

Second livre des amours de P. de Ronsard (25 chansons), 4vv (1578); ed. in MMFTR, vi (1927)

Tiers livre de [24] chansons, 4vv (1578) (incl. 3 chansons previously pubd 1570[10]), 1 It. villanella; ed. in MMFTR, vii (1927)
3 chansons, 4vv, 1570[10]

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FRANK DOBBINS

**Bertrand, Jean (Edouard) Gustave** (*b* Vaugirard, nr Paris, 24 Dec 1834; *d* Paris, 9 Feb 1880). French writer on music. After a classical education – he later became a member of the Société d'Encouragement des Etudes Grecques – at the Lycée Louis-le-Grand, Bertrand went on to the Ecole des Chartes in Paris, where he devoted himself to the study of ancient music and history of the organ. His thesis, 'L'histoire de l'orgue dans l'antiquité et au moyen âge', was partially published in the journal *La maîtrise*. He contributed to Didot's *Complément de l'Encyclopédie moderne* and to the supplement to Fétis's *Biographie universelle*, and published many articles on music in the *Journal des débats*, the *Revue moderne* and *Le ménestrel*. As a member of the Commission des Travaux Historiques, Bertrand paid a long visit to Russia: some of his conclusions, based more on personal impression than scholarly study, appeared in *Les nationalités musicales*, as well as in the form of reports for the *Revue germanique* (later *Revue moderne*) and *Le nord*. He became editor-in-chief of a number of publications, including *Le nord* (1862), then, towards the end of his life, *République française*.

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*Les origines de l'harmonie* (Paris, 1866) [extracted from the *Revue moderne*]
*De la réforme des études du chant au Conservatoire* (Paris, 1871)
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GUSTAVE CHOUQUET/CORMAC NEWARK

**Bertrand, Nicolas** (*fl* Paris, *c*1687; *d* *c*10 Nov 1725). French string instrument maker. He was one of the best and most prolific of French makers of string instruments and his viols are fine examples of 18th-century craftsmanship. He held the title *faiseur d'instrumens ordinaire de la muzique du Roy*. He built other instruments besides viols, including a kit (1689) in viol shape which is now in the Musée de la musique, Paris (illustration in Thibault, 1973). A posthumous inventory of the shop, which was at the corner of the rue Grenelle and the rue Pélican, shows that he possessed an extensive collection of both old and modern instruments. This included dozens of viols (some of them English), five cellos ('violons de chelles'), several *pardessus de violes*, various parts for harpsichords and guitars, some bows (a few decorated with ivory), strings and a supply of several woods.

At least seven bass viols by Bertrand, with dates ranging from 1687 to about 1720, are known to survive (*see* VIOL, fig.14*a*). The seven-string basses have considerably different string lengths, the smallest (in the Brussels Conservatory) being 66 cm and the largest (in Geneva) 76 cm. The manuscript label on the one in the Metropolitan Museum, New York (illustration in *A Checklist of Viole da Gamba*), reads: 'Nicolas Bertrand/a Paris 1720'. A *pardessus de viole* dated 1701 is in the Brussels Conservatory. Bertrand's instruments are characterized by a red-brown varnish, often dark in colour; its ingredients he kept a carefully guarded secret.

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MARY CYR

**Bertrand di Avignone.** *See* FERAGUT, BELTRAME.

**Bertran de Born** (*b* Autafort [now Hautefort], ?1150; *d* Dalon, nr Hautefort, before 1215). Troubadour. His birthplace was in the Périgord region of the former province of Limousin; he was lord of the family castle at Autafort. In about 1195 he entered the Cistercian monastery at Dalon, Ste Trie, and remained there until his death. He is probably best known for his praise of military and political exploits; in the eighth circle of Dante's *Inferno* he is referred to as the 'headless trunk that followed in the tread . . . and by the hair held its severed head'. He was punished in this way because he was the instigator of the quarrels between Henry II and his sons in the 1180s. Though his actual participation in these events has possibly been exaggerated by his medieval biographers, many of his poems do refer to the events directly or indirectly.

Of over 40 poems attributed to Bertran, only one, *Rassa, tan creis e mon' e poja*, survives with music (PC 80.37). Yet it seems that he both imitated melodies of other troubadours and was musically imitated by one trouvère. Several of Bertran's poems without melodies are

textual contrafacta of other poems for which melodies survive, including two by his contemporary Giraut de Bornelh. Three poems were models for later settings with melodies by Conon de Béthune, but it is uncertain whether any of these musical contrafacta was sung to Bertran's poems.

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nm – *no music*

Ai, Lemonis, franca terra corteza, PC 80.1 (nm) [same form and near-identical rhymes to Bertran's 'Pois als baros enoia en lur pesa', PC 80.31; model for: Conon de Béthune, 'Mout me semont amors que je m'envoise', R.1837], S, G, C, P

Ar ven la coindeta sazos, PC 80.5 (nm) [modelled on Raimon de Miraval's 'Chansoneta farai', PC 406.21], P

Be·m plai lo gais temps de pascor, PC 80.8a (nm) [modelled on Giraut de Bornelh's 'Non posc sofrir', PC 242.51], P

Cazutz sui de mal en pena, PC 80.9 (nm) [model for: Conon de Béthune, 'Bele douce dame chiere', R.1325, according to Gennrich and Fernandez de la Cuesta; model for: Conon's 'Ne lairai que je ne die', R.1131, according to Van der Werf], S, G, C, P

D'un sirventes no·m cal far loignor ganda, PC 80.13 (nm) [modelled on Giraut de Bornelh's 'S'ie·us quier conseil', PC 242.69], P

Ges de disnar no for' oimais maitis, PC 80.19 (nm) [model for: Conon de Béthune, 'Tant ai amé c'or me convient häir', R.1420], S, G, C, P

Pois als baros enoia en lur pesa, PC 80.3 (nm) [see 'Ai, Lemonis', PC 80.1], P

Rassa, tan creis e mon' e poja, PC 80.37 [model for: Lo Monge de Montaudo, 'For m'enoja, so auzes dire', PC 305.10], S, G, C, W (addressed to Geoffrey Plantagenet)

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ROBERT FALCK/JOHN D. HAINES

**Bertuch, Georg von.** *See* BERTOUCH, GEORG VON.

**Bertus, Carolus.** *See* BERTI, CARLO.

**Bertz.** A name used in the Basque region for the TAMBOURIN DE BÉARN.

**Berutti, Arturo** (*b* San Juan, 27 March 1862; *d* Buenos Aires, 3 Jan 1938). Argentine composer. A brother of Pablo Berutti, he studied composition with his father, a composer and pianist, with Ignacio Alvarez, and later in Buenos Aires with Bassi. In 1882 he published the fantasia *Ecos patrióticos* as well as a series of articles, 'Aires nacionales', in the *Revista Mefistófeles*; these propounded his views on musical nationalism. He entered the Leipzig Conservatory in 1884 to study with Reinecke and Jadassohn, and in 1887 the Stuttgart court orchestra gave the first performance of his *Obertura Andes*. Continuing his studies of South American subjects, he moved to Berlin, where the *Rivadavia* and *Colombiana* symphonies were written. He then went to Paris and to Milan; there he composed several operas, including *Vendetta* (1890), *Evangelina* (1893) and *Taras Bulba* (1892–3). In 1895 he returned to Buenos Aires, where he wrote five more operas which were all performed there, and *Pampa* (1897), the first Argentine opera on a native theme. He used Latin American settings, although his technique is European, and was the most successful opera composer of the time in Argentina.

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SUSANA SALGADO

**Berutti, Pablo** (*b* San Juan, 24 Sept 1866; *d* Buenos Aires, 17 June 1914). Argentine composer and teacher. A brother of Arturo Berutti, he began music studies in Mendoza, where in 1884 he conducted for a musical comedy company. By that time he had toured the Andean region of Chile and Peru as a pianist (1881), and in 1887 he was appointed professor of piano at the National College, San Juan. Later he settled in Buenos Aires, and then a grant enabled him to travel to the Leipzig Conservatory for a course in counterpoint and composition under Jadassohn, at the end of which he won the Mozart Prize. While he was in Germany the *Gran sinfonia* (1891) and the *Misa solemne*, for four solo voices and chorus, were performed. He was invited to join the staff of the Leipzig Conservatory, but instead returned to Buenos Aires, where he founded a conservatory and worked as a teacher, and where he was made inspector of military bands. His works include two operas – *Cochabamba* (1890) and the unfinished *Paraíso perdido* – a *Te Deum*, an *Offertorio* and an *Ave María*, a *Marcha fúnebre* and a volume of 60 piano pieces, *Hojas caidas*.

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SUSANA SALGADO

**Berwald.** Swedish family of musicians of German origin.

**(1) Johann Friedrich Berwald** (*b* Königsberg, Neumark, 18 or ?22 March 1711; *d* Ludwigslust, 11 June 1789). German flautist. He was the son of Johann Gottfried Berwald (1679–1732), like his father before him *Kunstpfeifer* in Königsberg. After holding appointments in Copenhagen and Hohenaspe, Holstein and Schleswig, Johann Friedrich became a member of the Mecklenburg-Schwerin court orchestra at Ludwigslust in 1770. He married four times and had 21 children, of whom only 11 survived childhood. His son Johann Gottfried Berwald (*b* Copenhagen, 6 Sept 1737; *d* St Petersburg, ?1814) became a court violinist at Ludwigslust in 1770 and in 1786 moved to St Petersburg; among his writings on music is the *Sendschreiben an den Herrn J.W. Hertel zu Schwerin . . . die Frage betreffend: wie Quinten und Oktaven zulässig und nich zulässig seyn* (*B-Br* 6474).

**(2) Christian Friedrich Georg Berwald** (*b* Hohenaspe, 14 Aug 1740; *d* Stockholm, 23 Feb 1825). Swedish violinist of German birth, son of (1) Johann Friedrich Berwald. A pupil of Benda in Berlin during the 1760s, he

was a violinist in Frederick the Great's orchestra. In 1772 he settled in Stockholm, where he became a violinist in the court orchestra (1773–1806); he was also a teacher and in 1790 he founded a music lending library.

(3) **Georg Johann Abraham Berwald** (*b* Schleswig, 29 or ?26 June 1758; *d* St Petersburg, 27 Jan 1825). German bassoonist and violinist, son of (1) Johann Friedrich Berwald. He was a member of the court orchestra in Stockholm from 1782 to 1800, first as a bassoonist and later as a violinist. In 1798 he made a concert tour of St Petersburg, Moscow, Germany and Austria with his son (4) Johan Fredrik Berwald. Three years later he returned to settle in St Petersburg, where he remained active as a performer and conductor until his death. He was considered to be one of the outstanding bassoonists of the time.

(4) **Johan Fredrik Berwald** (*b* Stockholm, 4 Dec 1787; *d* Stockholm, 26 Aug 1861). Swedish violinist, composer and conductor, son of (3) Georg Johann Abraham Berwald. As a violin prodigy (his début was in 1793) he made a great impression on tours with his father of Finland, Germany, Austria and Russia (1795–1803), and also by his youthful compositions; his three quartets op.2, written before he was 13, were dedicated to Tsar Aleksandr I. When the family settled in St Petersburg he continued a brilliant career, succeeding his teacher Rode as soloist of the imperial orchestra (1808–12). After his return to Sweden he became a member of the court orchestra (1814), and in 1823 he succeeded J.B.E. Dupuy as Kapellmeister, a position he held until his retirement in 1849. From 1822 to 1847 he also conducted the concerts of the Harmonic Society. His three daughters, notably Julia [Julie] Mathilda Berwald (1822–77), became well-known singers.

WORKS

*principal MS source S-Skma*

Orch: Ouverture périodique, C (Berlin, 1797); Symphonie périodique, E♭ (Berlin, 1799) ed. in The Symphony 1720–1840, ser. F, vol.iii (New York, 1983); Vn Conc., B♭, 1805; Vn Conc., e. 1811, *RUS-SPsc*; Bn Conc., 1815; others

Chbr: 3 polonoises, vn, pf, op.1 (Berlin, 1796); 3 Str Qts, F, g, D, op.2 (Berlin, 1799); 3 Str Qts, E♭, C, A, op.3, 1801–4; Str Qt, G, op.5, 1802; Str Qt, f, 1809; Vn Sonata, E♭ (Leipzig, 1812); Str Qt, D, 1813; Str Qt, A, 1814; Vn Sonata, c, 1816; Str Qt, g (Stockholm, 1822)

Other works: *c*25 stage works, incl. L'héroïne de l'amour filial (operetta), St Petersburg, 1811, ballets and incid music for Stockholm, Royal Theatre; several choral works, incl. ceremonial music for Swedish royal family; several songs, incl. 4 chansons françaises (Copenhagen, 1813); 6 romances (Stockholm, 1820); svenska sånger (Copenhagen, n.d.)

(5) **Franz (Adolf) Berwald** (*b* Stockholm, 23 July 1796; *d* Stockholm, 3 April 1868). Swedish composer and violinist, son of (2) Christian Friedrich Georg Berwald. The leading Scandinavian composer of the early 19th century, he is remarkable for his bold and striking invention as well as for his originality in the handling of musical forms.

1. Life, to 1841. 2. Life, 1841–68. 3. Posthumous reputation, works.

1. Life, to 1841. Franz Berwald began violin lessons at the age of five, presumably with his father, and by 1805 he had appeared in concerts in Stockholm, Västerås and Uppsala. After Gustavus Adolphus IV closed the royal chapel and opera in 1806, Berwald appeared in the series of open concerts arranged by J.B.E. Dupuy, performing a concerto by Schobert on 14 June 1806 and a polonaise by Viotti the following September. A *coup d'état* on 13 March 1809 removed Gustavus Adolphus from the throne; his successor, Carl XIII (brother of the assassinated Gustavus III) reopened the royal chapel and by 1811 Berwald had begun formal violin lessons with Dupuy, the newly appointed director of the royal chapel. From 1 October 1812 Berwald was employed as a violinist in the court orchestra, and he continued to earn his living as a violinist and, later, viola player in the orchestra until 1828, despite two unexplained breaks (1818–20, 1823–4). The repertory of the Royal Opera during this period was eclectic, including works by Mozart (*Die Zauberflöte*, *Don Giovanni*, *Die Entführung*), Weber (*Freischütz*), Rossini (*Il turco in Italia*, *Il barbiere di Siviglia*) and Boieldieu (*La dame blanche*).

The extent to which the music Berwald performed with the Royal Opera influenced his compositional development, however, is difficult to judge. His earliest surviving compositions date from 1816, although he had presumably completed works before then. The manuscript of an Introduction, Theme and Variations in B♭ for violin and orchestra is dated 24–9 December 1816. The work was probably written for either Franz or his brother (6) August to play, but the date of the première is not known. The Three Fantasias for melodicon dedicated to Crown Prince Oscar (1799–1859, later Oscar I), probably composed the same or the next year, include sets of variations on themes from *Die Zauberflöte* and *Don Giovanni*. A benefit concert in the Exchange Hall, Stockholm, on 10 January 1818 included the première of an orchestral fantasia (now lost), a concerto for two violins and a septet for strings and wind. A review in the *Allgemeine musikalische Zeitung* (4 March 1818) observed how 'one might wish the young, truly talented man would become more friendly with the rules of harmony and composition; that will take him more surely and quickly to his goal' (quoted in Berwald's Sämtliche Werke [BW], vii, p.xiii).

During his period of employment in the court orchestra, Berwald spent his summers on tour in Scandinavia, Finland and Russia. He also seems to have come into contact with members of the Swedish aristocracy: as early as summer 1812 he spent time with the family of Count Niels Barck (1760–1822), a former president of the Swedish Royal Academy of Music. On 13 June 1818, during his first break from the orchestra, he was granted a travel permit to visit Count Frederik Bogislaus von Schwerin (1764–1834), dean of Sala. It was probably contact with von Schwerin's intellectual circle that inspired Berwald to publish his own *Musikalsk journal*. Berwald's periodical was intended for the amateur market and included easy piano pieces and songs by, among others, Dupuy, Méhul, Spohr and Viotti, as well as original compositions by Berwald himself. The journal was published in six volumes from December 1818, and was followed by the *Journal de musique*, which appeared in three volumes between 1819 and 1820. Although both publications were disseminated widely throughout southern Scandinavia, Berwald was unable to give up his orchestral work to devote himself to composition. Similarly, he never received the same aristocratic patronage as that accorded to his contemporary, Adolf Fredrik Lindblad. On 1 July 1820 he was engaged once again in the court orchestra after an absence of almost 18 months.

Nevertheless, the success of the benefit concert in 1818 must have been encouraging, because Berwald arranged

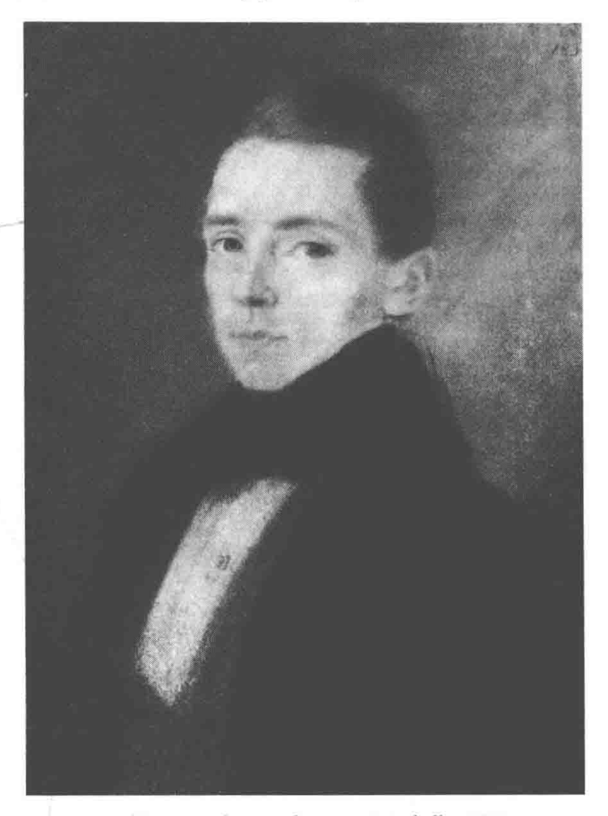
a similar event for 3 March 1821 to include the première of a symphony in A major, a violin concerto and a quartet for piano and wind. Only the concerto and quartet have survived intact, but a fragment of the first movement of the symphony is large enough to suggest that this was a substantial work. Reviews of the concert, however, were scathing. The newspaper *Argus* remarked (24 March) how 'it seems as if Herr Berwald's hunt for originality and his constant striving to impress with great effects has deliberately banished all melodiousness from his compositions'. Berwald's response was characteristically forthright (Lomnäs, Bergtsson and Castegren, 63–5):

> It was without the least surprise that I read the review *Argus* offered to the public in respect of my recent compositions; [the writer] can, on the contrary, be convinced that I had myself foreseen the least favourable impression these works, written in an entirely original style, should leave. But the reviewer should remember that all attempts to establish an uncommon system, a new handling of the instrumentation and its employment, will always begin with numerous difficulties.

The blunt tone of Berwald's reply, as much a feature of his prose as of his music, may be one reason why he found it increasingly difficult to ingratiate himself with the Swedish musical establishment in the 1820s. Nevertheless, his work did not meet with uniform hostility. A review in the *Nya Argus* (13 February 1828) of Berwald's music for Kellgren's *Gustaf Wasa*, originally set by J.G. Naumann in 1786, was largely positive, and the distinguished poet, scholar, politician and amateur composer Erik Gustaf Geijer spoke of 'a young composer with much talent' (*DSL*, 108). Even so, the pressure to combine a career as an instrumentalist with that of a composer was too great, and as early as 27 February 1822 Berwald applied for a grant from the king to travel to Germany.

The première of a 'new' septet (the work is most probably a revision of the septet of 1818) at a concert in the Exchange Hall, Stockholm, on 6 December 1828 was well received by the critics of both the *Nya Argus* and *Heimdall*, but played before a disappointingly small audience. Berwald left Stockholm for Berlin on 26 May 1829, preoccupied with operatic plans. A duet and chorus from an opera called *Leonida*, which was probably finished in 1830 but has since been lost, were re-used in another work, *Der Verräter*, which was sent to the Royal Opera in Stockholm in 1834. Although parts of *Der Verräter* were rehearsed in 1837, the opera was never performed and has not survived. Similarly, Berwald recycled much material from a further opera, *Donna Isabella* (completed 1830–31), in the first version of *Estrella di Soria* (*c*1838–41). Significantly, however, Berlin was less receptive to the supposed radicalism of Berwald's music than Stockholm. By the late 1830s Berwald had almost completely given up composition in order to run a highly successful orthopaedic institute (founded in 1835), and it was only after moving to Vienna on 6 March 1841 that he began composing seriously again.

2. Life, 1841–68. Berwald's renewed creative activity coincided with his marriage on 1 April 1841 to Mathilde Scherer (1817–88). A concert at the Redoutensaal, Vienna, on 6 March 1842, which included the premières of several new orchestral works, the tone poems *Erinnerung an die norwegischen Alpen*, *Humoristisches Capriccio* (now lost) and *Elfenspiel*, received some of the most favourable reviews of Berwald's career. The *Allgemeine Theaterzeitung* (8 March 1842) described the new compositions as 'of great interest, notably for the originality of their material, their ideas and the disposition of their elements, and also of the treatment of the forms, and the composer's use of the manifold possibilities and the power of the orchestra' (*DSL*, 211).



*Franz Berwald: portrait by an unknown artist, chalk, c1837 (Kungliga Musikaliska Akademiens Bibliotek, Stockholm)*

Berwald returned to Stockholm on 18 April 1842, but the relative success of his orchestral compositions during his stay in Vienna seems to have been the catalyst for the series of four symphonies that he wrote in the space of the next three years. The score of the *Sinfonie sérieuse* is dated '1842. Wien', while the autograph piano score of a symphony in D, which has generally been assumed to be identical with the *Sinfonie capricieuse* mentioned in Mathilde Berwald's diary, 25 June 1842, is dated 'Nyköping 18 Juni 1842'. The *Sinfonie singulière* is dated March 1845, while the Symphony in E♭, originally entitled *Sinfonie naïve*, was written in April that year. The only symphony Berwald heard performed during his lifetime, however, was the *Sinfonie sérieuse*, which was played at a concert devoted to his recent music conducted by his cousin (4) Johan Frederik Berwald in the Royal Opera House on 2 December 1843. The symphony received appalling reviews: the *Nya dagligt allehanda* (6 December 1843) complained that the work's most distinguishing characteristic was its 'incomprehensibility', even if 'it was perhaps not executed with the punctuation and finesse or with the instrumental strength the composer desired' (BW, i, p.xvi). A planned performance of the Symphony in E♭ in Paris, supposedly arranged by Auber, was cancelled on account of the 1848 Revolution, and the work had its première after Berwald's death, on 9 April

1878 under Ludvig Norman. The *Sinfonie singulière* was not played until 10 January 1905, when it was conducted by the violinist and composer Tor Aulin, and the autograph score of the *Capricieuse* was lost, so that it could not be performed until Ernst Ellberg made a realization of the score, which was conducted by Sibelius's brother-in-law, Armas Järnefelt, on 9 January 1914. Berwald's operatic works fared little better. The operetta *Jag går i kloster*, first performed in the same concert as the *Sinfonie sérieuse*, was successful only because of the participation of Jenny Lind. The première of its successor, *Modehandlerskan* ('The Modiste'), on 26 March 1845 was a fiasco, and the operetta received only a single performance.

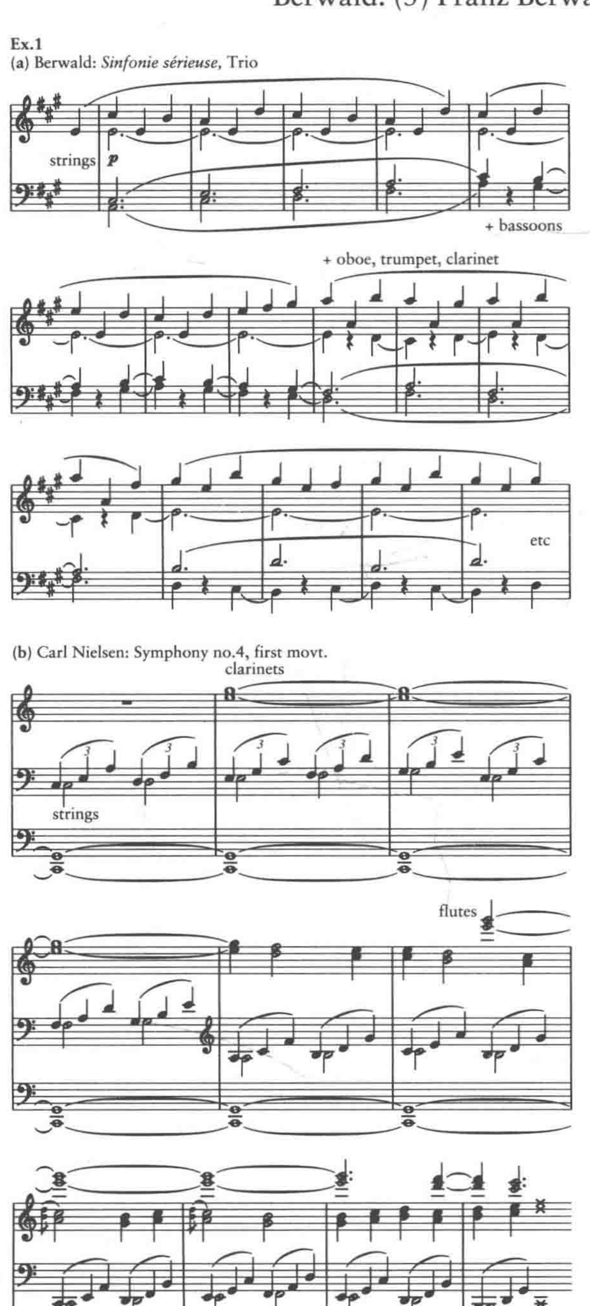
Berwald returned to Vienna in 1846 via Paris, where he tried unsuccessfully to interest either the Opéra-Comique or the Conservatoire in his music. His dramatic tone poem *Ein ländliches Verlobungsfest in Schweden*, written for Jenny Lind, was given on 26 January 1847 at the Theater an der Wien but had a mixed reception. Hanslick (*Geschichte des Concertwesens in Wien*, 1869) recalled that though '[a]s a man stimulating, witty, prone to bizarrerie, Berwald as a composer lacked creative power and fantasy' (*DSL*, 359). Berwald was awarded membership of the Mozarteum in Salzburg on 27 December 1847, but in other respects his second visit to Austria was not an artistic success.

Shortly after returning to Stockholm in 1849 Berwald accepted the directorship of a glassworks at Sandö in Ångermanland, north Sweden, owned by Ludvig Petré (1818–52), an industrialist and amateur violinist. During the winter, which he spent in Stockholm, Berwald also began to teach privately. He composed a piano concerto in 1855 for his pupil Hilda Aurore Thegerström (1838–1907), to whom he also dedicated his C minor Piano Quintet; Thegerström never played the concerto, which was first performed only in 1904 by the composer's granddaughter, (7) Astrid Berwald. Most of the chamber works of the 1850s were composed, at least initially, for private performance, but Berwald continued to promote his music abroad. Three piano trios and two piano quintets from 1849–53 were published by Julius Schuberth of Hamburg (a fourth piano trio, in C, from 1853, was not published until 1894). Berwald dedicated his A major Piano Quintet to Liszt, who praised the work's 'noble style and harmonious originality' (BW, xiii, p.xvi) in a letter of 22 February 1858. Earlier that month, Carl Tausig played the D minor Piano Trio in Berlin as part of a chamber series organized by Hans von Bülow. The trios were arguably Berwald's most successful work during his lifetime. Ludvig Norman, in the *Stockholm tidning för theater och musik* (30 March – 11 May 1859), placed Berwald's music next to that of Schumann and Mendelssohn; Carl Petersen in the *Neue Zeitschrift für Musik* claimed that 'the composer approached Seb. Bach in the clarity and precision of the ideas which his works express, without in any way being reminiscent of that period' (*DSL*, 501). Ironically, the assimilation of Berwald's work into the Austro-German canon by Petersen and Norman seems to have led to his belated assimilation into the mainstream of Swedish musical life. Norman's enthusiastic championship in particular was responsible for many performances during the latter half of the century.

In March 1860 Berwald was offered membership of the Concert Society, and in 1861 the director of the Royal Opera, Eugène von Stedingk (1825–71), finally agreed to perform *Estrella de Soria*. The opera opened on 9 April 1862, conducted by Norman with a chorus trained by August Söderman, and was repeated four times that month. It was subsequently revived for the inauguration of the new Royal Opera on 19 September 1898. A second major operatic work, *Drottningen av Golconda* ('The Queen of Golconda'), was completed by 1864 and accepted for performance by Stedingk. Berwald had chosen the libretto from Henri-Montan Berton's *Aline, reine de Golconde* (1803), performed in Stockholm in 1812–35. He conceived the title role for his pupil Christine Nilsson, to whom he wrote: 'not one note of the Queen's part have I written without thinking of you as her future representative' (BW, xviii, p.xi). Although the parts were copied for rehearsal, however, the première of the work was cancelled by Stedingk's successor, Erik af Edholm, and the work was not staged in its entirety until 3 April 1968, as part of the centenary events to commemorate Berwald's death. Despite the problems associated with *The Queen of Golconda*, official recognition of Berwald's work continued to grow. On 25 July 1866 he was awarded the Order of the North Star, an honour reported by two national newspapers, *Aftonbladet* and *Dagens nyheter*. The following year the Swedish Royal Academy of Music commissioned him to revise J.C.F. Haeffner's collection of four-part chorale settings, originally published in 1820. Berwald undertook a brief study tour of north German libraries in July, but he had only progressed as far as correcting the first 51 harmonizations before his death from pneumonia on 3 April 1868. The second movement of the *Sinfonie sérieuse* was played at his funeral in the German Church, Stockholm, on 14 April.

3. Posthumous reputation, works. After Berwald's death, Ludvig Norman continued to be the most active promoter of his music: a performance of the *Sinfonie sérieuse* on 18 November 1871 led to further performances in Stockholm and Helsinki in 1876, as well as the première of the E♭ symphony in 1878. It was not until the beginning of the 20th century, however, that Berwald's music emerged as an important point of reference for a younger generation of Swedish composers including Wilhelm Stenhammar and Hugo Alfvén. After Tor Aulin's performance of the *Sinfonie singulière* in 1905, Wilhelm Peterson-Berger hailed Berwald in *Dagens nyheter* (11 January) as 'our most original and modern composer'. Despite the revival of *Estrella de Soria* in Stockholm for the 150th celebrations of his birth in 1946, Berwald's music has yet to occupy a secure place in the repertory, and since Hillman's pioneering biography (1920), only two full-length biographical studies of the composer have been published (Layton, 1956, and Andersson, 1970–71). Similarly, the music has yet to receive systematic analytical attention, although the completion of the critical edition, and several recordings of the symphonies, points towards a more positive reception of Berwald's work in the future.

In a motto dated 17 August 1838 Berwald declared: 'Art may be coupled only with a cheerful frame of mind. The weak-willed should have nothing to do with it. Even if interesting for a moment, in the end every sighing artist will bore listeners to death. Therefore: liveliness and energy – feeling and reason' (*DSL*, 186). Berwald himself seems to have been uninterested in forging a Swedish national identity in his music but this does not necessarily mean that his music is not 'national'. His works could
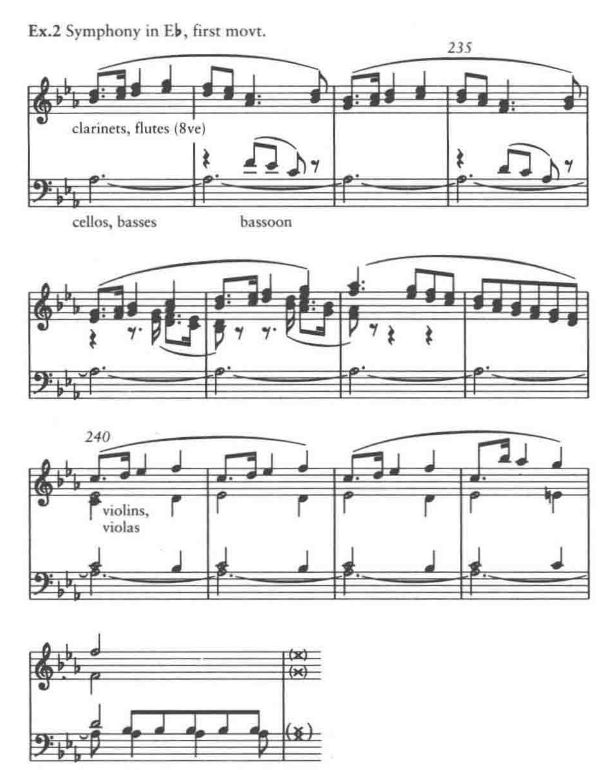


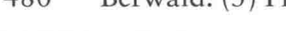

also be heard in a broader Scandinavian context: his music reflects formal and expressive preoccupations similar to those found in the works of other Northern composers.

The most 'Northern' characteristics of Berwald's work are an obsessive concern with large-scale structure and a heightened sensitivity to the timbral characteristics of the sound object so that the music is often conceived in terms of specific sonorities rather than more dynamic process-orientated forms. A prominent feature of Berwald's music is the use of extended pedal points to create moments of virtual harmonic inaction. In the A major Trio of the *Sinfonie sérieuse* (1842), for instance, the transparent scoring for strings and woodwind anticipates the C major interlude in the first movement of Nielsen's Fourth Symphony (1914–16) (ex.1). Similarly, at the close of the development of the first movement of the Symphony in E♭ (bars 224–44) the second theme is slowly dissolved over a subdominant pedal to prepare for the abrupt reprise of the opening (ex.2).
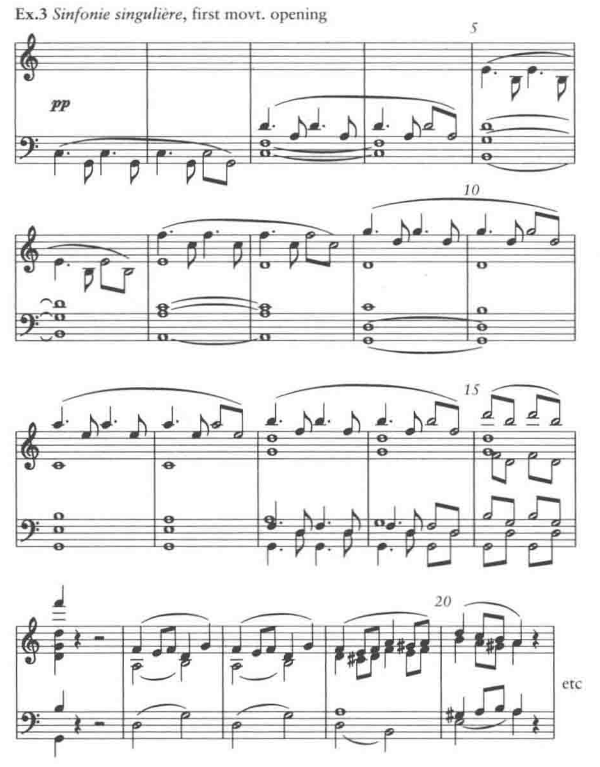
The formalist aspect of Berwald's music is more apparent in his use of palindromic multi-movement designs. The symmetrical arch-like tonal scheme of the early Septet (?1828) is prefigured by the circle of 5ths motion of the main theme of its opening Allegro molto. In the *Sinfonie sérieuse* a fragment of the slow movement Adagio maestoso returns after the scherzo as both a reprise and a slow introduction to the finale. Berwald's use of symmetry reaches its most obsessive in the String Quartet in E♭ of 1849, in which the scherzo Allegro assai is enclosed within the slow movement Adagio quasi andante which is in turn enclosed by a reprise of the first movement Allegro di molto.

The *Sinfonie singulière* (1845) is characteristic in many ways of Berwald's works. The scherzo is embedded within the slow movement, and the sense of formal circularity this creates is emphasized by the coda of the finale, which explicitly recalls the $\hat{1}$–$\hat{5}$ oscillations with which the symphony opens. The first movement begins with a rising sequence opening harmonically from I to $V^7$, a gradual 'in-filling' of the cello's initial $\hat{1}$–$\hat{5}$ motion (ex.3). Berwald plays with the structural and rhetorical status of this opening, the insistence on $\hat{1}$–$\hat{5}$ suggesting a cadential function which is fulfilled only by the reappearance of the passage at the close of the first movement. The repercussions of the unfolded $V^7$ that is suddenly left unresolved at rehearsal figure 1 resonate throughout the movement.





**Ex.3** *Sinfonie singulière*, first movt. opening




Disruption becomes one of the 'structural topics' of the symphony as a whole, in spite of the apparently seamless continuity of the opening bars. The central musical argument of the work is therefore predicated not so much on tonal opposition or thematic development, as on the juxtaposition of different types of musical discourse: static against linear harmonic motion, predominantly melodic against predominantly harmonic progression, tutti against solo or duet instrumental textures. The opening of the second movement consists of a chain of first inversion chords that suggests an introduction to a conventionally harmonized lyric melody which never actually arrives. The interjection of the Scherzo in place of a more emotionally involved development completes the denial of Romantic pathos that characterized the opening of the slow movement. The formal design of the movement, and consequently of the symphony as a whole, signifies the renunciation of a certain type of sentimental discourse particularly associated with such German Romantic symphonists as Mendelssohn and Schumann, in favour of a more abstract, formalist aesthetic. It is this isolationist attitude which is Berwald's most thoroughly Northern characteristic, and which led Carl Nielsen to write admiringly to Stenhammar: 'neither the media, money nor power can damage or benefit good Art. It will always find some simple, decent artists who forge ahead and produce and stand up for their works. In Sweden you have the finest example of this: Berwald' (letter dated 27 January 1911, quoted in *Carl Nielsens breve*, ed. I.E. Møller and T. Meyer, Copenhagen, 1954, p.112).

WORKS

Edition: *Franz Berwald: Sämtliche Werke*, ed. Berwald-Kommitén, MMS [2nd ser.] (Kassel, 1966–) [BW]

*printed works published in Stockholm unless otherwise stated; principal MS source S-Skma*

STAGE

*unless otherwise stated, all are operas, and first produced at Royal Theatre, Stockholm*

Gustaf Wasa (after J.H. Kellgren), 1827, inc., concert perf. of Act 1, 12 Feb 1828, scene and aria from Act 2, 18 Nov 1828; lost except Christjerns marsch, vs (1828)
Cecilia, 1829, inc., lost
Leonida (Curtius), ?1829–30; lost except lib and frags.
Trubaduren (B. von Beskow), 1830, ?only projected, correspondence regarding lib in *DSL*
Donna Isabella, 1830–31, inc., lost except sketch frags., some used in Estrella de Soria
Der Verräter (?M.G. Saphir), 1830–34, 1 chorus perf., 19 May 1842, lost, frag. in BW ix
Estrella de Soria (3, O. Prechtler), *c*1838–41, 1848, rev. 1862, 9 April 1862, vs (1883), ov. (Tragische Ouvertüre) (1912); ov. and Acts 1 and 2, BW xviia
Jag går i kloster (operetta, 2, Berwald), 1842, 2 Dec 1843; excerpts, vs (1843)
Modehandlerskan [The modiste] (operetta, 3, Berwald), 1843, 26 March 1845; excerpts, vs (1845)
Ein ländliches Verlobungsfest in Schweden: nationales Tongemälde (cant., Prechtler), 1847, Vienna, An der Wien, 26 Jan 1847; vs (Vienna, 1847)
Slottet Lochleven (after W. Scott: *The Abbot*), 1863, inc., lost
Drottningen av Golconda [The Queen of Golconda] (romantisk op, 3, Berwald and L. Josephson, after J.-B.-C. Vial and E.-G.-F. de Favières: *Aline, reine de Golconde*), 1864, excerpts perf. 1933, complete op 3 April 1968; no.17 (Bröllopshymn) [Wedding Song], ed. in *Musica sacra*, ii (1867), complete op, BW xviii

CHORAL AND LARGE VOCAL

Kantat i anledning av högtidligheterna den 5 november 1821 [Ceremonial Cant.], S, T, B, mixed vv, orch, 1821, 29 Jan 1822
Kantat författad i anledning av HKH Kronprinsessans ankomst till Sverige och höga förmälning [Cant. for the Crown Princess's Arrival in Sweden and Wedding] (A.A. Grafström), S, S, T, B, B, orch, 1823, 8 April 1823
Serenad, F, T, cl, hn, va, vc, db, pf, 1825, 8 April 1826, frag.
Flagsang för den norske dampbaad 'Constitutionen' [Flag Song for the Norwegian steamship *The Constitution*], 1827, lost
Gebet der Pilger am heiligen Grabe (Bön) [Prayer], 4 male vv, orch, ?1844 [frag. of orat Der Zug nach Jerusalem]
Konung Karl XIIs seger vid Narva [Charles XII's Victory at Narva] (Schwedisches Soldatenlied) (H.W. Bredberg), 4 T, fl, 2 cl, 2 hn, 1845
Gustaf Adolph den stores seger och död vid Lützen [Gustaf Adolph the Great's Victory and Death at Lützen] (G.G. Ingelmann), solo vv, mixed vv, wind, org, 1845
Nordiska fantasibilder, solo vv, male vv, wind, org, 1846
Gustaf Wasas färd till Dalarna (H.W. Sätherberg), solo vv, male vv, wind, org, 1849, 5 April 1866
Apoteos: musik till N.N:s minnesfest över Shakespeare, solo vv, male vv, orch, 1864
Musik till industriexpositionens invigningsfest, male vv, wind, vs (1866)
Avskedssång till idoghetens representanter, male vv, wind, ?1866
Serenad, male chorus and/or 4 male vv, 1867, ed. in *Sånger för mansröster* (1894)
Choral, orch, mixed vv, 1867
Edns/arrs.: T. Boltzius: Effecit gaudium, mixed vv, orch; J.C.F. Haeffner: Svensk choralbok, chorales and chorale harmonizations, 1867–8, inc. [first 51 melodies only]; M. Praetorius: chorale, mixed vv, orch; J. Schop (i): chorale, mixed vv, orch

SYMPHONIES

*all first performances in Stockholm*

Symphony, A, 1820, 3 March 1821, lost except 1st movt MS frag.
Sinfonie sérieuse [Sym. no.1], g, 1842, 2 Dec 1843 (1875), rev. ?1843–4, arr. pf 4 hands (1874), BW i
Sinfonie capricieuse [Sym. no.2], D, 1842, 9 Jan 1914, only short score draft survives: realization by E. Ellberg (1945), realization by N. Castegren, BW ii
Sinfonie singulière [Sym. no.3], C, 1845, 10 Jan 1905, ed. (Copenhagen, 1911), BW iii
Symphony no.4, E♭, 1845, 9 April 1878, ed. (Hamburg, 1911), BW iv [orig. title Sinfonie naïve]

OTHER ORCHESTRAL

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Other works: Fri Fantasi, 1817, lost; Revûe-Marsch, E♭, military band, ?1818; Variations on 'Göterna fordomdags drucko ur horn', 1819, lost; Slaget vid Leipzig [The Battle of Leipzig], 1828, BW viii; Humoristisches Capriccio, 1841, lost; Elfenspiel, 1841, arr. pf 4 hands by H. von J. Hauer (1921), BW viii; Fugue, E♭, 1841, also arr. pf 4 hands; Ernste und heitere Grillen, 1842, ed. (1951), BW viii; Erinnerung an die norwegischen Alpen, 1842, ed. (1948), BW ix, arr. 2 org, 1866; Bayaderen-Fest, 1842, BW ix; Wettlauf, 1842, ed. (1946), BW ix

CHAMBER

Septet, B♭, cl, bn, hn, vn, va, vc, db, ?1828, ed. (1893), BW x [?reworking of lost Septet, 1817]

2 pf qnts: no.1, c, 1853 (Hamburg, 1856); no.2, A, ?1850–57 (Hamburg, 1857): both BW xiii

3 str qts: no.1, g, 1818, ed. H. Rosenberg and S. Kjellström (1942); no.2, a, 1849, ed. (1903); no.3, E♭, 1849, ed. (1885): all BW xi; ?Str Qt, 1818, lost

Quartet, E♭, pf, cl, hn, bn, 1819, ed. (1943)

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Duo concertante, A, 2 vn, ?1816–17; 2 duos: B♭, vc/vn, pf, 1857 (Hamburg, 1858), D, vn, pf, ?1858, ed. (1898); Concertino, a, vn, pf, 1859, inc.: all BW xiv

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Songs (all except lost songs in BW xvi): 3 Singlieder, 1817: Glöm ej dessa dar! [Forget not these days!], Lebt wohl ihr Berge (F. von Schiller), A votre âge; 7 songs, *Musikalisk journal* (1819): Romance Jag minnes dig [I remember you] Romance (Ma vie est une fleur), En parcourant les doux climats, Aftonrodnan [Gloaming] (G. Ingelmann), Ute blåser sommarvind [Outside blows the summer wind] (S. Hedborn), ed. K.F. Valentin, *Gammalt och nytt av svenska tonsättare*, i (1901), Romance (Un jeune troubadour), Mais ne l'oublions pas; 3 songs, Journal de musique (1820): Romance (Ah! Jeannot me delaisse), Le regard, Romance (Je t'aimerai); Des Mädchens Klage (Schiller), 1831; Traum (L. Uhland), ed. [Swed. trans.] in *Svensk sång*, ii (1901); Den 4 juli 1844: Konung Oscar! (Ingelmann) (1844); Svensk folksång (H. Sätherberg) (1844); Vid konung Oscars grav (1859); Östersjön [The Baltic] (Prince Oscar Frederik), 1859 (1883); Eko från när och fjärran (F. Hedberg), S, cl obbl, 1865; 4 lost songs: Sång till de närvarende kungliga personerna [Song for the presence of their royal highnesses], ?1828, Blomman [The Flower] (Runeberg), ?1842 [?music used in Vid konung Oscars grav, 1859], Der Vogel im Walde, ?1847, Coupletter Romance och rondoletto, ?1860

Pf (all in BWxv): 11 pieces in *Musikalisk journal* (1819): Andante and Allegretto, A, Echo, B♭, Polonoise bagatelle, G, Thema con variazioni, E♭, Andantino, F, Scherzo, E♭, Thema con variazioni, g (also ed. K.F. Valentin, *Gammalt och nytt av svenska tonsättare*, ii, 1911), Polonoise, E♭, Tempo di marcia, E♭, Polonoise, A, Polonoise, B♭; 5 pieces in *Journal de musique* (1820): Thema con variazioni, E♭, Marche triomphale, A, Rondeau bagatelle, B♭, Con spirito, B♭, Poco allegro, D; Waltz, A♭, 1844, BW xv; Marche triomphale, C, ?1856, BW xv; 3 pieces: Une plaisanterie, E♭, Romance et scherzo, A♭, Presto féroce, e, ed. (1927), BW xv; Fantasia on 2 Swedish Folktunes, c, BW xv

Other kbd: 3 Fantasias, A♭, c, A, melodicon, ?1816–17, BW xv; En landtlig bröllopsfest [A Country Wedding], org 4 hands, 1844, arr. pf 4 hands by P.F. Bengtzon (1891), BW xv

**(6) (Christian) August Berwald** (*b* Stockholm, 24 Aug 1798; *d* Stockholm, 13 Nov 1869). Swedish violinist and composer, brother of (5) Franz Berwald. He enjoyed significantly more success as a performer, teacher and composer in Sweden than his brother, but none of his works have remained in the repertory. He gave the first performance, with his brother, of Franz's double violin concerto (1817), a work modelled on the double concerto by Dupuy which the brothers had performed the previous year. He was also the soloist in his brother's concerto of 1820. From 1815 he was a member of the court orchestra, becoming its leader from July 1832 until his retirement in 1861. Towards the end of his life he was head of the Conservatory of the Swedish Royal Academy of Music (1863–6). He composed an orchestral overture, several works for violin and orchestra, some string quartets and incidental music to a play for the Royal Theatre (in *S-Skma*).

**(7) Astrid (Maria Beatrice) Berwald** (*b* Stockholm, 8 Sept 1886; *d* Stockholm, 16 Jan 1982). Swedish pianist and teacher, granddaughter of (5) Franz Berwald. She studied at Richard Andersson's music school in Stockholm and later with Dohnányi at the Berlin Hochschule für Musik (1908–11). One of the leading Swedish pianists of her generation, she joined the staff of the Richard Andersson school in 1911 and was its principal from 1935 until her retirement in 1965. She gave the première of Franz Berwald's Piano Concerto in 1904 (with a piano transcription by Gustaf Heintze of the orchestral accompaniment) and in 1935 she founded the Berwald Trio, with whom she performed and recorded works by her grandfather.

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ROBERT LAYTON/DANIEL M. GRIMLEY (1–4, 6, 7), DANIEL M. GRIMLEY (5)

**Berzé, Hugues de.** *See* HUGUES DE BERZÉ.

**Bes** (Ger.). B♭♭. *See* PITCH NOMENCLATURE.

**Besançon.** City in France. Julius Caesar recognized its strategic importance and established a fortress there against the German Ariovisti in 58 BCE. The settlement known as Vesontio subsequently became the metropolis of the Gallo-Roman region of Sequana. In the 5th century it became a bishopric but between 1290 and 1576 achieved the status of a free city. Administered as part of the Habsburg empire during the 16th century, it came under Spanish rule in 1595 and was later recognized as the capital of the Franche-Comté. In 1678, after Louis XIV's conquest (1665–74), it was incorporated into France, and its university was founded in 1691.

The city's two cathedrals, St Etienne and St Jean l'Evangéliste, shared one choir during the Middle Ages. A number of liturgical manuscripts from the 11th and 14th centuries are in the Bibliothèque Municipale, including one used at St Etienne which is important in the early history of notation. Another manuscript at the same library is a 12th-century musical treatise by Gerlandus who taught at the abbey of St Paul. The payments made to *primitivis scholarum* of St Jean, St Etienne and Ste Madeleine from 1262 suggest that there was polyphonic singing; this is confirmed by a 14th-century manuscript found at the Sorbonne containing the so-called Besançon Mass, a fragmentary 3-voice cycle with a troped Kyrie probably by Jean Lambelet. Other 14th- and 15th-century documents refer to the singing of 'messes à notes' and 'choriaux, ténoristes et organistes' at St Paul's. The *maîtrise* of St Jean included Du Fay's colleagues, Pierre Grosseteste (choirmaster, 1440–58) and Hugolin Folain (deacon, 1461–76), who had both served as singers in the papal chapel at Rome. Besançon's cultural life flourished during the Renaissance because of its commercially advantageous location, particularly under Nicolas Perrenot de Granvelle, minister to Margaret of Austria and then to Emperor Charles V. Richard de Renvoisy was employed at St Jean in 1545. During the 17th century the city's musical life was dominated by Jean Millet (1618–84), organist, singer and finally choirmaster at St Jean. He encouraged large polychoral performances but was also concerned with the liturgical reform directed by Archbishop Pierre de Grammont; he is specially noted for his *La belle méthode, ou l'art de bien chanter* (1666), and composed motets and sacred and secular songs.

Vaudry (1668–1742), councillor to the city's parliament, compiled two anthologies for the lute and theorbo (the larger of which is dated 1699). A musical academy was founded in 1726, giving concerts of chamber music: J.-M. Leclair 'le second' directed the orchestra in 1732. Opera productions grew in stature when a new theatre designed by Claude-Nicolas Ledoux was opened in 1786; it was burnt in 1956. The choirmaster at the cathedral of St Jean included Esprit Blanchard (1732) and Louis-Joseph Marchand (1739). The organist Jean-François Tapray assisted K.J. Riepp in the construction of a new instrument at St Jean from 1765. During the first half of the 19th century the town's musical life was undistinguished. A music school established in 1860 counted among its pupils René Emile Ratez (1851–1934) whose operas *Ruse d'amour* and *Paula* were performed at Besançon in 1886 and 1904 respectively.

Early in the 20th century the new societies of St Thomas d'Aquin and Ste-Cécile revived respectively plainchant in the Solesmes manner and polyphony in the late Renaissance and Baroque style. In 1906 the amateur Société des Concerts Symphoniques was formed to promote orchestral and choral concerts; after World War II Gaston Poulet was its director, but it was disbanded in 1970. Activity has since revolved around the amateur Orchestre Philharmonique (directed by J. Costarini), the Chorales à Coeur Joie and the Chorale des Chanteurs Comtois, as well as a professional vocal ensemble and chamber orchestra (directed by R. Pernette) specializing in modern music. In 1945 the music school acquired the status of an Ecole Nationale de Musique under the direction of Pierre Villette. André Cauvin, appointed director in 1967, extended its activities by founding a music academy and lycée in 1968. The conductor Gaston Poulet established an annual Festival International de Musique in 1948, held in September and devoted primarily to symphonic music. Soloists such as Fournier, Enescu, Rubinstein, Cortot,

Kempff, Souzay and Flagstad, and conductors such as Münch, Furtwängler, Monteux, Schuricht and Maazel have taken part. First performances of Milhaud's Second Piano Concerto (1948), Boulez's *Livre pour quatuor* (1959) and Messiaen's *Chronochromie* (1961) were given there. Some concerts take place at Les Salines d'Arc-et-Senans, the royal salt-works designed by Ledoux in 1775. The Concours des Jeunes Chefs d'Orchestre was established in 1951 (held annually until 1995 and biennially since), and from 1981 Besançon was a base for the Festival Jazz en Franche-Comté. The music collection of the Bibliothèque Municipale is notable for French music manuscripts and treatises of the 17th and 18th centuries.

Composers born in Besançon include Goudimel (*c*1520–72), Besard (*c*1567–*c*1617), Blavet (1700–68), Suard (1735–1817) and d'Ollone (1875–1959).

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FRANK DOBBINS

**Besancourt** (*fl* 1549–68). French composer. Nine four-voice chansons by him, all with languishing, amorous texts, were printed in Paris by Pierre Attaingnant, Nicolas Du Chemin and Le Roy & Ballard. They are composed in a courtly musical idiom and a homophonic style that was rather old-fashioned by the late 1550s.

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*all for 4 voices*

Hélas mes yeux, 1557[9]; Jeune beauté, bon esprit, bonne grace (C. Marot), 1559[10], ed. in SCC, ix (1994); Las qui eust deu voir, 1559[10], ed. in SCC, ix (1994); Ne te voyant je languis, 1557[12]; Puisque je dois vivre en malheur, 1568[10a]; Qui le sommeil à la mort, 1549[24]; Qui pourra dire la douleur, 1553[20]; Si vostre mal, 1557[9]; Si vous eussiés le naturel préveu, 1549[24]

Vive sera et tousjours perdurable, attrib. Besancourt in 1573[6], is by Arcadelt.

FRANK DOBBINS

**Besanzoni, Gabriella** (*b* Rome, 20 Sept 1888; *d* Rome, 8 July 1962). Italian mezzo-soprano. She studied in Rome, making her début (as a soprano) as Adalgisa at Viterbo in 1911. After further study she became a mezzo-soprano, singing Ulrica in Rome and appearing throughout Italy. She first sang at the Teatro Colón, Buenos Aires, in 1918, returning there frequently; she also visited Rio de Janeiro and, in 1919, Mexico City, where she sang Ulrica, Delilah, Nancy (*Martha*), Carmen and Amneris, all with Enrico Caruso as principal tenor. Engaged at the Metropolitan (1919–20), she made her début as Amneris, then sang Isabella in the Metropolitan première of *L'italiana in Algeri*, as well as Delilah and Preziosilla (*Forza del destino*) with Caruso. Besanzoni's repertory also included Laura (*La Gioconda*) and Santuzza, which she sang at performances of *Cavalleria rusticana* conducted by Mascagni himself. At La Scala (1923–4) she sang Gluck's Orpheus under Toscanini, and also appeared as Mignon and Carmen, the role of her farewell in 1939 at the Baths of Caracalla, Rome. Her voice was rich, powerful, smoothly produced and notably flexible.

ELIZABETH FORBES

**Besard, Jean-Baptiste** [Besardus, Joannes Baptista] (*b* Besançon, *c*1567; *d* after 1616). Burgundian lutenist and composer. He received the education of a gentleman at the University of Dôle, taking the double degree of Licentiate and Doctor of Laws in 1587. He may then have spent some time in Rome, studying medicine and learning the lute. In 1597 he further matriculated at the University of Heidelberg, and also applied to teach the lute at the landgrave's court in Hesse; by this time he was established as a lute teacher in Cologne. A manuscript (*PL-Kj* 40143) compiled in Cologne for an anonymous pupil appears to testify to his activity in this field: it contains 33 pieces by Besard (dated between 12 October 1600 and 16 March 1601), 31 of which were later revised and reprinted in his *Thesaurus harmonicus*. In 1602 he returned to Besançon to marry Péronne Jacquot, and then went back to Cologne, where he published his *Thesaurus harmonicus*, a collection of lute music, at his own expense. The editing in 1604 of the *Mercurii gallobelgici*, a collection of historical documents and one of a series of collected European treaties and legal documents of the late 16th century brought out by Grevenbruch, his publisher, required the skills of a lawyer, and Besard may have undertaken it to pay for publication of the *Thesaurus*. In 1605 legal arrangements carried out in Besançon to assure his wife's marriage portion hint that he may have been somewhat spendthrift. In 1613 he inherited letters of nobility from his father. Between 1604 and 1617 Besard arrived in Augsburg, possibly to live with or use the influence of his friend Philip Hainhofer, a noted diplomat. He apparently continued his professions of law and medicine (see illustration), also teaching the lute. Here he published in 1617 *Novus partus* (a second collection of lute music) and had printed the *Isagoge in artem testitudinariam*, a German translation of the second edition of his lute manual (see below). In the same year he issued the *Antrum philosophicum*, a large, alphabetically arranged dictionary of diseases and their cures (not, as some have assumed, of alchemy) dedicated to the dukes of Pomerania. On 22 October, in Leipzig, Hainhofer wrote letters of recommendation to the Saxon, Pomeranian and Brandenburg courts, and dined with Besard. Whether Besard then actually visited these cities or gained employment at any of the courts is unknown, as are the place and date of his death.

The *Thesaurus harmonicus* is a major encyclopedic collection of 403 compositions in French tablature, arranged in ten books according to category: a manual on lute playing, *De modo*, is also part of the *Thesaurus*. Major types include most of the instrumental forms of the time: preludes, fantasias, psalm settings, chanson and madrigal intabulations, and a high proportion of dances (e.g. passamezzos, galliards, allemandes, courantes, branles). The music is for solo lute, or lute and voice (three pieces are for lute ensemble), and represents 21 different composers, the most important being Lorenzini (with whom Besard claimed to have studied), John Dowland, Vincenzo Galilei, Alfonso Ferrabosco (i) and Valentin Bakfark. About 10% of the works are directly ascribed to Besard himself, yet his significance is more as an anthologist than as a composer. The *Thesaurus* was printed in movable type, and its immense influence is




*Jean-Baptiste Besard: engraving by Lucas Kilian from 'Novus partus' (Augsburg, 1617)*

proven by the numerous copies of individual compositions that appear in later manuscripts and printed collections: Hainhofer's Lutebooks contain several of Besard's works, and at least one complete manuscript copy of the collection survives.

The *Novus partus*, while not nearly so extensive a collection as the *Thesaurus*, is of interest on several counts. It is one of the last books to have been printed from woodblock in Germany; and its 59 compositions (also in French tablature) are divided into three sections, the first having 12 pieces for three differently tuned concerting lutes and two other instruments or voices, the second containing 12 pieces for two concerting lutes, and the third consisting of 35 compositions for solo lute. Apart from Besard, who claims 35 of the works in the entire collection, 11 other composers are included, among them Michelagnolo Galilei, La Barre, La Grotte, Pietro Paolo Melli and Mesangeau. Besard also appended to the *Novus partus* a second edition of his lute manual, entitled *Ad artem testudinis*. The similarities and differences between the contents of the *Thesaurus* and those of the *Novus partus* reveal the differences in musical tastes in 1603 and 1617.

Both collections reflect the general state of early Baroque instrumental music and both are fundamentally similar in style and content. The most pervasive compositional principle is that of variation, whether it appears in sets of variations on a cantus firmus, in the *doubles* of dances, or in other applications of diminutions. Other characteristics include idiomatic instrumental techniques (e.g. *style brisé*, octave equivalence), little true counterpoint (except between outer voices), strong rhythmic accents and rhythmic experimentation, simultaneous false relations and other experimental dissonances, and the equal importance of major–minor keys and modes. The chief differences between the collections lie in the absence of vocal intabulations in the *Novus partus*, its emphasis on the expanded lower range of the 'theorboed' lute, and the increase in the number of concerted works. There is attractive music in both volumes, although the texts are often frustratingly corrupt. Nevertheless, the collections are interesting today because of their sheer size, catholicity of taste, influence, historical context, and the fact that much of the music does not appear in any other source.

There are few fundamental differences between the two versions of Besard's lute instructions, although the second (*Ad artem*) treats right-hand techniques more extensively. Like many of the other Renaissance and Baroque manuals they concentrate on fingering technique, much of it on a highly sophisticated level. The significance of *De modo* is indicated by its appearance in English translation in Robert Dowland's *Varietie of Lute Lessons* (1610) and in other manuscripts (e.g. Hainhofer's).

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JULIA SUTTON/TIM CRAWFORD

**Beseda** (Cz.: 'friendly conversation'; pl. *besedy*). Several subsidary meanings developed in the 19th century; those connected with music are listed below.

(1) A type of social entertainment (often with instructive aims) or concert. This meaning developed in the 1840s during the Czech National Revival as a manifestation of middle-class cultural activity and could include declamation, music or dance.

(2) An organization, especially a club or society. The name *beseda* then became conferred on institutions which organized meetings, cultural events, lending libraries etc. The Měšťanská Beseda ('Townspeople's Club') was formed in Prague 1846 as an important centre of national life and provided a model for other similar institutions such as the Beseda Brněnská ('Brno Club', 1860), which was particularly orientated towards music and which met in the purpose-built Besední Dům ('Meeting House'). The first Czech organization which brought together writers, artists and musicians was the Umělecká Beseda ('Artistic Society', 1863); the Czech publishing firm HUDEBNÍ MATICE (later the Hudební Matice Umělecké Besedy) was formed under its auspices.

(3) A Czech ball. A *Beseda národní* ('National *beseda*'), held in Prague 1848 to raise funds for the National Theatre, was in effect a continuation of the Czech balls of the early 1840s. The *Slovanská beseda* ('Slavonic *beseda*') in Brno 1900 featured characteristic dances from different Slav nations, three of them composed by Janáček for the occasion (JW VI/11-13).

(4) A Czech salon dance popular in the 19th century, inspired by the French QUADRILLE but using steps based on Czech folkdances. It was developed in 1863 by the dancing master Karel Link at the suggestion of the writer Jan Neruda and soon became a popular society dance. Unlike the quadrille, which with one exception (in 6/8) was confined to simple duple time, the Czech *beseda* included dances in fast duple time (polka, *dvojpolka*, *kalamajka*, *obkročák*, *hulan* and *řezanka*; all but the *obkročák* were played at the polka tempo of crotchet = 92), slow to moderate triple time (*sousedská* and *rejdovák*) and the FURIANT. The resulting dance, in four sections, was performed by four couples who formed the shape of a square. It was introduced at a ball in the Convict Hall, Prague November 1863, to music arranged by Ferdinand Heller. By January 1864 it was danced by 140 couples in a *Narodní beseda* held in the Žofín Hall. A Moravian *beseda* was invented in the 1890s and a Silesian *beseda* in the early 20th century.

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JOHN TYRRELL

**Besetzung** (Ger.). A convenient term meaning the combination of voices and/or instruments used to perform a composition, and for which there is no equivalent English word, although 'setting' or 'scoring' is similar.

**Besler, Samuel** (*b* Brieg [now Brzeg], Silesia, 15 Dec 1574; *d* Breslau [now Wrocław], 19 July 1625). German composer. By 1602 he was Kantor of St Bernhard, Breslau, and by 1609 was a master at the school associated with it; he was in fact a leading light in the musical life of Breslau during the first quarter of the 17th century, and his numerous published works reflect his busy life there.

Besler's earliest works are the two German Christmas carols of 1602 and the 20 contained in his *Crepundia angelica* (1609); the latter are simple four-part pieces designed, as he said, to foster Christian devotion among the young. A further 12 carols appeared in 1615. *Delitiarum mensalium* of the same year comprises 30 graces, intended principally for students and written in the same simple style. So too are 22 pieces in *Peregrinatorium spirituale* (1614); to these Besler added 'a prayer in time of pestilence', as though he had a premonition of his death during the Breslau plague of 1625.

The two parts of *Concentus ecclesiastico-domesticus*, dedicated to the great patron and collector Duke Georg Rudolph of Liegnitz, are somewhat more contrapuntal and in a style reminiscent of Johannes Eccard. When there were state visits to be celebrated in Breslau, Besler composed in an appropriately grander style, through which he seems to have spoken for all Silesia. Thus it was with *Melos harmonicum* for two four-part choirs, which commemorated the occasion, on 18 September 1611, when Archduke Matthias (later emperor) received the homage of the Silesian people. Again, in 1620, when Friedrich I of the Palatinate (the 'Winter king') received homage in Breslau early in the Thirty Years War, Besler honoured him with two eight-part psalms in the French style. A year later, after Friedrich had been overthrown, Breslau heard the *Syncharma musicum* by Schütz, whose employer, the Elector Johann Georg I of Saxony, received the homage of the Silesians as a representative of the emperor; Besler's role in these festivities is not clear. His three-part manuscript *Hymnus gratulatorius* for the building of the tower in the New Town of Breslau during 1624 was likewise written for a festive occasion (it was rediscovered only when the tower was demolished in 1838).

Besler's Passion compositions, which are closely related to the thinking of the Silesian mystic Jacob Böhme, probably stood specially close to his heart. The three sets of *Hymnodiarum et threnodiarum* (1611–14), with their monodic hymns, to some extent testify to the influence of plainsong, which was specially widely cultivated in Silesia, but they also include liturgical and devotional Passion music in a modern style, the texts of whose hymns are meditative observations on the Passion story. The same dichotomy between old and new can be seen in the four Passions of 1612; in the *St Matthew* and *St John Passions* the choruses are (according to Gerber) composed in the traditional manner but those in the *St Mark* and *St Luke Passions* are in an up-to-date style and can thus be seen as early forerunners of those in Schütz's Passions. The monodic writing of Besler's last published work, *Heptalogus in cruce pendentis Christi*, is also modern in conception.

Besler acted sporadically as a music publisher: he edited, for the first time, A. Scandello's *Gaudii Paschalis Jesu Christi* (1612) and the *St John Passion* of 1561 (1621). He was the brother of Simon Besler.

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Ein schön alt gottselig Weihnachtslied: Nun lasst uns alle fröhlich sein, 5vv (1602); ed. F. Feldmann and G. Speer in *Silesia cantat*, vi (Dülmen, 1971)

Von der fröhlichen und gnadenreichen Geburt … unsers Herrn, 5vv (1602)

Crepundia angelica: 20 gottselige Weihnachtslieder, 4vv (1609)

De gloriosa resurrectione et ascensione D.N.J.C.… 20 deutsch und lateinisch geistliche Lieder, 4vv (1610)

Hymnorum et threnodiarum… in … passionis Jesu Christi commemorationem (1611)

In augustissimum … Mathiae secundi … melos harmonicum, 8vv (1611)

Threnodiarum ... continuatio Das heilige Leyden ... wie es die heiligen vier Evangelisten beschreiben nach gewöhnlicher Passion Melodey, 4vv (1612); ed. K. Ameln and C. Mahrenholz, *Handbuch der deutschen evangelischen Kirchenmusik*, i/3, 4 (Göttingen, 1937)
Hymnorum et threnodiarum ... pars tertia, 4vv (1613)
Hymnorum et threnodiarum ... in ecclesiarum usum (1614)
Peregrinatorium spirituale: 22 christselige ... Liedlein, 4vv (Liegnitz, 1614)
Delitiarum mensalium apparatus harmonicus ... 30 Tisch-Benedicite und Gratias ... meisten theils ... mit neuen Melodiis gezieret, 4vv (1615)
12 gottselige Weihnacht Liedlein, 4vv, inc. (1615)
Concentus ecclesiastico-domesticus, Kirchen- und Haus-Musica geistlicher Lieder auf den Choral musicalischer Art, 4vv (1618)
Citharae Davidicae psalmorum selectiorum prodromus, 8vv (1620)
Votum Davidicum pro auxilio divino: Ach Herr ich seufftz, Ein feste Burg, 4vv (1622)
Gaudium natalitium aller christgleubigen Weyhnacht Hertzen, 4vv (1622)
Heptalogus in cruce pendentis Christi, 1v, bc (org) (1624)

Jehova Deus turris fortissima, hymnus gratulatorius, 3vv, bc, 1624, formerly *PL-WRu*; ed. E. Köhler (Breslau, after 1838)
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FRITZ FELDMANN/DOROTHEA SCHRÖDER

**Besler, Simon** (*b* Brieg [now Brzeg], Silesia, 27 Aug 1583; *d* Breslau [now Wrocław], 12 July 1633). German composer. He matriculated at the University of Frankfurt an der Oder in 1604 and was probably also a pupil of Bartholomäus Gesius there. He was active as a Kantor and teacher at Striegau (Strzegom) before 1610, from 1610 to 1620 he was at St Maria Magdalena, Breslau, and from 1620 to 1627 he was Kantor in the service of Duke Georg Rudolph at the princely collegiate church of St Johannes, Liegnitz (Legnica). It is still uncertain precisely when, towards the end of his life, he returned to Breslau. As a composer, apart from the six-part *Heut geborn ist uns ein Kindlein klein*, he confined himself to simple four-part writing for use in schools and churches and on special occasions. He was the brother of Samuel Besler.

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*all printed works published in Breslau unless otherwise stated*

Cantio votiva, Qui dare cuncta soles, 4vv (1615)
Christlicher Weyhnachtgesang, Von einer Jungfrau auserkorn, 4vv (1616)
Lob und Freuden Gesang, Heut geborn ist uns ein Kindlein klein, 6vv (1616)
Schönes und andächtiges Gebet, O Jesu Christ, gütigster Herr, 4vv (Brieg, 1618)
Auffmunterung, Da pacem Domine in diebus nostris, 4vv (Brieg, 1619)
Neu anmuttig Weynacht Lied, Das Jesulein nun ist geborn, 4vv (Brieg, 1619)
Trost Gesang dem Herren Friedrichen von Bebran über dem seligen Abschiede seiner Frauen Helenae, 4vv (1628)
Nobiliss. sponsor. Dn. Iohannis Hoffmann ... ac Mariae Artztiae ... sacris nuptialibus ... votiva cantio, 4vv (n.p., 1628)
Frewd und Wollust dieser Welt, 4vv, *PL-WRu*, according to Bohn (1890); Handbüchlein gottseliger Weyhnachtlieder, 4vv, ?*WRu*

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FRITZ FELDMANN

**Besoyan, Rick** [Richard] **(Vaugh)** (*b* Alameda, CA, 1925; *d* Sayville, NY, 13 March 1970). American composer, lyricist and librettist. Besoyan showed an early interest in music and studied at the University of California at Berkeley. After serving in the army he went to New York City in 1946 to pursue a career as an actor and singer. For a while he toured with the Bredon-Savoy Light Opera Company performing operettas. Later Besoyan studied at the American Theatre Wing's school and became a musical coach at Stella Adler's Theatre School. He turned to writing and composing in the 1950s and, using his experience with light opera, wrote the book, music and lyrics for *Little Mary Sunshine* (1959), one of the most popular off-Broadway musicals of the era and an enduring favourite with schools, summer theatres and amateur groups. *Little Mary Sunshine* was a delicious spoof of *Rose-Marie* and other favourites of American operetta and the intimate production ran a surprising 1143 performances.

Besoyan accurately captured the old style, playfully echoing the music of Romberg and Friml while satirizing the innocence of that era. Four years later Besoyan penned a similar parody, *The Student Gypsy, or the Prince of Liederkranz* (1963), based on *The Student Prince* and other European-set operettas, but the result was much less successful, opening in a Broadway theatre but running for only 16 performances. He fared little better with his off-Broadway *Babes in the Woods* (1964). This musical version of Shakespeare's *A Midsummer Night's Dream* ran for 45 performances. Besoyan's output raises conjecture about his ability to compose beyond the level of parody, but there is an evident talent for lively and creative songwriting in his existing works.

WORKS

*dates are those of the first New York performance*

Little Mary Sunshine, 18 Nov 1959 [incl. Look for a Sky of Blue, Colorado Love Call]
The Student Gypsy, or The Prince of Liederkranz, 30 Sept 1963
Babes in the Woods, 28 Dec 1964

THOMAS S. HISCHAK

**Besozzi** [Besuzzi, Bezocy, Bezozi, Bezozzi, Bezzossi, Bisuzzi, Bizzossi, Pessozi]. Italian family of musicians. Their activities are recorded from the 16th century, when Cerborio Besozzi was a *piffaro* at Bergamo (1538) and Giovanni Francesco Besozzo was a music printer at Milan, to the mid-19th. They were mostly oboists.

(1) **Alessandro Besozzi (i)** (*b* Milan, *fl* 1680–1700). Singer and opera composer. He wrote Act 1 of the opera *Antemio in Roma*, performed at Novara in 1695, and an aria for the pasticcio opera *Etna festivo* performed at Milan in 1696. His lost *Six Sonates à violon seule et basse qui peuvent se jouer sur la flüte* was published in Paris about 1700.

(2) **Cristoforo Besozzi** (*b* Milan, 1661; *d* Piacenza, 22 Oct 1725). Oboist and bassoonist, brother of (1) Alessandro Besozzi (i). He was established in Parma as an instrumentalist in 1701, where from 1 June 1711, he was an oboist in the Guardia Irlandese, a military band founded by Duke Antonio Farnese.

(3) **Giuseppe Besozzi** (*b* Milan, 1686; *d* Naples, 22 Dec 1760). Oboist, eldest son of (2) Cristoforo Besozzi. He moved to Parma with his father and played with the Guardia Irlandese from 1711 to 1728, before becoming a *virtuoso d'oboe* at the ducal court until 1733. From 1734 to 1738 he was at the court of Naples but was dismissed because he became blind. After that he devoted himself to teaching.

(4) **Alessandro Besozzi (ii)** (*b* Parma or Piacenza, 22 July 1702: *d* Turin, 26 July 1793). Oboist and composer, son of (2) Cristoforo Besozzi. He played in the Guardia Irlandese from 1714 to 1728, after which he served Duke Farnese as virtuoso d'oboe until 1731. For the rest of his life he served the King of Sardinia, Carlo Emanuele III, as *virtuoso d'oboe* in the court chapel at Turin. In 1735 he and his brother (5) Paolo Girolamo were favourably received in Paris at the Concert Spirituel, but they soon returned to Turin. Burney heard the brothers play duets at their home in Turin on 13 July 1770. In spite of their advanced years, Burney judged their performances to be remarkable. In 1776 Alessandro was named *primo virtuoso di camera, dire Hore generale della musica istrumentale e suonatore di Hautbois*.

Alessandro's known output includes several concertos, only one of which was printed during his lifetime, and hundreds of works for chamber groups. The style of the concertos is characteristic of the late Baroque. The harmonic language lacks the simple directness developed by Vivaldi and others. There is a predominance of a sequentially generated counterpoint, but the texture frequently features contrasting sections consisting only of solo and bass. The chamber music, much of which was printed, is often jointly attributed to Alessandro and his brother (5) Paolo Girolamo.

WORKS

Concerto, G, 5 insts (n.p., n.d.)
6 Sonatas, 2 vn, vc, op.1 (Paris, n.d.), with (5) Paolo Girolamo Besozzi [may be the same as Six Sonates en trio pour deux violons et violoncello (Paris, ?1750) in *GB-Lbl*]
12 Sonatas, 2 vn, vc, op.2 (Paris, *c*1740)
6 Sonatas, fl, vn (London, ?1747)
6 Solos, fl/vn, op.2 (London, ?1750)
6 Trios, 2 vn, bc, op.2 (Paris, n.d.)
8 Sonatas, 2 fl/vn, bc, op.3 (London, ?1750)
6 Sonatas, 2 vn, bc, op.3 (Paris, n.d.)
6 Solos, fl, ob/vn, bc (London, ?1759)
6 Sonatas, 2 vn, bc, op.4 (Paris, n.d.; London, ?1760)
6 Sonatas, 2 vn/fl, bc, op.5 (London, 1764)
6 Sonatas, 2 vn ob, vc, op.7 (Paris, n.d.)
6 Trios, 2 vn ob, vn, bc (Venice, n.d.)
6 Sonatas, vn/fl, bc (Paris, n.d.)
6 Duets, 2 fl/vn (London, n.d.)
Ob conc., F, *c*1760, *D-RH* (2 copies); ob conc., D, *c*1760, *RH* (2 copies, 1 inc.), *H-Bb*; ob conc., D, *c*1760, *D-Rtt*; ob conc., B♭, *c*1760, *Rtt*; ob conc., G, *c*1760, *Rtt*, rev. with new 3rd movt in *GB-Lbl*; fl conc., G, *S-L*; ob conc., G, *c*1770, *D-Rtt* [attrib. (8) Carlo Besozzi in *H-Bb*
?Marchia da Caccia, pf, *I-Vqs* [attrib. 'Sig:ri Bisuzzi']
*c*100 trio sonatas, *D-Bsb*, *KA*, *Mbs*; *I-U Dricardi*; *S-L*, *Skma*, *Uu*; *Us-BEm*, *SFsc* [some identified by op. so may duplicate printed works]
12 Sonatas, vn, b, Genoa

(5) **Paolo Girolamo Besozzi** (*b* Parma, 17 April 1704; *d* Turin, 28 May 1778). Bassoonist and oboist, son of (2) Cristoforo Besozzi. He was a member of the Duke of Parma's Guardia Irlandese from 1717 to 1727, and in 1728 he became *virtuoso d'oboe* to Duke Farnese. In 1731 he became a bassoonist at the court in Turin. In 1735 he went to Paris with his brother (4) Alessandro Besozzi (ii) and played at the Concert Spirituel. Paolo Girolamo and his brother (4) Alessandro Besozzi (ii) are often cited as joint authors of works; no works are known which are attributed to Paolo Girolamo only.

(6) **Antonio Besozzi** (*b* Parma, 1714; *d* Turin, 1781). Oboist and composer, son of (3) Giuseppe Besozzi. He was in the service of the Duke of Parma from 1727 to 1731, in the Guardia Irlandese, and in 1734 he performed at Naples. In 1738 he joined the royal chapel in Dresden, becoming first oboist in the following year. In December 1757 he played, probably with his son (8) Carlo Besozzi, at the Concert Spirituel in Paris. From 1758 to 1759 he was at the Stuttgart court under the direction of Jommelli. He returned to Dresden and was there until 1774. In 1775 he moved to Turin. He is known to have been an active composer but none of his compositions appear to have survived.

(7) **Gaetano Besozzi** (*b* Piacenza, 25 Feb/March 1725 or Parma, 1727; *d* London, 1798). Oboist, son of (3) Giuseppe Besozzi. He was at the Naples court from 1736 to 1765. He moved to Paris in that year, where he worked in the royal chapel and appeared frequently at the Concert Spirituel. It is probably this Besozzi that Burney heard and admired there on 14 June 1770. In 1793 Gaetano moved to London, where he assumed the post of royal chamber musician and played first oboe in the Salomon concert series. His son Girolamo (*b* Naples, 1745–58; *d* Paris, 1788) travelled with him to Paris in 1765 and was an acclaimed oboist at the Paris court from 1770. Girolamo also played at the Concert Spirituel and was perhaps a composer, although no works can be attributed to him with certainty. His own son Henri (*b* Paris, *c* 1775; *d* ?Versailles, ?after 1814) was a flautist at the Opéra-Comique.

(8) **Carlo Besozzi** (*b* Naples, 1738; *d* 22 March 1791). Oboist and composer, son of (6) Antonio Besozzi. His father Carlo was undoubtedly his teacher. He must have displayed phenomenal ability for in 1755 he became a regular member of the Dresden court orchestra, a position which he retained throughout his life. His tours of Europe with his father included visits to Paris (1757) and Stuttgart (1758–9). He was judged favourably by Burney and by Leopold Mozart, who heard him play in Salzburg in

1778. Schubert heard Carlo in Augsburg and referred to him as the monarch of oboists and a great, 'but somewhat unusual', theorist.

Even though none of Carlo's music was printed during his lifetime, 23 concertos, 26 sonatas and a divertimento have survived. The concertos were clearly written for Carlo to play himself, and while conceived to display his skill, they rarely indulge in virtuoso display *per se*. The final movements are more serious than was common at that time and often introduce *Sturm und Drang* characteristics. There is an emphasis on novelty, frequently of an unexpectedly chromatic nature. The works for wind ensemble are, with one exception, in major keys and each of the four movements is usually in the tonic key.

Carlo's son Francesco (*b* Dresden, 1766; *d* 23 March 1810/1816) succeeded him as oboist in the Dresden royal chapel in 1792. Francesco was one of the best-known oboists of his time but no compositions by him are known to have survived.

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Ob conc., C, *c*1770, *D-HR*, also *H-Bb* dated *c*1800 and *CZ-K* dated 1768–74; ob conc., C, *c*1800; *H-Bb*, also *CZ-K* dated 1768–74; 4 ob concs., C, 1768–74, *K*; ob conc., G, *c*1800, *H-Bb*, also *D-Rtt* dated *c*1770; 4 ob concs., G, 1768–74, *CZ-K*; ob conc., F, *c*1800, *H-Bb*, also *CZ-K* dated 1768–74; 2 ob concs., F, 1768–74, *CZ-K*; ob conc., B♭, 1800–25, *H-Bb*; 2 ob concs., B♭, 1768–74, *CZ-K*; ob conc., E♭, 1800–25, *H-Bb*, also *CZ-K* dated 1768–74; ob conc., g, *c*1800, *H-Bb*; 2 ob concs., D, 1768–74. *CZ-K*; conc., 2 ob, C, 1768–74, *K*, inc. [1 conc., C, ed. J. Adamus (Adliswil, 1994)]

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Sonata, 2 ob, *c*1760, *D-Bsb*; sonata, ob, bn, *c*1770, *HR*

Divertimento, 2 fl, vc, *c*1795, *H-KE*

(9) **Louis-Désiré Besozzi** (*b* Versailles, 13 April 1814; *d* Paris, 11 Nov 1879). Pianist and composer, son of Henri, great-grandson of (7) Gaetano Besozzi. From 1825 he studied at the Paris Conservatoire. In 1836 he won second prize in the contest of the Accademia di Belle Arti for his cantata *Velléda*. In the following year he won the Prix de Rome for his cantata *Marie Stuart et Rizzio*; Gounod was among the competitors. He was an important teacher and published numerous works, mostly now lost, for piano and organ, as well as vocal music. His surviving works include: *Esquisses*, 24 pieces for Piano (Paris, 1867); *Musique Chorale ... solfèges sans accompagnement* (Paris, 1868); 84 versets on *préludes* for organ or harmonium, op.101 (Paris, ?1880); and a manuscript (in Brussels) of a Benedictus from one of his masses.

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GUIDO SALVETTI/T. HERMAN KEAHEY

**Bessaraboff, Nicholas** [from 1945 Nicholas Bessaraboff Bodley] (*b* Voronezh, 12 Feb 1894; *d* New York, 10 Nov 1973). American musicologist of Russian birth. Actively interested in music from childhood, he was trained as a mechanical engineer in St Petersburg (1912–15). In 1915 he was sent to the USA to join a Russian Artillery Commission seeking to procure munitions. After the 1917 Revolution, Bessaraboff stayed in the USA, working as an engineer in Rochester, New York; it was there that he began the serious study of musical instruments. In 1927 he became a naturalized American citizen. Four years later he moved to Boston, where in 1935 he began a short catalogue that grew into a general compendium of western European instruments, arranged in the form of a systematic classification of instruments. *Ancient European Musical Instruments: an Organological Study of the Musical Instruments in the Leslie Lindsey Mason Collection at the Museum of Fine Arts, Boston* was published in 1941, after which time Bessaraboff devoted himself mainly to his engineering career and to the study of prime numbers. For further information, see D.D. Boyden: 'Nicholas Bessaraboff's *Ancient European Musical Instruments*', *Notes*, xxviii (1971–2), 21–7

DAVID D. BOYDEN

**Bessel, Vasily Vasil'yevich** (*b* St Petersburg, 13/25 April 1843; *d* Zürich, 16 Feb/1 March 1907). Russian music publisher. He received his music education at the St Petersburg Conservatory, where he studied the violin with Wieniawski and music theory with Nikolay Zaremba, and graduated in 1865 from I.A. Veykman's viola class. From 1866 to 1874 he played the viola in the ballet orchestra of the imperial theatres. In August 1869 he and his brother Ivan opened a music shop on the Nevskiy Prospekt and this swiftly expanded into a thriving publishing house. An important centre of Russian musical life, Bessel's firm published works by all the prominent Russian composers, notably Tchaikovsky, Dargomïzhsky, Anton Rubinstein and the members of The Five. Bessel was known also as a writer, and several of his articles appeared in the weekly journal *Muzïkal'nïy listok* ('The musical leaflet'), which he edited and published from September 1872 to May 1877. He also contributed to the *Neue allgemeine Musik-Zeitung*, and from 1878 until 1887 was the St Petersburg correspondent of the *Neue Musik-Zeitung* published in Leipzig. From September 1885 to December 1888 he published the weekly *Muzïkal'noye obozreniye* ('Music review'), and in 1901 his book on music publishing, *Notnoye delo*, appeared in St Petersburg. After his death the firm passed to his sons Vasily and Aleksandr, who in 1920 moved the business to Paris.

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GEOFFREY NORRIS/CAROLYN DUNLOP

**Besseler, Heinrich** (*b* Dortmund-Hörde, 2 April 1900; *d* Leipzig, 25 July 1969). German musicologist. He studied musicology with Gurlitt in Freiburg, with Adler and Fischer in Vienna and with Ludwig at Göttingen, along with philosophy (Heidegger) and German philology as secondary subjects. He obtained the doctorate under Gurlitt at Freiburg in 1923 with a dissertation on the German suite in the 17th century and completed his *Habilitation* there two years later with a work on the motet from Petrus de Cruce to Philippe de Vitry. In 1928 he was appointed reader in musicology at the University of Heidelberg. From 1935 to 1939 he oversaw all publications emanating from the Staatliches Institut für Deutsche Musikforschung. He became professor in musicology at the University of Jena in 1948 and in 1956 at the University of Leipzig, where he remained until 1965. Besseler edited the series Heidelberger Studien zur Musikwissenschaft (1932–9), Musikalische Gegenwartsfragen (1949–53), Jenaer Beiträge zur Musikforschung (1954–61) and Musikgeschichte in Bildern (with M. Schneider and W. Bachmann), and oversaw the publications of Corpus mensurabilis musicae. Many of his students, including Bukofzer, Gerson-Kiwi, Lowinsky, E.H. Meyer, Hewitt and Salmen, became active at universities in and outside Germany. Among the honours he received were his election to full membership in the Sächsische Akademie der Wissenschaften in Leipzig and an honorary doctorate from the University of Chicago.

Besseler won an international reputation with his monumental study of the history of Western music to 1600, *Die Musik des Mittelalters und der Renaissance* (1931). There followed numerous works on the music of the late Middle Ages, including *Bourdon und Fauxbourdon* (1950), which provoked discussion about the question of insular or continental origin of fauxbourdon. Almost simultaneously with this book he began his edition of the complete works of Du Fay. Shortly before his death he completed preparations for the publication of the Schedel Liederbuch (*c*1460), an important early source of German polyphonic song. In addition to his authoritative work in early music, Besseler gave much impetus throughout the 1950s to the study of Bach's work, preparing editions of instrumental works for the Neue Bach-Ausgabe and promoting the idea that Bach's instrumental music prepared the way for 'German Classicism'. Besseler also made significant contributions in examining the differences between vocal and instrumental style ('Singstil und Instrumentalstil in der europäischen Geschichte', 1953), to which he contributed the concepts of *Prosamelodik* and *Korrespondenzmelodik*. Throughout his career, Besseler paid close attention to the different functions of music throughout the ages, and his writings covered a broad chronological range. He also contributed valuable essays in aesthetics and organology and was one of the first to give serious consideration to the study of paintings as a means of understanding the nature of early instruments and performing practice, leading to his co-editorship of the broadly conceived Musikgeschichte in Bildern.

In addition to his scholarly accomplishments, Besseler played a pivotal role as organizer in German musicology. Active during his student days as a music critic and a leader in the German youth movement, Besseler had a keen sense of the workings of contemporary musical life and the role of musicology in it. Pursuing a career in a volatile economic and political climate, Besseler learnt how to use politics to benefit musicology and strengthen its relationship with the state and the public, a skill which served him well in dealing with the authorities of the Third Reich and the German Democratic Republic. Although politics rarely comes through in his scholarly writings, his activities clearly reveal his engagement, such as the speech he delivered in 1934 ('Musik und Nation') endorsing plans to forge a bond between music and the Nazi state and to isolate German music from unsavoury influences. Thereafter, Besseler played a central role in the Staatliches Institut für Deutsche Musikforschung, supervising its periodicals and the expansion and transformation of the Denkmäler deutscher Tonkunst into Das Erbe deutscher Musik. Besseler cultivated a deep trust with the Nazi education minister and assumed the role of protecting Germany's interests at international conferences. His strong political position actually allowed him to defy Nazi anti-Semitic policy and to promote two Jewish doctoral students, Lowinsky and E.H. Meyer. After the war, Besseler's organizational skills combined with his high scholarly profile launched him to the position of leading musicologist in East Germany. Despite his dismissal from Heidelberg University owing to his activities during the Third Reich, Besseler was sought after by East German authorities to restore Leipzig's musicological stature and oversee important collaborative ventures with Leipzig publishers that would rival musicological productivity in West Germany and the USA.

Many of Besseler's innovative approaches have long stood the test of time. His concepts of *Umgangsmusik* (communal music making) and *Darbietungsmusik* (presentational music making), later developed by Doris Stockmann and others, served as an important basis for the sociology of music. Also widely accepted in both historical and pedagogical inquiries were his theories on hearing, in which he coined the designations of active-synthetic and passive listening and treated hearing as a phenomenon that can be traced historically. Scholars further adopted his notions of the inner structural unity of Viennese Classicism, his theories on metre, and his formulation for analysing Bach's works by isolating 'character themes'. Many of his ideas have been traced to the influences of Heidegger (his concept of musical discourse as an expression of subjectivity, and the basis for his ideas related to *Gebrauchsmusik*), while others of his theories have only recently been called into question and challenged, such as his assumptions about the development of French music, interpretations of Ockeghem and their applications in performing practice, attributions to Du Fay and theories concerning *fauxbourdon*. Besseler was nevertheless recognized by generations of musicologists for his gift for lucid and pointed argument and his rigorous development of historical concepts. His organizational talent, effectiveness as a teacher, universality of his work, multi-faceted interests and excursions into understanding the functions of art allowed Besseler to make a name for himself as one of the most influential musicologists of the 20th century.

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PAMELA M. POTTER

**Besses (i Bonet), Antoni** (*b* Barcelona, 1945). Spanish pianist and composer. He studied at the Barcelona Conservatory with Joan Gibert Camins, Zamacois and Joan Massià. He was awarded a grant to further his studies in Paris with Sancan and Messiaen, and at the Antwerp Conservatory with Frederic Gevers. He was also awarded the 'María Barrientos' and special piano prizes by the Barcelona Conservatory, the first prize for orchestral conducting by the Antwerp Conservatory, first prizes in the Sabadell and French Institute competitions and the Silver Dragon at the International Competition in Tenerife.

As a pianist, he participated in the Santiago de Compostela, Siena and Waterloo festivals, and has performed in Brussels, Copenhagen, Geneva, London, Milan, Paris, Warsaw, Vienna and other places. His repertory ranges from the Baroque to contemporary composers. He has collaborated with the violinist Gonçal Comellas and with the cellists Marçal Cervera and Radu Adulescu. He has made recordings with important recording labels and his compositions have often been included in festival programmes (such as Cuenca, Royan and Barcelona), in concert cycles and in television and radio programmes.

WORKS
*(selective list)*

Ballets: Estels, pf; Joc de cadires I, pf
Orch: Divertimento, str; Ignot sonoris, perc, orch; Pf Conc.; Sym. no.1 'Terpsícore'

Vocal: Han tancat l'escola, spkr, inst ens; 3 lieder, 1v, pf; Música 17 (homenaje a Bartók), vv, tpt, perc, pf
Chbr: Dansa-impromptu, tpt, pf; 3 danses, vn, pf; El diàleg, vc, fl; 3 moviments, cl, pf; Muntanyes de Corbera (sardana), cobla band; 3 peces líriques, vn, gui; 2 sonates, vn, pf; Sonatina, fl, pf; Sonatina, vc, pf; Suite serial, 4 gui; Tarantella i fuga, tpt, pf; Trio a Mompou, pf trio
Pf: 2 danses, pf duet; 6 estudis; Himnari; 5 miniatures, 2 pf; 8 moments musicals; 2 nous preludis; 5 petits preludis; 4 preludis i danses; 2 preludis místics; Ritmes I–IV; Seguit
Other solo: Balada, vc; 6 peçes, db; 2 peces breus, vc; Tientos, org
El-ac: Joc de cadires II, pf, tape

F. TAVERNA-BECH

**Besson.** French and English firm of brass instrument manufacturers. It was founded by Gustave Auguste Besson (*b* Paris, 1820; *d* Paris, 1874), an apprentice to L.-J. Raoux's pupil Dujariez. It is unlikely that Besson founded his Paris firm at the age of 14 (as stated in the Besson catalogues) or in 1837 (as given by Arthur), but 1838 (Pierre) may be the correct date. The London branch of the firm was opened on the occasion of the Great Exhibition of 1851, first at the address of Pask, and from 1855 at that of Jullien. It was due to unsuccessful litigation against Adolphe Sax that Besson established a second London factory in 1858, leaving his wife in charge of the Paris plant. She is thought to have been Florentine Besson, who in 1864 was given a British patent for a multi-pitched cornet. Among Besson's notable inventions and improvements in brass instrument making were the straight bore (1854), going directly through the valves rather than in the more common zigzag pattern; the full bore, which in affecting the size of the holes in the pistons improved response (1855); and, most important, the 'prototype' system of mandrels, which assured exact duplication of instruments and marked the birth of modern instrument manufacture (1856).

On Besson's death the French firm passed to his widow and their daughters, Cécile and Marthe. Following the death of her mother a year later, Marthe, a woman described as 'astute', 'businesslike' and 'energetic' who had trained under her father, took over both the Paris and London firms. She married one Adolphe Fontaine in 1880, after which the firm took on the name 'Fontaine-Besson'. Presumably the French trade name 'F. Besson' was adopted at that time, while the British instruments bear the simple attribution 'Besson'. In the early 1890s Fontaine became ill and prone to fits of violence, leading Marthe to withdraw to London and sue for divorce. His provocative behaviour induced the French workers to strike in September and October 1894, but he stayed on and their salaries did not improve. The instruments invented by Marthe include: a cornet (1882) with two extra transposing rotary valves on the main tubing to eliminate the various loose mouthpipes previously in use; a trumpet in F♯ (1884) with various crooks down to C, three valves and a slide; the first piccolo G trumpet, in straight form and crooking down to F and E♭, for a performance by Teste of Bach's *Magnificat* in 1885; other high-pitched trumpets in F/E♭, E♭/D, C/B♭/A and B♭/A; a bass trumpet in C for the performance of works by Wagner: a C tuba with four valves, and a bass C tuba with five; the family of cornophones, with conical tubing and a large bore and played with a horn-type mouthpiece (1890); and a contrabass clarinet in B♭ (1890). The F. Besson large-bore B♭ trumpet, called the 'Meha' model, was the first modern B♭ trumpet, and provided the point of departure for Elden Benge and Vincent Bach.

G.A. Besson's granddaughter Mathilde Sabatier managed the F. Besson factory before World War II, moving it after the war to 16 Faubourg Saint Denis. On her death (before 1957) Couesnon took over the firm. It was in private hands from about 1973 and ceased to exist in 1994.

During World War II, the British factory made no instruments. It has been owned by Boosey & Hawkes since 1948. While the French factory was known for its orchestral brass instruments, the British output consists mainly of band instruments.

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EDWARD H. TARR

**Besson, (Michel-)Gabriel** (*b* c1689; *d* Versailles, 22 Aug 1765). French violinist, *musette* player, flautist and composer. He may have been related to the three Bessons of 17th-century Marseilles described as 'lieutenants du roi des violins', or to a family of musicians of the same name living in Lyons in the 17th and 18th centuries. In 1717 he was playing the violin in the king's Musique de la chambre, as a *symphoniste*, and he was in the orchestra of the royal chapel in 1722. In Paris in 1720 he published his ten *Sonates à violon seul et la basse continue*. The violin part does not go beyond the 3rd position, but Besson employed the entire technical range of the period, with arpeggios and double stops. In 1723 he acquired the reversion of François Duval's position with the 24 Violons du Roi, and he took up the duties of the post on Duval's death in 1728. At the same time he succeeded Pierre-Alexandre Pièche (1693–1728) as *musette* player and flautist, and he married Pièche's daughter Henriette-Claude in 1732. He was also a violinist in ensembles playing at the many court concerts. In 1746 he made over to his son the reversion of his posts, which by 1758 he himself no longer occupied (except for continuing to play in the orchestra of the royal chapel).

ELIZABETH KEITEL/BERNARD BARDET

**Bessón, Gabriel Díaz.** *See* DÍAZ BESSÓN, GABRIEL.

**Besson, Gabriel-Louis** (*b* Versailles, 10 April 1733; *d* Versailles, 24 Aug 1785). French violinist, flautist, *musette* player and composer, son of GABRIEL BESSON. He was given the reversion of his father's appointments as a member of the 24 Violons du Roi, *musette* player and flautist of the Chamber in 1746, and in 1758 he was in charge of those posts, which were abolished in 1761. He and his father also played the violin in the royal chapel and in court concerts. He taught the violin and harp to Louis XV's daughters Mmes Adélaïde, Sophie and Louise-Marie, and in 1764 he was appointed *huissier de la chambre* to Mme Victoire. He received substantial pensions in his retirement. Leopold Mozart mentioned him in the journal of his visit to Versailles (1763–4), and his name appears in a letter that Leopold wrote from Salzburg to his son while the latter was in Paris (1778). Besson dedicated two collections of *airs* from *opéras comiques* and plays to Mme Victoire, one entitled *Airs choisis, arrangés et variés pour le décacorde* op.1 (Ver-

sailles and Paris, *c*1784), the décacorde being a ten-string lute-guitar hybrid he had invented, and the other *Chansons et ariettes dont les accompagnements [sont] variés pour le décacorde* op.2 (Versailles and Paris, *c*1785).

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ELIZABETH KEITEL/BERNARD BARDET

**Best, Matthew** (*b* Farnborough, Kent, 6 Feb 1957). English bass-baritone and conductor. He studied at Cambridge and at the National Opera Studio in London, and in 1982 won the Decca-Ferrier Award. He joined the Covent Garden company in 1980, and he has also sung frequently with Opera North, Scottish Opera (notably as Amfortas in 2000), WNO and Nederlandse Opera. In 1995 he toured with John Eliot Gardiner, singing Pizarro in his production of Beethoven's *Leonore*, which was also recorded. In the same year he sang the High Priest in *Alceste* at Glyndebourne, and was praised for the dignity of his voice and his commanding presence. He is perhaps less favourably heard on recordings, which expose a certain roughness of production and where his more valued contribution has been as conductor of the Corydon Singers, founded by him in 1973. Particularly fine have been their Beethoven and Bruckner recordings; but their repertory is large and the standard of performance invariably high. Best has also worked with orchestras in Britain and Europe, being appointed principal conductor of the Hanover Band in 1998.

J.B. STEANE

**Best, W(illiam) T(homas)** (*b* Carlisle, 13 Aug 1826; *d* Liverpool, 10 May 1897). English organist. He abandoned a career as a civil engineer to take up music professionally some time after 1840, and held appointments at churches in Liverpool before becoming organist to the Liverpool Philharmonic Society in 1848. From 1852 to 1855 he resided in London and for short periods was organist at the Royal Panopticon of Science and Art (Leicester Square), the Lincoln's Inn Chapel and St Martin-in-the-Fields. In August 1855 he was elected to the post of organist at St George's Hall, Liverpool. During his long tenure of this office Best became nationally known for his solo performances, and despite heavy commitments undertook many engagements in other cities. In 1871 he opened the Willis organ at the Royal Albert Hall, and in 1873 gave the inaugural recital on a Cavaillé-Coll instrument in the Albert Hall, Sheffield. During 1872 he resumed his connection with the Liverpool Philharmonic Society, also officiating at local churches. His appearances at the great Handel Festivals in London were kept up from 1871 to 1891; when in Rome during 1882 he gave a recital at which Liszt and Sgambati were present, and in 1890 he opened the Sydney Town Hall organ. He was granted a civil list pension in 1880; but in 1894 ill-health forced him to resign from his post with Liverpool Corporation.

Best was one of the greatest organ virtuosos of the 19th century, his powerful improvisations and fine pedal technique being especially admired. He also holds a distinguished place among the new class of civic musicians brought into prominence by the installation of concert organs in large public buildings. Although an experienced church musician, his real genius lay in the interpretation of secular music: he exploited his opportunities at Liverpool in such a way as to make the organ serve as a substitute for a municipal orchestra. His carefully planned recital programmes included not only masterpieces from the standard organ repertory but also arrangements of piano solos, chamber music, oratorio choruses and orchestral works. His fondness for adaptations inevitably dismayed purists; yet despite his enormous popularity Best rarely played to the gallery. Few of his contemporaries could equal his skill in demonstrating the potentialities of the large-scale modern organ: some of his suggested improvements were adopted by organ builders.

Best's original compositions (anthems, keyboard works and some orchestral pieces) are unimportant; but his editions of Bach, Handel and Mendelssohn are highly professional, and he did useful work on the music of the Anglican liturgy. He also published instructional manuals, and reissued J.C.H. Rinck's *Practical Organ School* (1864). His various anthologies of organ solos are exhaustive in scope, and include transcriptions from the works of most major composers from Bach onwards. He did much to reveal to a large public the full extent of Bach's genius as a composer for the organ.

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E.D. MACKERNESS

**Besuzzi.** *See* BESOZZI family.

**Beta Israel, music of the.** *See* JEWISH MUSIC, §III, 9.

**Betanio** [Bethanio, Betani], **Fausto.** Italian printer and partner of MERULO, CLAUDIO.

**Betella, Paolo.** *See* BETTELLA, PAOLO.

**Béthizy, Jean Laurent de** (*b* Dijon, 1 Nov 1702; *d* Paris, 19 Oct 1781). French theorist and composer. His opera *L'enlèvement d'Europe* was produced at Versailles in 1739 and two of his motets were performed at the Concert Spirituel: *Laudate Dominum* in 1749, and *Domine, Dominus noster* in 1756 and 1757. His only compositions to survive, however, are two *cantailles*: *Le transport amoureux* and *Le volage fixé* (both Paris, n.d.). Although best-known for his *Exposition* (1754), Béthizy also clarified, expanded and revised some of Rameau's ideas and formulated several of his own. His concept of 'censée-toniques' and his use of barred figures for dominant chords were adopted by Rameau in his *Code de musique pratique* (1760). D'Alembert and Béthizy quarrelled over Rameau's theories in the *Journal oeconomique* following the publication of d'Alembert's *Elémens* in 1752. Nevertheless in the second edition (1762) d'Alembert recommended the *Exposition* as a practical supplement.

Franceschini has identified Béthizy with Eugène-Eléonore de Béthisy de Mézières (1709–1781), a lieutenant general and governor of Longwy. However, there is

evidence to suggest that they were different individuals, and the brochure *Effets de l'air* (1760), sometimes attributed to Béthizy, was written by Béthisy de Mézières.

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A. LOUISE H. EARHART

**Bethlehem Bach Festival.** Annual festival featuring the music of J.S. Bach, held at Lehigh University in Bethlehem, Pennsylvania. It is presented by the Bach Choir of Bethlehem, founded in 1882 by John Frederick Wolle, organist of the Central Moravian Church, as the Bethlehem Choral Union, and renamed in 1898. The origins of the festival are rooted in the religious traditions of the Moravians, who settled in the area in the 18th century. The festival was initiated on 27 March 1900 with the first American performance of Bach's B minor Mass, conducted by Wolle. Festivals were held in 1901, 1903 and 1905; after reorganization of the choir in 1911 they were resumed annually under Wolle (1912–33), whose successors include Ifor Jones (1938–69), Alfred Mann (1970–80), William Reese (1980–83) and Greg Funfgeld (from 1983). In addition to the festival in May, the choir presents the *St Matthew Passion* and *St John Passion* during Lent; it also performs in August at Bethlehem's Musikfest and at Christmas.

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SARA VELEZ, RITA H. MEAD/R

**Béthune, Conon de.** *See* CONON DE BÉTHUNE.

**Bethune (Green), Thomas** [Blind Tom] (*b* Columbus, GA, 25 May 1849; *d* Hoboken, NJ, 13 June 1908). Black American pianist and composer. He was blind from birth and was bought as a slave with his parents in 1850 by James N. Bethune, a journalist, lawyer and politician in Columbus. He demonstrated musical aptitude and exceptional retentive skills by his fourth year and was given musical instruction by Bethune's daughter Mary. He was exhibited throughout the state by his master in 1857, and then hired out to Perry Oliver, a planter of Savannah, who took him on an extensive concert tour throughout the slave-holding states; this included a command performance at Willard Hall in Washington DC, for visiting Japanese dignitaries. His programmes included works by Bach, Beethoven, Chopin, Liszt, Thalberg and other European masters, improvisations on operatic tunes and popular ballads, and several of his own published and unpublished compositions. He could perform difficult pieces after one hearing, sing and recite poetry or prose in several languages, duplicate lengthy orations, and imitate the sounds of nature, machinery and various musical instruments. On the outbreak of the Civil War he was returned to the Bethunes, who continued to exhibit him in the South to raise money for the Confederacy. After the Bethunes were successful in a guardianship trial in July 1865, Tom was taken abroad, with W.P. Howard of Atlanta as his musical tutor; he received testimonial letters from such musicians as Moscheles and Hallé. The Bethunes moved to Warrenton, Virginia, on their return, and Tom was shown throughout the USA and Canada; he studied with Joseph Poznanski in New York during the summers. In 1887 Bethune's son's widow gained legal control over Tom, and continued to exhibit him in major concert halls and as a vaudeville attraction. His final appearances were on the Keith Circuit, in 1904–5.

Tom wrote more than 100 piano works which are typical examples of 19th-century parlour pieces; they include *The Rainstorm* (1865), *The Battle of Manassas* (1866), *March Timpani* (1880), *Cyclone Galop* (1887), *Blind Tom's Mazurka* (1888), and *Grand March Resurrection* (1901). His vocal compositions reveal a familiarity with revival hymns.

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GENEVA H. SOUTHALL

**Betini, Matteo** [Matheus]. *See* MATHEUS DE BRIXIA.

**Betscher, Nikolaus** [Leonardus Wolfgangus] (*b* Berkheim, Upper Swabia, 31 Oct 1745; *d* Rot an der Rot, 12 Nov 1811). German composer. He was educated at the Premonstratensian abbey of Rot an der Rot and later became a monk there, taking the name Nikolaus; in 1769 he was ordained priest. He served as abbot from 1789 until the dissolution of the abbey in the secularization of 1803. As a composer he was decisively influenced by Michael Haydn. His works are in the early Viennese Classical style and show him to have been accomplished in the forms and techniques of church music of his day; they are marked by a consistent use of sonata form, melodic inventiveness and originality of texture and instrumentation. Betscher's music lay largely forgotten until interest in it was renewed in 1984.

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*most MSS in D-Tl*

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Other: Wider die Mode (12 social songs), unacc. choir; Sonata, hpd/pf; 24 pieces, various insts

ALEXANDER ŠUMSKI

**Betschwarzowski, Antonín František.** *See* BEČVAŘOVSKÝ, ANTONÍN FRANTIŠEK.

**Bettella** [Betella], **Paolo** (*fl* 1677). Italian composer. He was a pupil of Simone Vesi at Padua, where he became a chaplain at the cathedral. He published *Messa e salmi* op.1 (Venice, 1677), for one, three and four voices, with violins and continuo. There is also one piece by him in a manuscript at the University of Uppsala.

□

**Bettendorf, Emmy** (*b* Frankfurt, 16 July 1895; *d* Berlin, 20 Oct 1963). German soprano. She made her début in 1914 at Frankfurt in Conradin Kreutzer's *Nachtlager in Granada*. After two years with the company at Schwerin and an appearance in Vienna as Agathe in *Freischütz* she joined the Berlin Staatsoper, where her roles included Eva, Elsa and Desdemona; she also sang Ariadne and the Marschallin in performances conducted by Strauss. During the 1920s she undertook much concert work and appeared in opera with an impressive German company touring Spain and the Netherlands. Increasingly important in her career were broadcasts and recordings, through which she became one of the most popular singers of her time. She retired in 1934, but toured the eastern front singing to troops in wartime, and from 1947 to 1952 taught at the Städtisches Konservatorium, Berlin. Recordings reveal her exceptionally pure and mellow voice, the style sometimes lacking in vitality but well suited to the quieter and more relaxed parts of her extensive repertory.

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J.B. STEANE

**Bettlerleier** (Ger.: 'beggar's lyre'). *See* HURDY-GURDY.

**Betterton, Thomas** (*b* London, 1635; *d* London, 28 April 1710). English actor, manager and opera director. Generally regarded as the greatest English actor before Garrick, he played a key role in the invention of SEMI-OPERA. In 1668 he became co-manager of the Duke's Company, which was already featuring plays with musical interludes, many of them set by Matthew Locke. In 1671 the troupe moved into the new Dorset Garden Theatre, specially equipped with the machines necessary for opera. Betterton visited Paris to study stagecraft and may have seen the famed *comédies-ballets* of Lully and Molière. He then produced a series of musical extravaganzas, or semi-operas: adaptations of Shakespeare's *Macbeth* (1673, music by Locke) and *The Tempest* (1674, music by Locke, Humfrey and others), Thomas Shadwell's *Psyche* (1675, music by Locke) and Charles Davenant's *Circe* (1677, music by John Banister (i)). In addition to coordinating the production and devising the scenery, Betterton often acted the protagonists, roles that never required singing.

In late summer 1683 Charles II sent Betterton – now manager of the United Company, an amalgam of the former Duke's and King's companies – back to Paris to engage Lully and the Académie de Musique to produce a *tragédie lyrique* to celebrate the 25th anniversary of the Restoration. When this proved impossible John Dryden was commissioned to provide a libretto for setting by Luis Grabu. Originally this was to have been a semi-opera, *King Arthur*, with a sung prologue, but the latter was expanded into a full-length, all-sung opera, *Albion and Albanius*. After this failed, no new musical work was attempted until 1690, when Betterton turned Philip Massinger and John Fletcher's *The Prophetess* (or *Dioclesian*) into a semi-opera; with music by Henry Purcell this proved a great success. He was probably also responsible for the adaptation of *The Fairy Queen* (1692). In 1694 he was paid £50 to adapt and stage Sir Robert Howard and Dryden's *The Indian Queen*, but any further involvement in Purcell's last semi-opera was prevented by the Actors' Rebellion: in spring 1695 Betterton and a group of senior colleagues left the United Company and set up a makeshift theatre in Lincoln's Inn Fields. He continued to produce musical plays, even an occasional semi-opera, and in 1700 staged the first public production of Purcell's *Dido and Aeneas* woven into an adaptation of *Measure for Measure*.

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CURTIS PRICE/MARGARET LAURIE

**Bettinelli, Bruno** (*b* Milan, 4 June 1913). Italian composer. He graduated in piano at the Milan Conservatory in 1931, and in choral singing, conducting and composition, studying with G.C. Paribeni and Bossi, in 1937. In 1941 he won the Accademia di S Cecilia prize in Rome and in 1955 the Busoni prize in Trieste. He began to teach theory in 1938 and harmony in 1941 at the Milan Conservatory, and he was professor of composition there from 1957 to 1979. His students included Corghi, Abbado, Chailly, Gentilucci, Muti and Pollini. He has been a member of the Accademia di S Cecilia, Rome.

His earlier music (e.g. *2 invenzioni* and the symphonies nos.2 and 3) owes much of the discipline of its rhythmically clear contrapuntal lines to the neo-classical approach of Hindemith. After the subsequent harmonic and timbral experimentation of the *Sinfonia breve* and the Second Concerto for Orchestra, he abandoned tonality for atonal chromaticism (e.g. in *Musica*), and a reconsideration of Webernian principles, as in *Episodi*, *Varianti*, *Studio* and the symphonies nos.5–7. His exploration of avant-garde elements led him to the use of electronics, for example in *Count Down*; but works such as *Sono una creatura*, *Quadruplum* and *Contrasti* demonstrate the emphasis he has continued to place on constructive rigour and on communication with the listener.

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*(selective list)*

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VIRGILIO BERNARDONI

**Bettini, Giovanni** (*b* Prato; *fl* 1616–24). Italian organist and composer. He studied under Antonio Brunelli, possibly while the latter was serving at Prato in the early 1610s. Later, following Brunelli, he moved to Pisa, where he probably stayed for the rest of his life, for his only printed music appeared in volumes by composers connected with that city – Brunelli and Vincenzo Calestani. On 22 August 1618, doubtless on Brunelli's recommendation and after an audition by Marco da Gagliano and Jacopo Peri, he was appointed organist to the Knights of St Stephen 'nel sonare senza concerto come in concerto', a post he held until May 1624. He may also have had connections with the Tuscan court, for the first of the three agreeable songs (two solos and a trio) by him in Brunelli's *Scherzi, arie, canzonette, e madrigali* (RISM 1616[12]/*R*1986 in ISS, ii) is dedicated to Grand Duke Cosimo II and its text reads as though it may have been part of an entertainment staged at court. His setting of 'O primavera, gioventù dell'anno' in Calestani's *Madrigali et arie* (1617[12]) is less attractive: it may have been modelled on Domenico Visconti's setting published the previous year. There are also five competent secular duets and trios by him in *CZ-Pnm* Sign.II La 2 (formerly in the Lobkowitz library at Roudnice) and *I-Bc* Q 49, though three of the pieces attributed to him in the latter manuscript are anonymous in the former. The manuscript at Prague also includes a solo aria and a *lettera amorosa* by him.

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TIM CARTER

**Bettino, Geronimo** (*b* Verona; *d* ?Verona, before 1 Sept 1643). Italian composer. He is known only from two published volumes of music: *Concerti accademici* (Venice, 1643, inc.) and *Messa e salmi concertati* (Venice, 1647); both were issued posthumously by his pupil Carlo Calzareti [Calzaresi]. Of the 1643 volume of secular music only the quinto partbook survives; its list of contents includes a sectional canzonetta for two voices and other music for two, four and five voices, with continuo. The collection also includes four works by Dionisio Bellante. The 1647 volume, which is all for five voices, contains, in addition to the mass, seven vesper psalms, a *Magnificat* and a motet, *Jesum omnes agnoscite* (these are also extant in manuscript in *PL-WRu*).

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JOHN WHENHAM

**Betts, John** (*b* Stamford, Lincs., 1755; *d* London, March 1823). English violin maker and dealer. He learnt violin making as a pupil of RICHARD DUKE, for whom he worked for 17 years, and the first instruments bearing his label and brand are very similar to those of his master. At the end of 1782 he took over Maurice Whitaker's shop in the Royal Exchange, London, and was joined by his nephew 'Ned' who had also been apprenticed to Duke. He seems on the evidence of his labels to have dealt in music and instruments, including his own. By 1790 his instruments, particularly the cellos, had absorbed something of the influence of Stradivari, and were most cleanly made on a good individual outline. They are often branded at the top of the back at this period. At the beginning of the 19th century Betts was employing some of the best workmen in London, including at times the Panormos and Lockey Hill. Many inexpensive new instruments were made for the shop, as well as bows of all qualities. After Betts's death the business was continued by his nephew, Charles Vernon, and younger brother Arthur (1775–1846), and the new instruments were labelled 'Arthur Betts'. After the departure of Vernon and the death of Arthur Betts, the firm was carried by Arthur's sons, Arthur (ii) (1804–69) and John (ii) (1807–80) under the name of Arthur & John Betts. Some of the best English imitations of Stradivari bear this label, doubtless made by one of the FENDT family. By 1850 the style of the instruments was again an individual one, elegantly made but varnished a rather dark brown. The firm was discontinued in 1869. Accounts of other members of the Betts family working as violin makers exist, but these

cannot be confirmed, nor do any instruments by them survive.

Betts was one of the first to import Italian instruments and was certainly the leading dealer of his time in London. Justly or unjustly, his reputation as a dealer became somewhat tainted. The 'Betts' Stradivari of 1704, regarded as one of the finest in existence and now in the Library of Congress, Washington, DC, was purchased by John Betts for £1. An anecdote is also told in the *Musical World* of 15 August 1839, in which Viotti had the idea of exchanging a noble acquaintance's Stradivari for a copy to be made by Betts. Betts, understanding Viotti's motive for commissioning the copy, made not one but two, and retained the Stradivari himself.

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CHARLES BEARE

**Betz.** *See* BÄTZ.

**Betz, Franz** (*b* Mainz, 19 March 1835; *d* Berlin, 11 Aug 1900). German baritone. He studied in Karlsruhe and made his début at Hanover in 1856 as Heinrich in *Lohengrin*. In 1859 he sang Don Carlos in Verdi's *Ernani* at the Berlin Hofoper and was immediately engaged there, remaining until his retirement in 1897. He sang Valentin in the first Berlin performance of Gounod's *Faust* (given as *Margarethe*) in 1863. At the Munich Hofoper he sang Telramund in *Lohengrin* (1863) and Hans Sachs in the première of *Die Meistersinger* (1868), repeating the role in the first Berlin performance (1870). He was also Berlin's first Amonasro in *Aida* (1874) and King Mark in *Tristan und Isolde* (1876).

Having sung in Beethoven's Ninth Symphony at the ceremony for laying the foundation stone of the Festspielhaus (1872), Betz sang Wotan at Bayreuth in the first complete *Ring* cycle in August 1876. He took part in a gala performance of Spontini's *Olympie* in Berlin (1879) and visited London in 1882 to sing at the Crystal Palace and at a concert conducted by Richter. Returning to Bayreuth in 1889, he alternated as Kurwenal and King Mark in *Tristan*, and also sang Hans Sachs. He made guest appearances in Vienna and other cities in Austria and Germany. His vast repertory included the Dutchman, Wolfram in *Tannhäuser*, Pizarro in *Fidelio*, Don Giovanni and Falstaff, which he sang at the first Berlin performance in German of Verdi's opera (1894), but his favourite role was Hans Sachs, which he sang over 100 times in Berlin alone; it perfectly displayed the strength, evenness and warmth of his generous voice, and the humanity of his dramatic style.

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ELIZABETH FORBES

**Betzwarzofsky, Antonín František.** *See* BEČVAŘOVSKÝ, ANTONÍN FRANTIŠEK.

**Beurhaus, Friedrich** (*b* Immecke, nr Meinerzhagen, 1536; *d* Dortmund, 6 Aug 1609). German theorist, teacher and Kantor. He was educated first in Münster and Dortmund, and later at Cologne University where he received the MA in 1560. After serving as teacher, Kantor and administrator for several years in various schools, mainly in Dortmund, he took up a post in 1567 as Kantor at the famous Reinoldi School there; he became Rektor in 1582 in succession to his former teacher and long-standing friend and colleague, Johann Lambach. His work in this post was widely acclaimed and in 1587 he was made *Comes Palatinus* by Emperor Rudolf II.

He is important for his treatise *Erotematum musicae*, originally published in 1573 under the title *Musicae erotematum*, and subsequently reprinted three times. The treatise, of the *musica practica* type, presents the fundamentals of music in question and answer form. For his formulations Beurhaus borrowed considerably, as was customary in a treatise of this kind, from other German theorists of the time, notably Agricola, Faber (both Gregor and Heinrich), Figulus, Galliculus, Ornithoparchus, Wilflingseder and Zanger.

The *Erotematum musicae* is notable for its adaptation of the teaching principles of Petrus Ramus (1515–72), which found considerable acceptance in Germany at the time. Instead of following the customary organization of a *musica practica* treatise, according to which first the elements of plainsong and then the elements of polyphony would have been treated, Beurhaus first discussed the basic elements of music ('de sonorum ratione') and then showed how they work in combination and association ('de sonorum harmonia'). Philosophical terminology is employed extensively. The treatise is also noteworthy for its presentation of counterpoint. A shorter version of the treatise, *Musicae rudimenta*, appeared in 1581.

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*only those relating to music*

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*Musicae rudimenta e pleniore eius descriptione, itemque exempla quaedam facilia ad puerilem exercitationem e bonis auctoribus collecta* (Dortmund, 1581/R1960 in Beiträge zur rheinischen Musikgeschichte, xxxviii)

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F.E. KIRBY

**Beuron.** Benedictine abbey near Sigmaringen, in the province of Baden-Württemberg, Germany. It was founded as a house of Augustinian canons about 1077 and was granted ecclesiastical sanction by Pope Urban II in 1097. The buildings date from the 17th and 18th centuries; the church was built between 1732 and 1738. In 1802, when church property was secularized, the house went into the Hohenzollern-Sigmaringen family's possession, and the buildings were later presented by the Dowager Princess Katharina von Hohenzollern (1819–93) to two Benedictine monks, Maurus and Placidus Wolter. Beuron thus became a Benedictine monastery (1863) and in 1868 it was made an abbey. It became the parent monastery of a Benedictine congrega-

tion, with daughter houses in Belgium, Great Britain, Bohemia, Styria, Germany and Brazil. Although it was closed from 1875 to 1887 (because of Prussian *Kulturkampf* legislation) it became a leading centre of the 19th- and 20th-century liturgical movement, distinguished for its cultivation of the Roman liturgy, the monastic Offices and Gregorian chant, according to the regulations formulated at Solesmes by Guéranger and Pothier. The most prominent Kantors after 1863 were Benedikt Sauter, Ambrosius Kienle, Dominicus Johner and Maurus Pfaff, while renowned composers of sacred music included Corbinian Gindele, Dominicus Johner and Gregor Molitor. In 1907 Molitor founded the Kirchenmusikschule St Gregoriushaus in Beuron.

The new library, containing about 300,000 volumes, was built in 1925; the monks study arts and sciences and devote themselves to pastoral care. The monastery's most important project has been an edition of the *Vetus Latina*.

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MAURUS PFAFF/MANFRED SCHULER

**Beveringen** [Bevernage], **Andreas** [André, Andries]. *See* PEVERNAGE, ANDREAS.

**Bevignani, Enrico** (*b* Naples, 29 Sept 1841; *d* Naples, 29 Aug 1903). Italian conductor and composer. He studied in Naples, where his melodrama *Caterina Blum* (3 acts, libretto by D. Bolognese; in *I-Nc*) was produced with great success at S Carlo on 3 September 1863. The next year he was engaged by Mapleson for Her Majesty's Theatre, London, remaining there until he moved with Mapleson to Covent Garden in 1869. He stayed at Covent Garden with Gye from 1871 until the end of Gye's management in 1877; he returned later, leaving finally in 1896. Bevignani conducted the first London performances of *Aida* (1876), *La Gioconda* (1883) and *Pagliacci* (1893). He was 'the most admirable of orchestral "accompanists"', according to Sir Dan Godfrey. He conducted several seasons of Italian opera in St Petersburg and Moscow (where he was decorated) and in New York (1893–5 and 1900). Tchaikovsky greatly admired him, and he conducted the first Bol'shoy performance of *Yevgeny Onegin* (1881). Shaw, however, considered his tempos to be too fast, and added: 'There are few persons whom I have less desire to see alive again than Costa; but there are moments when Bevignani makes me miss him.' 'Signor Bevignani's orchestra has . . . no force; but it is polite and delicate.' Bevignani's compositions are full of unexpected harmonic twists which immediately distinguish them from those of his Italian contemporaries. He also composed piano pieces and songs.

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NIGEL BURTON, KEITH HORNER

**Bevilacqua, Mario** (*b* Verona, 8 Oct 1536; *d* Verona, 1 Aug 1593). Italian patron of music. He was a member of the nobility. He graduated in law at Bologna in 1567, and on returning to Verona he entered the Accademia Filarmonica in 1568. He was an important member of the city government but his main interests lay in the arts and culture. In the Palazzo Bevilacqua, built by Sanmicheli in about 1535, he created a museum of Greco-Roman antiquities, a picture gallery, a library and the famous *ridotto*. Among the salaried musicians of the *ridotto* were Sebastiano Pigna, Paolo Masnelli, Ercole Pasquini and Domenico Lauro. Stefano Bernardi also probably served there as a boy chorister. Pietro Pontio's dialogue *Ragionamento di musica* (1588) is dedicated to Bevilacqua and is set in the *ridotto*, which the author described as a place where 'almost daily, many gentlemen gather and exercise themselves in virtuous things such as playing and singing and discussions of similar topics'. Many composers, including Lassus, Marenzio, Leoni, Orazio Vecchi, Claudio Merulo, Philippe de Monte, Girolamo della Casa, Massaino, Gabriele Martinengo, Filippo Nicoletti and Maddalena Casulana also dedicated their works to Bevilacqua. On 6 August 1593, just after his death, an inventory of his collection of musical instruments was drawn up. Although this has survived, the collection has not, which is particularly unfortunate since it contained a number of rare and unusual instruments including a claviorgan, six *bassanelli* and six *curtalte*.

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ENRICO PAGANUZZI

**Bevin, Elway** (*b c*1554; *d* Bristol, bur. 19 Oct 1638). Composer, theorist and organist of Welsh extraction. There seems to be no evidence for the alternative name 'Ap Evan'. He is said to have been a pupil of Tallis. He was admitted a vicar-choral at Wells Cathedral on 10 May 1579, but on 2 January 1580, together with another vicar-choral, he was suspended 'until they mend their ways' for not having communicated for four years. He signed a Wells charter in 1584. At Michaelmas 1585 the dean and chapter of Bristol paid him six months' salary, for he had become Master of the Choristers there at Lady

Day; by 1589 he was described as organist. Between 1590 and 1603 the baptisms of six of his children were recorded in the parish registers of St Augustine-the-Less, Bristol. The date and place of his marriage are unknown but in 1611 he and his wife, Alice, were witnesses to the will of Nathaniell Pownell, registrar to the Bishop of Bristol.

On 3 June 1605 Bevin was sworn as Gentleman Extraordinary of the Chapel Royal. Possibly this came about through the influence of Godfrey Goodman, subsequently Bishop of Gloucester, to whom he dedicated his *Briefe and Short Instruction in the Art of Musicke* (1631). Goodman was the only Anglican bishop to enter the Church of Rome. Although many years his junior, Bevin claimed that he was 'bound by many favours' to Goodman and it seems likely that they were both lifelong recusants.

It has been claimed that Bevin's most notable pupil was William Child. Child was, however, actually apprenticed to Thomas Prince, a petty canon in the cathedral choir. On 14 February 1637/8 the dean and chapter 'capitularly ordered and decreed that Elway Bevin be expelled and dismissed from his office of organist and master of the choristers'. No reason was given but it is significant that when he died 20 months later he was buried, not in the cathedral, but in his parish church of St Augustine-the-Less.

Bevin's reputation rests on two achievements. His complete 'Short' Dorian service in four and five parts, consisting of *Venite*, *Te Deum*, *Benedictus*, Kyrie, Creed, *Magnificat* and *Nunc dimittis*, was included in Barnard's *First Book of Selected Church Musick* (1641/*R*) and subsequently by Tudway and Boyce in their collections. It is a creditable example of the period. Bevin had a considerable reputation as a composer of canons and his *Briefe and Short Instruction in the Art of Musicke* contains many ingenious examples. The preface promises instruction to the uninitiated, but little tuition is given; the author contented himself with explaining the difficulties. Christopher Simpson and Purcell both praised the work. In his dedication to Bishop Goodman, Bevin implied that his 'tyred brain' could no longer cope with the difficulties of polyphony. He promised the possibility of a larger book, but this did not materialize. (G. Hooper: *Elway Bevin*, Bristol, 1971)

WORKS

SACRED

The Dorian or Short service (Ve, TeD, Bs, Ky, Cr, Mag, Nunc), 4/4vv, *GB-Y*

'Great' Evening Service, 'Mr. Bevin's Gimill', inc. (Mag, Nunc), 4/4vv, *Och*

Evening Service, inc. (org only), *Och*

5 full anthems, 3, 4vv, *Cfm*, *Lbl*, *Lcm*, *Ob*

My God, my God look upon me, inc., *Cfm*, sometimes attrib. Bevin, is by Blow

SECULAR

2 songs, *Lbl*; canon, *Y*

INSTRUMENTAL

Keyboard pieces, *Lbl*

Browning, a 3, *Lbl*, *Och*, ed. in MB, ix (1955, rev. 2/1962)

Canon marked 'Remember' (20 parts in 1), *Lbl*

In Nomines, a 5, 2 in *Ob*

Over 300 short canons 'written and composed by Elway Bevin', *Lbl*

GRAHAM HOOPER

**Bevington.** English firm of organ builders. It was founded about 1794 by Henry Bevington, who had worked as a journeyman for Robert Gray (*see* GRAY & DAVISON before establishing his own business in Greek Street, Soho, London. Bevington took over John Snetzler's old premises in Rose Yard (used by Ohrmann & Nutt after Snetzler's time) a few years later. He was succeeded by his four sons, Henry (*b* 1813), Alfred (*b* 1817), Martin (*b* ?1821) and Charles (*b* 1823), and the business later descended to a grandson, Lewis H. Bevington (*c*1859–1938). It was acquired by Hill, Norman & Beard in 1950.

The firm's early success was in the manufacture of barrel organs and small church instruments. They later became more ambitious, building a 30-stop organ for St Mary's Catholic Chapel, Moorfields, London (*c*1830), with duplication of the open and stopped diapasons, principal and trumpet on the Great and inclusion of a double in the Swell Organ. A number of other large instruments followed including a 41-stop concert organ for the Mechanics' Hall, Nottingham (1849), designed by H.J. Gauntlett and incorporating a 32′ on the short-compass Swell, and organs for Cashel Cathedral (1846), St Martin-in-the-Fields, London (1854), and the Foundling Hospital, London (1855).

The firm built many organs for Ireland and the colonies. Their *métier* remained the smaller church organ (increasingly using pneumatic action) with characteristic stops such as the Bell-diapason, Clarionet & Bassoon, Höhl Flute and Bell Gamba. The organ in St Paul's, Covent Garden, London (1862) is one of the few larger instruments to survive.

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NICHOLAS THISTLETHWAITE

**Bewegt** (Ger.: 'agitated', 'moved'; past participle of *bewegen*, 'to move'). A tempo mark sometimes used in the same sense as the Italian AGITATO but also having further shades of meaning. For although *etwas bewegt* means 'somewhat agitated', Wagner gave the extremely steady Bridal Chorus in *Lohengrin* the tempo mark *mässig bewegt*, meaning simply 'at a moderate speed', and the exaggeratedly formal opening to *Die Meistersinger* the mark *sehr mässig bewegt*. In many cases *mässig bewegt* was used as the German equivalent of *allegro moderato*.

*See also* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

**Bewerunge, Heinrich** [Henry] (*b* Letmathe, Westphalia, 7 Dec 1862; *d* Maynooth, 2 Dec 1923). German church music scholar, active in Ireland. He studied at Würzburg University (1881–5) and the Bayerisches Staatskonservatorium der Musik and was ordained priest in 1885; he then took a diploma at the Kirchenmusikschule in Regensburg. After one year as Kantor at Cologne Cathedral, he was appointed to a newly created chair in chant and organ at St Patrick's College, Maynooth, in 1888. During this period (1891–3) he was also editor of *Lyra ecclesiastica*, the journal of the Irish Society of St Cecilia, whose aims he propagated. In 1914 he became the first professor of music at University College, Dublin;

however, that same year war broke out while he was on holiday in Cologne and he was barred from re-entering Ireland. The post was declared vacant due to his alleged failure of duty and passed on to C.H. Kitson in 1916. He finally managed to return to Maynooth in 1920, but the war had undermined his health and he died shortly thereafter.

Bewerunge contributed significantly to the study of church music in Ireland. His translations of Riemann (*Catechism of Musical Aesthetics*, London, 1895; *Harmony Simplified*, London, 1896) were among the first published in English and his articles on the theory of metre in plainchant along with his commentary on the Editio Vaticana helped establish his renown as a scholar. He brought international standards of plainchant and polyphonic singing to St Patrick's College, partly by means of his many arrangements of Lassus and Palestrina, and his trenchant journalism fostered an awareness of Continental art music and performance standards within Ireland.

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HARRY WHITE

**Bexfield, William Richard** (*b* Norwich, 27 April 1824; *d* London, 29 Oct 1853). English composer. He became a chorister at Norwich Cathedral, where Zechariah Buck, the organist, was so impressed by his talents (as shown for example by an anthem in eight parts, composed at the age of 11) that he took him as an articled pupil at the age of 14. He became a proficient organist, playing Bach's fugues at 17. In 1845 he was appointed organist of St Botolph's, Boston, and in 1848 organist of St Helen, Bishopsgate, London. He took the Oxford BMus in 1846 and the Cambridge MusD in 1849. He played some of his 'concert fugues' for organ at the Crystal Palace during the Great Exhibition of 1851, creating a considerable sensation, particularly with an improvisation which he called 'Representation of a Storm'.

Bexfield's oratorio, *Israel Restored*, was performed by the Norwich Choral Society in October 1851, and at the Norwich Musical Festival on 22 September 1852, with the composer conducting. It had been given great advance publicity, and attracted much attention in the musical world because it seemed to be placed in rivalry with Pierson's *Jerusalem*, which was performed for the first time the following day. Pierson's work, undoubtedly the more original of the two, was the more popular both among Norwich audiences and with the national press. Bexfield's was conservative: it contained fugal choruses along Handelian lines and even a fully-fledged French overture. But it was by no means worthless, and was well received when revived by Barnby at the Royal Albert Hall in 1880.

Bexfield was undeniably a gifted composer, and at the time of his early death was regarded by some as giving promise of becoming 'another Purcell in church music'. His actual achievement, besides the oratorio, includes learned but rather heavy fugues, some attractive songs (for which he wrote the words as well as the music) and some church music.

WORKS
*all published in London*

8 Chorales, vv, org (1845)
6 Songs (1847)
[7] Church Anthems, 5–8vv, org (*c*1850)
Israel Restored (orat), 1851, vs (*c*1852)
A Set of 4 Concert Fugues, org (1860)
2 separate anthems; 2 glees and a trio, mentioned in Baptie

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NICHOLAS TEMPERLEY

**Beydts, Louis (Hector Antoine)** (*b* Bordeaux, 29 June 1895; *d* Caudéran, 19 Sept 1953). French composer. The son of a wine merchant, he initially intended to go into business; he also began a course of classical studies, but abandoned this after two years and turned to music. He worked with Fernand Vaubourgoin in his native city until 1924, and then moved to Paris, where his first works were performed, notably at the Colonne and Lamoureux concerts. In 1931 he obtained permission to write a musical setting of *La noce*, a comedy by Pierre Wolff and Henri Duvernois, which he made into the operetta *Moineau*. This work was hugely successful, and marked him out as a master of the genre. Sacha Guitry wrote the libretto of *La S.A.D.M.P.* and then of *Le voyage de Tchong-Li* for him. He also wrote many *mélodies* and much incidental music, as well as several scores for the cinema, especially for films by Sacha Guitry. In parallel to his career as a composer he was also a music critic, and in 1952 became director of the Opéra-Comique. The best of Beydts's work is in his operettas and comic operas. Less influenced by jazz and dance rhythms than his contemporaries Yvain and Christiné, he is in the tradition of Messager and Hahn. The quality of his orchestration, the elegance of his style and the smiling irony of his scores make one regret that they have fallen out of the repertory.

WORKS
(*selective list*)

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de Musset), Paris, 1939; A l'aimable Sabine (comédie musicale, 2, L. Marchand), Paris, 1947

OTHER WORKS

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Other vocal: Lune sur la mer (G. d'Houville), S, A, pf (1936); Paris dans la Brume (d'Houville), S, A, pf (1936); Jeanne d'Arc: Donremy (M. Fombeure) (orat), 1942 [collab. G. Dandelot, Loucheur, Aubin, Chailley, Capdevielle and Jolivet]

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JACQUES TCHAMKERTEN

**Beyer, Andreas.** *See* BAYER, ANDREAS.

**Beyer, Ferdinand** (*b* Querfurt, 25 July 1803; *d* Mainz, 14 May 1863). German composer and pianist. He was well known as a composer of light music, and especially for his piano arrangements of popular orchestral works. He is best known for his piano method *Vorschule im Klavierspiel* op.101 (*c*1851), which has been reprinted by many publishers (including Henle, Peters, Schirmer and Universal). This widely used method gained particular renown in Japan, after the American music educator L.W. Mason imported Carl Prüfer's edition in 1880, and also in Korea. The 106 pieces are harmonically unadventurous, but serve their didactic purpose.

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ISAAC NAGAO

**Beyer, Frank Michael** (*b* Berlin, 8 March 1928). German composer and organist. He studied the organ with Joseph Ahrens at the Berlin Church Music School (1946–9) and composition with Ernst Pepping at the Berlin Hochschule für Musik (1951–4). From 1950 to 1963 he was active as an organist; he served as lecturer in organ, improvisation and theory at the Berlin Church Music School (1953–62) and from 1960 at the Hochschule, where he was appointed professor of composition in 1968 and founded the Institute for New Music in 1990. He has also organized the Musica Sacra Nova concerts series, Berlin and co-directed the Berlin Bach-Tage. His numerous honours include membership in the Berlin and Munich academies.

Beyer's early compositions are practical liturgical works. After 1956, however, he wrote more ambitious music influenced by Webern. An individual style characterized by lightness and lucidity emerged in the 1960s. For him, the most important element in a work is the tension resulting from intervallic development. A number of compositions refer to Renaissance and Baroque music; the *Streicherfantasien* (1977–9), for example, reflect motifs by J.S. Bach. He has also completed arrangements of works by Josquin and Bach. (*KdG*, C. Stahl)

WORKS
(*selective list*)

Stage: Geburt des Tanzes (Ophische Szenen) (choreog. T. Schilling), orch, 1987; Das Fenster (ballet, after R. Magritte, choreog. L. Höfgen), Hanover, 1991 [based on Griechenland]

Inst: Ricercare I, orch, 1957; Versi, str orch, 1968; Rondo imaginaire, orch, 1972; Concertino a tre, tpt, trbn, db, 2 ob, 2 str qt, 1974; Diaphonie, orch, 1975; Streicherfantasien, str qnt/orch, 1977–9; Canti dei misteri, org, 1979; Griechenland, str orch, 1981; Notre-Dame-Music, orch, 1983–4; Trio, ob, va, hp, 1983–90; Str Qt no.3 'Missa', 1985; Mysteriensonate, va, orch, 1986; Ob Conc., 1986; Sym., cl, hn, bn, str, 1989; Canciones, cl, ens, 1991; Musik der Frühe, vn, orch, 1993; Klangtore, orch, 1997; Canto di Giorno, vc, orch, 1998–9; other chbr works, kbd music

Vocal: Biblische Szenen (Bible), 1v, insts, 1955; Maior Angelis (cant., Bible), S, female vv, 3 fl, a fl, org, db, 1970; Canticum Mose et Agni (Bible), chorus, 1976

Principal publishers: Bote & Bock

H. KUNZ

**Beyer, Johanna (Magdalena)** (*b* Leipzig, 11 July 1888; *d* New York, 9 Jan 1944). American composer of German birth. She moved to the USA *c*1924, where she studied with Dane Rudhyar, Charles Seeger, Henry Cowell and Ruth Crawford. She was a close associate of Cowell's, acting as his administrative assistant during his San Quentin years. Despite prolific composition between *c*1932 and 1940, she was largely ignored as a composer, even by the experimental music community in New York to which her music most appropriately belongs. Several of her works from the early 1930s, particularly those for the piano, show the influence of Crawford and Seeger in their use of dissonant counterpoint; the works for percussion are particularly innovative. Formalist tendencies are combined with a quirky sense of musical humour in the two string quartets. At the time of her death, Beyer's compositions had received few performances. The only work published in her lifetime, IV (1936), appears in Cowell's *New Music Edition*.

WORKS

Edition: *Selected Works*, ed. L. Polansky (Lebanon, NH, 1994–)

Orch: March, large ens, 1935; Cyrnab, chbr orch, 1937; Frag., chbr orch, 1937; Sym. Suite, 1937; Dance 'Status quo', 1938; Elation, band, 1938; Reverence, wind, 1938; Sym. Movt no.1, 1939; Sym., op.3, 1939; Sym., op.5, 1940; Sym. Movt no.2, 1941

Choral: The Robin in the Rain, 1935; The Federal Music Project, 1936; The Composers' Forum Laboratory, 1937; The Main-Deep, 1937; The People, Yes, 1937

Chbr: Perc Suite, 1933; Str Qt no.1, 1933–4; Suite, cl, bn, 1933; Ww Qnt, 1933; IV, perc ens, 1935; Movt, db, pf, 1936; Movt, 2 pf, 1936; Sonata, cl, pf, 1936; Str Qt no.2, 1936; Suite, b cl, pf, ?1936; Suite, ob, bn, 1937; Suite, vn, pf, 1937; Movt 'Dance', str qt, 1938; Movt, ww, 1938; Music of the Spheres 'Status quo', elec str ens, 1938; March, 30 perc, 1939; 3 Movts, perc ens, 1939; Perc, op.14, 1939; 6 Pieces, ob, pf, 1939; Waltz, perc ens, 1939; Trio, ww, *c*1940; Str Qt no.4, ?1943

Songs: Sky-Pieces (C. Sandberg), 1933; 3 Songs (Sandberg), S, perc, pf, 1933; Ballad of the Star-Eater (B. Wilkinson Overstreet), S, cl, 1934; 3 Songs (Beyer), S, cl, 1934; Have Faith! (Beyer), S, fl, 1936–7

Solo inst: Dissonant Counterpoint, pf, *c*1930; Suite no.1, cl, 1932; Gebrauchs-Musik, pf, 1934; Clusters (New York Waltzes), pf, 1936; Suite, pf, 1939

MSS in *US-NYp*

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LARRY POLANSKY (with JOHN KENNEDY)

**Beyer, Johann Baptist.** *See* PEYER, JOHANN BAPTIST.

**Beyer, Johann Samuel** (*b* Gotha, 1669; *d* Carlsbad, 9 May 1744). German composer. After working as a music teacher in the house of the Jena lawyer Wildvogel, he became Kantor and teacher in Weissenfels in 1694. On 28 August 1699 he was chosen from 12 applicants as Kantor and director of music in Freiberg, a post he held until his death (while taking a cure at Carlsbad). He was succeeded by J.S. Bach's pupil J.F. Doles, who after Beyer's death continued to perform the latter's five Passion settings. As Schilling wrote, Beyer was a 'diligent composer, a thorough teacher and an excellent musical writer, particularly of didactic works'. His *Musikalischer Vorrath* contains 97 hymns for feast days, catechism and special occasions; it is addressed to young people studying music and consists mainly of schematically treated figured chorale variations (in the cantus firmus, the bass or both) which, according to Frotscher, carry the south German principle of unity of figuration to its extreme. He also attempted to use 'melodies from the oldest hymn books in the cantus, according to their nature and origin'. Like Kuhnau, he believed that the keyboard could not be surpassed for variety and sensitivity. The preface to the collection contains interesting remarks on the style of chorale composition at the beginning of the 18th century.

Beyer's other main didactic work was a kind of singing textbook, *Primae lineae musicae vocalis*, in which simple singing instruction is given, in dialogue form, with a supplement of examples including canons, fugues, bicinia and arias, and a list of foreign musical terms. His vocal and instrumental works are otherwise hardly more than competent 'utility art'. Besides numerous cantatas, funeral hymns, and partitas, the collection *Geistliche musicalische Seelen-Freude*, 'consisting of 72 concert arias with two vocal and five different instrumental parts, for use on every Sunday and feast-day', should be mentioned; these compositions, like several unpublished cantatas by Beyer, use texts by Erdmann Neumeister.

WORKS

Primae lineae musicae vocalis, das ist, kurtze ... Anweisung in Frag und Antwort, wie die Jugend ... ein musicalisches Vocal-Stück wohl und richtig singen zu lernen, mit ... canonibus, Fugen, soliciniis, biciniis, Arien und einem Appendice, worinnen allerhand ... termini musici zu finden (Freiburg, 1703/*R*, abridged 2/1730)

Musicalischer Vorrath, neu-variirter Fest-Choral-Gesänge, auf dem Clavier, im canto und basso (Freiburg, 1716–19, 2/1720)

Geistlich-musicalische Seelen-Freude, in 72 Concert-Arien, 2vv, 5 insts, bc, auf alle Sonn- und Fest-Tage zu gebrauchen (Freiberg, 1724)

Numerous cants. (*D-Dlb, FBa, MÜG, Rtt*); 2 ed. R. Fricke, Meisterwerke alter Kapellmeister aus Sachsen und Thüringen, i, nos.5 and 9; 1 ed. R. Fricke (Kassel, 1929)

5 partitas, fl, vn, bc; 1 (in C) ed. I. Gronefeld (Leipzig, 1959)

2 funeral songs

5 passion settings, only printed librettos extant (*FBa*)

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*FrotscherG; GerberL; GerberNL; SchillingE*

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E. Müller: *Musikgeschichte von Freiberg* (Freiberg, 1939)

P. Wollny: 'Anmerkungen zum Kantatenrepertoire der Mügelner Kantorei im 18. Jahrhundert', *Musik zwischen Leipzig und Dresden: zur Geschichte der Kantoreigesellschaft Mügeln 1571–1996*, ed. M. Heinemann and P. Wollny (Oschersleben, 1996), 131–40

DIETER HÄRTWIG/PETER WOLLNY

**Beyle, Henri.** *See* STENDHAL.

**Bèze, Théodore de** (*b* Vézelay, 24 June 1519; *d* Geneva, 13 Oct 1605). French poet, humanist and writer. He was one of the leaders of the Calvinist Reformation, and went to Geneva from Paris on 24 October 1548 after the publication in that year of a collection of his verse entitled *Poemata juvenilia*. He was professor of Greek in Lausanne (1549–59) and became Rector of the Geneva Academy in 1559. He succeeded Calvin as head of the Church in Geneva in 1564.

Clément Marot had collaborated with Calvin on the production of a French metrical psalter (beginning in 1542) and at his death (1544) Calvin asked Bèze to complete the work. 34 of his psalm translations appeared in print in 1551, and these, along with 49 paraphrases by Marot, formed the text of Loys Bourgeois' *Pseaumes octante-trois de David* (Geneva, 1551/*R*). By 1554 Bèze had added another six translations, which were added to the Genevan editions in the following years. In 1562 the translation of the Psalms was completed, and the monophonic Psalter was printed simultaneously in Geneva, Lyons and Paris. It has been suggested that Bèze's musical collaborator for the final segment of the Psalter may have been Pierre Davantes.

A tragedy by Bèze, *Abraham sacrifiant*, contains directions for the musical performance of certain verses, but no music has survived.

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PAUL-ANDRÉ GAILLARD/RICHARD FREEDMAN

**Bezekirsky, Vasily Vasil'yevich** (*b* Moscow, 26 Jan 1835; *d* Moscow, 8 Nov 1919). Russian violinist and composer. The son of an instrument maker, he began learning the violin at the age of 12, and in 1850 joined the Bol'shoy Theatre Orchestra. After two years in Brussels (1858–60) studying violin with Hubert Léonard and composition with Berthold Damcke, he returned to Moscow as a solo violinist in the Bol'shoy orchestra (1861–8 and 1871–91). In 1868 he performed his own violin concerto at the Leipzig Gewandhaus and toured in western Europe. He began to give violin classes in Moscow in 1871, and from 1882 to 1902 was a professor at the Moscow Philharmonic Academy. In 1903 he moved to St Petersburg, where he taught in Yevgeny Rapgof's music school. A brilliant virtuoso, he was also an excellent performer on the viola d'amore and a distinguished teacher, his best pupils being Karol Gregorowicz and Aleksey Yan'shinov. Bezekirsky composed numerous pieces for violin and several orchestral works, including a suite, a concert overture and a symphonic picture. He made an arrangement for violin and piano of Tchaikovsky's Valse-scherzo

op.34 and in 1913 published an edition of Bach's solo violin sonatas and partitas.

Bezekirsky's son Vasily Vasil'yevich (*b* Moscow, 15 Jan 1880; *d* East Windham, NY, 8 Nov 1960) was also a violinist. Taught by his father, he began his career as a child prodigy and in 1914 moved to the USA, where he was active as a soloist, orchestral player and teacher.

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I.M. YAMPOL'SKY/R

**Bezić, Jerko** (*b* Kranj, Slovenia, 10 June 1929). Croatian ethnomusicologist. He studied musicology with Dragotin Cvetko at the Academy of Music in Ljubljana (BA 1956). In 1970 he completed the doctorate at the University of Ljubljana with a dissertation on Glagolitic chant in the Zadar area. After working in Zadar as an assistant at the Institute of the Yugoslav Academy of Sciences and Arts (1958–64), he worked, first as assistant, and from 1979 as scientific counsellor, at the Institute of Ethnology and Folklore Research in Zagreb. He taught ethnomusicology at the University of Zagreb (1966–93). In 1980 he became a collaborating member of the Yugoslav (later Croatian) Academy of Sciences and Arts, and a full member in 1991. His research has focussed on rural and urban folk music in Croatia, music-making of Croats outside Croatia, religious and church folk music, rhythm, and the classification of folk music. He has edited folksong collections and ethnomusicological publications, and has been a member of the editorial boards of *Demos* (1969–84), *Narodna umjetnost* (1973–94), *Arti musices* (1980–), *International Review of the Aesthetics and Sociology of Music* (1989–) and *Bašćinski glasi* (1997–).

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GROZDANA MAROŠEVIĆ

**Bezifferter Bass** (Ger.). *See* FIGURED BASS.

**Beznosiuk, Lisa (Maria)** (*b* Sheffield, 20 Aug 1956). English flautist. She studied at the GSM in London under Kathryn Lukas and, for baroque flute, Stephen Preston. Her playing, distinguished by exceptional warmth and sensitivity, was soon much in demand among the burgeoning period-instrument orchestras, notably the English Baroque Soloists, the English Concert and the Academy of Ancient Music. She was a founder member of the Orchestra of the Age of Enlightenment, and in 1992 became principal flute of the London Classical Players. She has recorded many Baroque concertos with these orchestras since her solo début in London's Barbican Concert Hall in 1983. Beznosiuk has frequently performed in partnership with musicians including Stephen Preston, lutenist Nigel North, harpsichordist Maggie Cole, and her husband, the cellist Richard Tunnicliffe.

GEORGE PRATT

**Beznosiuk, Pavlo (Roman)** (*b* London, 4 July 1960). English violinist. He studied from 1978 to 1982 with David Takeno at the GSM, specializing in the Baroque

violin. He has worked with many leading period-instrument orchestras, and following his solo début at the Proms in 1993 has appeared increasingly as soloist and director. In 1992 he formed the Beethoven String Trio of London. Beznosiuk is noted particularly for his energetic and communicative performances, both on the concert platform and in his many recordings, which include music by Purcell, Vivaldi, Bach, Mozart and Schubert. He is also remarkably versatile. He played the lira da braccio with the New London Consort in 1985, performs on the medieval fiddle and rebec, and, as leader of the Parley of Instruments (1984–7), pioneered the modern use of Renaissance violins.

GEORGE PRATT

**Bezocy** [Bezozi, Bezozzi, Bezzossi]. *See* BESOZZI family.

**Bezuglova, Irina Fedotovna** (*b* Leningrad, 23 March 1952). Russian musicologist. She graduated in 1977 from the Leningrad Conservatory in theory and composition and completed her postgraduate studies at the Russian Institute for the History of the Arts in Leningrad in 1980. That same year she began working at the Russian National Library, Leningrad, in the department of manuscripts and rare books. In 1982 she defended her *Kandidat* dissertation on 17th-century sacred chant ('Opekalov chant'); in 1987 she was appointed head of the department of music editions and manuscripts of the National Library. Her chief interest lies in early Russian music and the traditions of Russian monastic chant.

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NATAL'YA SEMYONOVNA SERYOGINA

**B fa** [Befa]. (1) In the untransposed medieval HEXACHORD system with hexachords on G, C and F, the fourth degree of the hexachord on F, hence B♭. The letter-name of this note was written as a round or 'soft' B (for an illustration *see* SOLMIZATION, fig.2), and the note was therefore also known as 'B rotundum' or 'B mollis'. When the system was transposed (*see* MUSICA FICTA, §1(iv)), the term 'B fa' could designate the fourth degrees of other hexachords: E♭, A♭, F♮, C♮, or even other notes.

(2) In medieval treatises the term was also used for the round B (or 'fa') sign when used as a notational symbol; this symbol was the forerunner of the modern flat sign.

**Bhangra.** A music and dance genre of the Punjab. The term is also used for loosely related modern popular music styles based in South Asia and Great Britain. Traditional *bhangra* (bhāgṛā), associated in particular with the vernal Vaiśākhī festival, features vigorous male dancing accompanied by *ḍhol* (barrel drum) and occasional sung verses (*boliyā*). In India the term *bhangra* also came to denote syncretic popular Punjabi songs disseminated initially via films, but subsequently on cassettes, fusing traditional Punjabi modes, melodies, and rhythms with modern Western-influenced ones. In the mid-1980s *bhangra* emerged as a parallel popular music and dance phenomenon among South Asians, especially people of Punjabi descent, in Great Britain. Stylistically UK-based *bhangra* de-emphasizes lyrics and often reflects a greater degree of syncretization. It combines characteristically Punjabi elements with sampling techniques, drum machines and influences drawn from electronic dance music and, most prominently, Jamaican dance-hall reggae. By the early 1990s the innovative *bhangra*-informed music of Bally Sagoo and the more reggae-oriented Apache Indian (Steve Kapur) had extended its popularity to urban Indian audiences and, to a lesser extent, to aficionados of world music genres.

*See also* INDIA, §IX, 3(iii).

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PETER MANUEL

**Bharata.** A sage (*muni*) in ancient Indian legend. The *Nāṭyaśāstra*, a Sanskrit text on drama and its ingredient arts composed or compiled from earlier source probably in the early centuries CE, is ascribed to him. The work was the first comprehensive treatise on the ancient Indian drama, and as music and dance were an important element in the production of such works it contains detailed chapters on the theory and practice of these arts. Like all early Sanskrit technical treatises it was traditionally ascribed to a mythical or legendary sage. There is internal evidence to show that many other treatises had been composed previously and were used for this compilation. It is thus a composite work, but in the material it describes and in its method there is also some appearance of unity and consistency; some scholars have argued that there was a strong unitary guiding authorial or editorial hand

behind its composition. The *Bharata-Nāṭyaśāstra* in some form or other was cited constantly for its authority in dramaturgy, poetics, music and dance by authors from early medieval times on; it was the most influential source in the early discipline of *saṅgīta-śāstra*, and all subsequent theoreticians tended at least notionally to trace their intellectual tradition back to Bharata. However, the text as we now have it became available to modern scholarly scrutiny only over the last century. The American Sanskrit scholar Fitz-Edward Hall referred to manuscripts of the work in his 1865 edition of another Sanskrit treatise on dramaturgy. The history of the subsequent transmission of the text is related by Rocher (1981); there has not yet been sufficient clarity in the manuscript evidence for a fully critical edition and translation, and the different printed editions reflect the differences in coverage and chapter divisions between the regional manuscript recensions. Nevertheless a good idea of the scope of the *Nāṭyaśāstra* can be gained from the translations and summaries that have been published. Joanny Grosset, whose pioneering study of Indian music and its history was published in 1921 in Lavignac's *Encyclopédie*, based his earlier (1888) book on manuscript evidence, and in 1898 published a part of the Sanskrit text in Paris.

Musical references are scattered throughout the work in places where musical practice impinges on other topics in dramaturgy. Music is extensively and systematically treated in its own right in the last quarter of the work. This includes general theory of melody (pitch, intervals, scales and modes) and rhythm (basic concepts of time division, metrical organization, uses of metre in song compositions, tempo and punctuation), ornamentation and configuration of notes in melodic invention, formal structure of song compositions, variations of melodic style, instrumental classification and playing techniques, and qualitative criteria for assessing the characteristics of singers, players and teachers and disciples. There are many difficulties in the interpretation of this material, but English translations may be found in Ghosh (1961) and Rangacharya (1996). The musical topics are summarised in order, with comparative material from other early Indian texts, in Nijenhuis (1981).

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For further bibliography *see* INDIA, §III, 6

JONATHAN KATZ

**Bhatkhande, Vishnu Narayan** (*b* Bombay, 10 Aug 1860; *d* Bombay, 19 Sept 1936). Indian musicologist. He was educated as a lawyer and from about 1875 also studied music; from 1884 he was an active member of the Gayana Uttejak Mandali, a newly formed Bombay music society, where he learnt hundreds of traditional raga compositions. Concurrently he studied well-known Sanskrit works on music. In 1900 he collected between two and three hundred *khayals* from the son of a senior musician at the court of Jaipur (Rajasthan), subsequently persuading the father, Muhammad Ali Khan, to accept him as a disciple, thus legitimizing his musical standing by becoming associated with a recognized professional lineage (*gharana*). In south India (1904) he encountered the other flourishing canonical system of Indian art music – Carnatic music – and from a study of the 17th-century treatise *Caturdaṇḍi prakāśikā* evolved his system of classifying Hindustani ragas primarily according to ten *ṭhāṭ* (scale types). He did further research in central and east India (1907) and north India (1908–9) before retiring from legal practice (1910) to devote himself to musicology. He was an initiator of the first four All-India Music Conferences (Baroda, 1916; Delhi, 1918; Banaras, 1919; Lucknow, 1924); he also provided educational guidelines for state music schools in Baroda and Gwalior and for the Marris College of Hindustani Music in Lucknow (founded 1926). Becoming a disciple of the Nawab of Rampur (Rohilkand), he gained access to the rich repertory and traditions of his court and to its senior musicians, notably Wazir Khan (of the musical lineage of the Emperor Akbar's musician Tan Sen).

In his research Bhatkhande was concerned chiefly with the raga and never dealt with rhythm or instrumentation in isolation. His four-volume *Hindustānī saṅgīta-paddhati* (Bombay, 1910–32; Hindi trans., 1954–68; Eng. trans., 1990–) is an analysis of the ragas of the north Indian oral traditions, based on years of collection and notation of the performing practices and an exhaustive investigation of the theoretical literature. One of the most far-reaching and most resisted of his conclusions was that the earliest Sanskrit treatises (pre-15th century) are only marginally relevant to 20th-century Hindustani music theory, but he used numerous passages from later Sanskrit sources in discussing ragas. (Many treatises from the 15th century to the 18th were first published by Bhatkhande or at his instance.) The six-volume *Kramik pustak mālikā* (Bombay, 1913–37; Hindi trans. 1954–68; Eng. trans., 1990–) contains his conclusions (as opposed to his findings and arguments), hundreds of traditional compositions, and lengthy sets of model phrases for improvised *ālāp* (slow introduction) printed in his own refinement of the Indian letter notational system. Volume i (1919) is an introductory primer and with volume ii (1921) concerns ten major 'foundation' ragas, whose scale degrees and names were those of the ten *ṭhāṭ* of his primary classification; the larger volumes iii and iv (1922–3) contain music in 35 additional ragas, and the two posthumous volumes (1937) concern ragas less familiar or less consistently agreed on than those of volumes iii–iv, grouped according to the ten scale types.

Bhatkhande was the most important and influential Indian theorist of the first half of the 20th century. His position with respect to raga in Indian music resembles Rameau's with respect to harmony in European music, in that even those who most vigorously rejected his hypotheses have done so in terms he set. His other writings include the treatise *Śrīmal-lakṣya saṅgītam* (Bombay, 1910/*R*), in traditional Sanskrit verse form; the paper 'A Short Historical Survey of the Music of Upper India' given at the Baroda Conference in 1916 (published separately, Bombay, 1934/*R*); and brief accounts of Sanskrit musical

treatises collected after his death as *A Comparative Study of some of the Leading Music Systems of the 15th, 16th, 17th and 18th Centuries* (Bombay, *c*1940/*R*).

HAROLD S. POWERS

**Bhosle, Asha** (*b* Satara, 8 Sept 1933). Indian film playback singer. She is the younger sister of the playback singer LATA MANGESHKAR, and has earned enormous renown for her renditions of Western-influenced rock, pop and disco film songs as well as film *ghazals*. Like her elder sister, Asha received classical music training from their stage actor-singer father, Dinanath Mangeshkar, and started working in films as a child artist. She sang in a chorus at the age of ten for the Marathi film *Majha bala* (1943), in which her 14-year-old sister Lata played the heroine. After the family moved to Bombay in 1945, she recorded her first Hindi playback song *Sawan aya re*, a chorus led also by the singers Geeta Roy and Zohrabai, composed by the music director Hansraj Behl for the film *Chunariya* (1948). Her first Hindi solo playback recording was *Hain mauj main apne begane, do char idhar ...* for *Raat ki rani* (1949).

In the early 1950s Asha's elopement and marriage to Ganpat B. Bhosle alienated her from the Mangeshkar family. During the 1950s she recorded more film songs than any other singer, although many were for low-budget films that failed to earn her the same recognition and success as her elder sister. A fruitful partnership with the music director O.P. Nayyar led to several successful songs in 1957 (in *Naya daur* and *Tumsa nahin dekha*) and others into the 1960s. After having three children and her subsequent divorce from Bhosle, the family accepted her back in 1960. In 1974 Asha married the music director Rahul Dev Burman (1939–94). This bond grew out of an enormously successful trio which also included the playback singer Kishore Kumar. Her song *Dum maro dum* by Burman (in *Hare rama hare Krishna*, 1971) topped the annual Binaca Geetmala film song charts. Asha received an EMI award for recording the most songs – seven – in one day and won the Best Female Playback Singer annual Filmfare award seven times between 1967 and 1978. In 1998 she won a MTV award for her song *Janam samjha karo*; she continues to record both film and non-film songs and regularly tours abroad.



*Asha Bhosle*

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ALISON ARNOLD

**Bhutan.** Country in Asia. Its system of government is a hereditary monarchy; it is the last independent Buddhist kingdom in the Himalayas. Bhutan shares its southern border with India, on the edge of the Brahmaputra plain, and its northern border with the Tibetan Autonomous Region of China in the high mountain ranges of the eastern Himalayas.

One of the most striking features of Bhutan is its isolation. Until the 20th century there was virtually no contact with people to the south of the country. The easier routes to travel had always been to the north and therefore Tibetan culture has had the most influence on Bhutan's religious and ethnic make-up over the centuries. The Drukpas, people who mostly live in the western half of Bhutan, have origins connected with Tibet. Another significant group, the Sharchop people in eastern Bhutan, are thought to be descendants of peoples who pre-date the Tibetan influxes. Around 95% of the population practises subsistence farming, which mainly consists of growing rice in terraces. The capital city, Thimphu, in the western part of the country and halfway between India and Tibet, is at an altitude of 2300 metres.

Little is known about the early history of Bhutan. The Bon religion was widespread before Mahayana Buddhism was introduced from Tibet during the 7th–8th centuries. The Drukpa school of Tantric Buddhism, a branch of the Kagyupa sect in Tibet, was established in Bhutan in the 13th century. In the 17th century the powerful lama Ngawang Namgyel of the Drukpa school unified the country and set up a theocratic system of government. Since that time the Bhutanese have called themselves Drukpas. Ngawang Namgyel was called the shabdrung, a title which means 'at whose feet one submits'; beneath him were the *je khempho* (*rje mkhan-po*), the religious leader, and the *desi* (*sde-srid*), the temporal leader. The *shabdrung* (*zhabs-drung*) began to build a series of fortress-monasteries (*dzong*/*rdzong*) throughout Bhutan. These *dzong* still house the administrative offices of the regions. The system of *shabdrung* leaders was perpetuated through reincarnation until the 20th century. In 1907 a monarchy was founded with the coronation of Ugyen Wangchuck, a former regional governor. The current monarch is the fourth king, Jigme Singye Wangchuck.

The first outside assistance came from India in the 1950s. However, the widespread effects were not felt until the 1980s, when schools and health units became available

to the majority of people across the country. In order to foster a sense of national identity the king strictly enforces a code of conduct called *driglam namzha* (*sgrigs-lam rnam-bzhag*), which deals with adherence to traditional behaviour and respect for customs. For example, national dress is to be worn at all times and all houses are to be built in traditional style. Outside influences are carefully monitored and controlled: until 1999 the use of television receivers was banned, and the number of foreigners allowed into Bhutan annually is limited.

A large minority group in Bhutan, called Southern Bhutanese (ethnically Nepalese), staged demonstrations in 1990 over the rigid enforcement of *driglam namzha*. Since then many Southern Bhutanese have been denied nationality and have left the country for refugee camps in eastern Nepal. Their music is not discussed here and there has been no known research into their traditions.
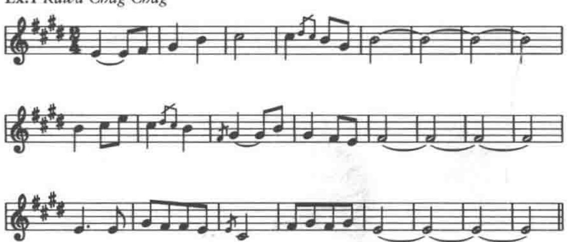
There are 18 classified languages in Bhutan and many more dialects. Dzongkha is the official language. Classical Tibetan, Choeki, is the language of the Buddhist texts. Both Dzongkha and Choeki belong to the Tibeto-Burman subgroup of the Sino-Tibetan language group.

1. Non-ritual music: (i) Song genres (ii) Instruments (iii) Change and the mass media. 2. Ritual music. 3. Music and the sacred world.

## 1. Non-ritual music.

*(i) Song genres.* The two major non-ritual song genres heard in Bhutan are the *boeda* (*bod-sgra*) and the *shungda* (*gzhung-sgra*). *Boeda* literally means 'song from Tibet', but the Bhutanese today consider it very much their own genre. The form is characterized by short phrases and a regular rhythm (ex.1).

**Ex.1** *Kawa Chag Chag*



Traditionally *boeda* are sung in Dzongkha or, less frequently, in Choeki. Recently *boeda* have been written in other Bhutanese languages, particularly Sharchop. The lyrics of a *boeda* are typically about nature, travelling or love. The song is generally performed as entertainment in the home, at village celebrations or to entertain senior government, royal or religious figures. It is usually accompanied by the *dramnyen* (*sgra-snyan*), the Bhutanese lute, in heterophony with the voice. With larger groups, and if the *boeda* is being used for dance, the song is unaccompanied. It is common for the Bhutanese to sing unaccompanied *boeda* when travelling on foot.

The *shungda* is characterized by a long melodic line and a lack of regular rhythm. The *shungda* is known to have existed in Bhutan in the 17th century, at the time of the first *shabdrung*. The Bhutanese consider the *shungda* an indigenous genre and it does not appear to have musical characteristics similar to those of songs in neighbouring countries. The word *shungda* means 'sound of the centre', a reference to the centre of government or governing power, and is a song generally performed by musicians of the court and a few specialist musicians in villages. The Bhutanese national anthem is a *shungda*. Most *shungda* are sung in Choeki, the rest in Dzongkha. Although the *shungda* has a non-ritual text, the most common theme is religious (e.g. about the origins of Buddhism or a religious ethical issue). The *shungda* was probably originally sung unaccompanied. Today the solo singer usually accompanies himself or herself on the *dramnyen*. The phrases are long, melismatic and highly decorated with a type of ornamentation called *nyenku* (*snyan-khu*), a combination of trill and mordent-like figures added according to the taste of the individual musician (ex.2).
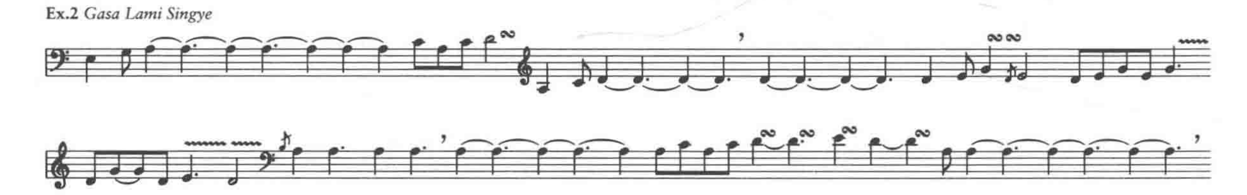
The *dramnyen* is played in heterophony with the voice, with a characteristically rapid rhythm. If the *shungda* is danced to, the dancers stand in a straight line and move their bodies and arms slowly in an undulating motion. The *shungda* may be performed as private entertainment, at village events such as an archery competition, for government officials or royalty, or before a lama as a non-ritual offering to the gods.

Other song genres can be heard throughout Bhutan and are usually not accompanied by the *dramnyen*. There are village songs called the *tsangmo* (*gtsang-mo*) or *jhe* (*gzhas*) (*jhem* (*gzhas-ma*) if sung by women), and a popular eastern Bhutanese song called the *alo* (*a-lo*). There are also songs which accompany manual labour (e.g. for working in the fields, or for building houses).

*(ii) Instruments.* There are five musical instruments considered by the Bhutanese to belong to the non-ritual sphere of music. The *dramnyen* is a long-necked, fretless lute with seven strings, one of which is only half the length of the others (its peg appears half-way along the neck). It is played with a wooden plectrum. The bowl and neck are made of hollowed-out wood. The soundholes are two spiral shapes carved out of the front wooden panel above the soundboard. Traditionally snake- or crocodile-skin is stretched across the soundboard; today instrument makers tend to use more easily available materials, such as cow- or goatskin. The strings are tuned in 4ths in two double courses and one triple course; the approximate pitches are g–G–c′–c–c–f–f. The whole instrument is ornately painted in several colours. Traditional Buddhist motifs, such as clouds or a floral design, typically decorate the neck and the back of the bowl. Some instruments have a painting of Lama Yangchenma, the goddess of music, or other religious symbols, on the front between the soundboard and the neck (fig.1).

The Bhutanese *dramnyen* has the head of a mythical sea animal called a *chusing* (*chu-srin*) carved into its

**Ex.2** *Gasa Lami Singye*





*1. Thankha (cloth hanging) of Lama Yangchenma, goddess of music, playing a dramnyen (private collection)*

semicircular pegbox. Whereas *dramnyen* are also found in other parts of the Himalayas, such as Tibet, Nepal, Ladakh and Sikkim, instruments from these regions may also use other fauna such as a bird, horse or lion on the pegbox. The Bhutanese instrument uses the *chusing* exclusively.

The *dramnyen* accompanies singers of *boeda* or *shungda* songs. It is also used to play solo instrumental versions of these genres. The *dramnyen* is played by specialist villagers or by urban dwellers who play in ensembles. Some monks also play the *dramnyen*. However, this is a private activity and they would never play it as part of their ritual duties.

The Bhutanese *lim* (*gling-bu*) is a six-holed duct flute, made of bamboo. The vertical flute is called a *dunglim* (*dung-gling*), and the transverse flute a *zulim* (*zun-gling*). Its repertory is that of popular Bhutanese songs. It is commonly played by young animal herders in remote pastures.

The *kungtha*, a jew's harp, is usually made of bamboo or metal. It is normally played by village women performing melodies especially composed for the instrument. The *dramnyen*, *lim* and *kungtha* are the three instruments most commonly played by Bhutanese villagers.

The *pchiwang* (*pyi-wang*) is a two-string bowed fiddle, similar to the Chinese *erhu* and the Tibetan *piwang*, and is said to have come to Bhutan from Tibet. The bow of the *pchiwang* is threaded between the two strings. The strings are metal, the soundboard cow- or goatskin and the cone is made of animal horn, often buffalo. The *pchiwang* was originally played in Bhutan by mendicants who would travel from village to village playing popular melodies in exchange for food. Today the *pchiwang* is more commonly heard as part of an ensemble of instruments.

The *yangchen* (*yang-chin*), the most recent instrument to be introduced to Bhutan apart from Western pop music instruments, is derived from the Chinese *yangqin*. It is thought that the first *yangchen* to become part of a Bhutanese music ensemble was brought into the country in the 1960s by a Tibetan refugee who joined the Royal Academy of Performing Arts. The *yangchen* is a hammer zither with a hollow wooden trapezoidal box and several triple or quadruple courses of metal strings. There are two bridges, each supporting alternate courses of strings. The instrument is struck with two long, thin, flexible bamboo sticks, one held in each hand.

Bhutanese ensembles typically consist of a *dramnyen*, a *lim*, a *pchiwang* and a *yangchen*, or any combination of these. There are several ensembles based in Thimphu, composed of professional or semi-professional musicians. The ensembles, often joined by singers and dancers, play at most important royal, state or important Bhutanese events such as funerals, weddings and promotion celebrations. They also hold occasional concerts or make recordings for sale on cassette. The musicians play in heterophony and usually perform *boeda* rather than *shungda*, the former having a more regular rhythmic structure suitable for ensemble playing.

*(iii) Change and the mass media.* Bhutan's wider contact with the outside world is a recent phenomenon and older Bhutanese can recall the period prior to the arrival of motor vehicles, aeroplanes and money. The national flag and national anthem were first introduced in Bhutan during the second half of the 20th century. Bhutan began joining international organizations in the 1960s. The first road to cross the country from west to east was not built until the mid-1980s. This road has had a huge impact on communications throughout the country, and has resulted in the opening up of previously isolated valleys and the growth of small towns which have developed from clusters of trading shops and inns along the roadside.

The Bhutanese have tried to acquire some of the benefits of the outside world without losing the country's heritage and identity. 'Bhutanization', a concept that requires any project to be sensitive to traditional Bhutanese culture, is a component of nearly all development plans made by the government. Despite the national policy of cultural protection, outside influences are being felt in Bhutan. Although receiving television transmissions from other countries was banned until 1999, videos, mostly of Hindi movies, have been widely available in the capital Thimphu since the 1980s. Cassettes of Hindi, Tibetan and Western music are popular, and several shops in Thimphu have a good trade in foreign music. Magazine photos of Western pop stars are common wall decorations for the young and young amateur musicians in the capital are learning to play guitars and drums. However, the musicians of Bhutanese ensembles are also producing cassettes of their own traditional music which are popular. As well as playing traditional arrangements these ensembles are experimenting with recordings of well-known Bhutanese songs played by a standard ensemble with, for example, synthesizer and electric guitar. In other innovations the *dramnyen* may accompany a song with a Hindi melody and Bhutanese words.

The Bhutan Broadcasting Service (BBS) is Bhutan's national radio station and has played a key part in recent developments in Bhutanese music. Prior to the building of the lateral road and the founding of the BBS in the early 1980s, the majority of people heard only the music

of their own valley, or of one or two neighbouring valleys. The isolation and difficult travelling conditions caused by Bhutan's mountainous terrain resulted in the development of 18 distinct languages and dozens of dialects. This phenomenon also produced songs which varied slightly from valley to valley. The BBS has undertaken a huge project to travel throughout Bhutan to record and catalogue music and songs in an attempt to preserve the individual characteristics of each valley. These recordings are also being used as material for on-air programmes; the BBS plays very little non-Bhutanese music. Therefore, with the advent of radio a type of 'cross-pollination' is occurring, with people for the first time hearing songs from regions other than their own.

2. Ritual music. Buddhism as practised in late 20th-century Bhutan is of the Drukpa school of the Kagyupa sect and the Nyingmapa school, both forms of Mahayana Tantric Buddhism. Buddhist practices have been mixed with older, indigenous traditions, particularly of the Bon religion. Ritual music in Bhutan closely follows the practices of Tibetan ritual music and performing practice is laid down in detail in religious texts and musical scores. The music consists of chanting and the playing of a group of instruments. Monks play instruments, usually in pairs, such as *dungchen* (*dung-chen*), a metal trumpet two metres long; *bjelling* (*rgya-gling*), a shawm; *rolmo* (*rol-mo*), cymbals; and *nga* (*rnga*), a double-headed drum. Ritual music may be heard in temples throughout the country as an integrated part of the prayer ritual. Ritual music can also be heard at annual religious festivals called *tshechus* (*she-bcu*). These are held in monasteries across the country in honour of Guru Rinpoche who came to Bhutan to teach Buddhism in the 8th century. These festivals last for several days and attract people from distant villages who come to watch the moral teachings of Buddhism being enacted in dances and ceremonies (fig.2).

The monks also perform rituals with musical accompaniment outside the monastery. These rituals are most commonly held in village houses and are ceremonies for events such as funerals and house blessings. There has been, to date, little known research into the ritual music of Bhutan.

3. Music and the sacred world. All music in Bhutan is thought to have some association with the divine. Non-ritual as well as ritual music is played to bestow peace and goodwill both on player and listener. The non-ritual instruments of Bhutanese music, although not part of the formally structured music of the temples, nevertheless have a symbolic part to play in Bhutan's religious life. The *dramnyen* is never played in ritual Buddhist music, but it nevertheless has an important place in the temples of Bhutan, as a symbolic representation of music (it may appear on an altar as a silent offering to represent the faculty of hearing). The *lim* may also appear in this context. The *dramnyen* is often depicted in artwork in temples. It appears at the entrance to nearly all Bhutanese temples in the hands of the *sharchop gyalpo*, the King of the East, one of the four Guardians of the Directions. The goddess of music, Lama Yangchenma, is shown on Bhutanese *thankas* (painted or appliqué cloth scrolls hung on temple walls) playing the *dramnyen*. The *dramnyen* also appears in a dance which is part of the *tshechu*, the annual religious festival (fig.2). The dance is called a



*2. Dramnyen dance at the Paro tschechu, 1991*

*dramnyen cham* (*sgra-snyan 'cham*) and the dancer plays the instrument as he dances. Here, however, the instrument's sound is too soft to be heard by the crowd and the *dramnyen*'s role is symbolic.

Of particular importance to the Bhutanese musical culture is Lama Yangchenma. She is the patron of music, the arts and learning, and is the goddess of the aural sense and of wealth. According to mythology, music was created on earth when she first rose up from the river Ganges, sitting on a lotus leaf and playing the *dramnyen* (fig.1). Devout Bhutanese *dramnyen* players offer a prayer to Lama Yangchenma and invoke her presence before they begin to play.

Bhutanese musicians traditionally believe that the music produced by their instruments has the power to attract spirits and creatures. For example, the *chusing*, the mythological creature on the head of the *dramnyen*, is supposed to frighten away evil spirits which hover around the player listening to the sound of the instrument and which might send the player mad. Similarly the *lim* and the *kungtha* are not supposed to be played during the winter as their music might wake dormant insects and small animals and draw them outside, where they would die of cold.

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SARA NUTTALL

**Biaggi, Girolamo Alessandro** (*b* Calcio, nr Bergamo, 2 Feb 1819; *d* Florence, 21 March 1897). Italian music critic and composer. He studied the violin in Milan, and was taught composition by Vaccai. While still a student he wrote a comic opera *Don Desiderio disperato per eccesso di buon cuore* (1839) and his later works include the opera *Martino delta Scala* (1856, Messina), a Requiem (1856) and other sacred music, cantatas and songs. He was for some time a conductor. In 1847 he founded *L'Italia musicale*, and (as Ippolito d'Albano) contributed to the *Gazzetta musicale di Milano* and other periodicals. From 1863 he taught at the Istituto Musicale in Florence and was critic of *La nazione*; he played a major role in the city's flourishing musical life.

Although Biaggi was a supporter of the German instrumental and chamber tradition, as an opera critic his standard was the Italian tradition that culminated in Rossini (he had met the composer in Paris), and he showed limited sympathy for opera of his own time. He did, however, adopt advanced ideas on Rossini, defending him against the formalistic criticism that categorized the composer as a mediocre dramatist and an unorthodox church composer. In his reviews of Beethoven performances, at that time manifestations of the avant garde in Italy, he on the one hand rejected any hedonistic concept of music, and on the other opposed the notion of 'musical truth' to the old canon of verisimilitude (the imitation of nature), that is, he stood for the principle of artistic creation according to its own laws. He consequently also upheld the artistic autonomy of sacred music, defending the composer's freedom of language even in that sphere. A large work on the life and work of Rossini, the outgrowth of his essay of 1869, was left unfinished at his death, as was a *Dizionario storico-critico della musica*. 'L'arte del pianista nel suo stretto significato', sometimes attributed to him and published in 1868 in the *Atti dell'Accademia del R. Istituto musicale di Firenze*, was actually written by Alessandro Biagi, professor of the piano at the Istituto.

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SERGIO LATTES

**Biagi** [Blasi], **Luca** (*b* Perugia, *c*1545; *d* 13 Dec 1608). Italian organ builder. He was the son of Marino and Margherita Biagi. He had several brothers and sisters, one of whom, Stefano, was also an organ builder. Nothing is known about Luca's apprenticeship and first works; he is first heard of in connection with the organ of S Maria Nuova in Perugia in 1585: 'the first and worthy work of the Cavalier Luca of Perugia'. The S Maria Nuova organ was replaced by a new electro-pneumatic instrument in 1960, although its spectacular façade survives. The pipes are arranged in seven groups: two extreme groups of two rows each (the upper rows consisting of dummy pipes), and five central fields, the largest pipe of each being spirally embossed.

Biagi was in Rome by 1593, when the organist Zucchelli obtained work for him on the organs of S Lorenzo in Damaso and the Cappella Gregoriana in S Pietro, and shortly afterwards in the construction of an organ at Frascati. In return, Biagi completed without charge a small transportable organ that Zucchelli had bought from the nuns of Monte Magnapoli and used to hire out to churches for services.

Biagi is known especially for the new organ for S Giovanni in Laterano, commissioned by Clement VIII to be ready for Holy Year 1600. Biagi built the instrument between 1597 and 1599; it was restored by Barthélémy Formentelli between 1987 and 1989. It has a spring chest of 66 channels and 15 stops. It originally had one manual with a compass of *F′G′A′–f‴*, including seven split keys providing enharmonic notes for *a*♭, *a*♭′, *a*♭″, *a*♭‴, *d*♯′, *d*♯″ and *d*♯‴; a second manual was added in the 18th century. It probably had a pull-down pedalboard, although this was not mentioned in documents until 1731: in 1776 this was said to have ten pedals. It had six wedge-shaped bellows, a tremulant and the following stops: Principale Profondo 24′, Principale Ottava 12′, Flauto in VIII, Flauto in XV, Decimaquinta 6′, Decimanona 4′, Vigesimaseconda 3′, Vigesimasesta, Vigesimanona I, Vigesimanona II, Trigesimaterza I, Trigesimaterza II, Trigesimasesta I, Trigesimasesta II, Zampogne-Trombe 12′. Biagi looked after the maintenance of the instrument until his death in 1608.

As a result of the novelty and success of Biagi's WATER ORGAN in the Quirinale gardens, completed about 1598, Clement VIII gave him a 20-year privilege in 1600 for the construction of such instruments. Between November 1601 and March 1603 Biagi completed the two-manual organ built by Domenico Benvenuti and Francesco Palmieri (1586–7) for the church of S Maria in Aracoeli, Rome. In 1602 he built the organ of SS Annunziata, Sulmona, and in 1604 he enlarged the keyboard of the organ of Santo Spirito in Sassia, Rome, by adding three keys (*C′*, *D′*, *E′*) in the bass, and also lowering the pitch by three semitones by shifting all the pipes upwards and

adding new ones to the bass end of each stop. His obituary stated that he was 'supra sexaginta' when he died.

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GUY OLDHAM/UMBERTO PINESCHI

**Bialas, Günter** (*b* Bielschowitz, Upper Silesia, 19 July 1907; *d* Glonn, 7 Aug 1995). German composer and teacher. In his childhood he absorbed musical influence through personal connections, since his father was business manager at the local German theatre. He studied the piano and music theory with Fritz Lubrich in Katowice (1922–5), musicology and German language and literature at the University of Breslau (1926–8) and music education and composition at the Berlin Akademie für Kirchen- und Schulmusik (1928–31). His first and principal composition teacher was Max Trapp whose masterclasses he attended at the Preussischer Akademie der Kunst (1936–8), although he had already been profoundly influenced by Fritz Jöde's work in the youth music movement. In 1939 he became lecturer in music theory at the Institute of Music Education in the University of Breslau, but was called up for military service in 1941. After the war he moved to Bavaria and in 1946 became choral conductor of the Munich Bachverein. In 1947 he taught theory at the Weimar Musikhochschule and then became teacher of composition at the Nordwestdeutsche Musikakademie in Detmold where he was awarded a professorship in 1950. In 1959 Bialas was appointed professor of composition at the Musikhochschule in Munich, a post he held until 1974. His numerous honours included the music prize of North-Rhine Westphalia (1954), the Munich music award (1962), the Stamitz prize (1964), the Bavarian Academy of Fine Arts Music Award (1967), the Upper Silesian Cultural Award (1971), the Lower Saxony Silesian Art Award (1980), the Munich Cultural Prize (1987), the Schleswig Holstein Hindemith Award (1988) and the Bavarian State Foundation Cultural Award (1989).

Bialas belongs to the generation of German composers whose careers began to develop at a time when modernism was proscribed by the Nazis. However, his relatively conventional early compositions did not enjoy the same degree of exposure as those of his contemporaries Fortner and Höller. Since war service also caused a hiatus in his development, Bialas only emerged as a figure of consequence after 1945. Even then, the process of establishing an individual identity happened only gradually. In Detmold he was able to analyse for the first time musical developments from which he had been isolated during the Nazi era. But this exposure to modernism never resulted in a dogmatic approach to compositional style. He rejected 12-note composition, adopting a more flexible approach that allowed for free movement between tonality and atonality, and between simple and complex rhythmic procedures.

A master of all musical genres, Bialas received wider recognition relatively late in life. The real breakthrough occurred after the widespread acclaim accorded to his three chamber operas *Hero und Leander* (1966), *Die Geschichte von Aucassin und Nicolette* (1969) and *Der gestiefelte Kater* (1975), all of which revealed a great versatility of dramatic expression. Even more remarkable is the later song-play *Aus der Matratzengruft* (1992) which, in surveying the life of the 'outsider' Heinrich Heine, poses uncomfortable questions regarding the notion of German unity during the 1990s. Outside the theatre, Bialas produced a series of impressive concertante works which were given their premières by distinguished soloists including Heinrich Schiff, Eschenbach and Huguette Dreyfus. Probably his best-known composition, however, is the *Meyerbeer-Paraphrasen* (1971) in which a youthfulness of expression combined with wit and irony creates a brilliant orchestral showpiece.

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ORCHESTRAL

Kleine Konzertmusik, orch, pf, 1935; Bolkenhaimer Burgmusik, serenade, 4 wind, timp, str, 1936: Conc. for Orch, 1938; Va Conc., 1940: Conc., double str, timp, 1946; Fl Conc., 1947; Vn Conc., 1948; Romanzero, 1956; Serenata, str, 1956; Invokationen, 1957; Quodlibet, divertissement, chbr orch, 1957; Sinfonia piccola, fl, ob, cl, str, 1960; Vc Conc. no.1, 1960; Conc., cl., chbr orch, 1961; Musik in zwei Sätzen, hp, str, 1966; Conc. lirico, pf, orch, 1967; Musik für 11 Str, 1970; Meyerbeer-Paraphrasen, 1971; Chbr Conc., hpd, 13 str, 1973; Introitus-Exodus, org, orch, 1976; Waldmusik, pic, fl, ob, cl, orch, 1977; Szenen und Balletmusik, 1980 [from Der gestiefelte Kater]; Der Weg nach Eisenstadt-Haydn Fantasy, 1980; Marsch-Fantasie, 1987; Ländler-Fantasie, 1989; Musik für Klavier und Orchester, 1990; Vc Conc. no.2, 1992; Trauermusik, va, orch, 1994

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ERIK LEVI

**Bianca** (It.). *See* MINIM (half-note); *minima* is also used. *See also* NOTE VALUES.

**Biancardi, (Nicolò) Sebastiano.** *See* LALLI, DOMENICO.

**Bianchi** [Bianco], **Andrea** (*b* Sarzana, nr Genoa; *fl* 1611–26). Italian composer. In 1611 he was a musician employed by one Carlo Cybo, Marchese di Carrara, possibly in Genoa, and in 1626 *maestro di cappella* of the cathedral at Chiavari, also on the Ligurian coast. Like many north Italian church composers of the time, he was equally capable of writing in the conventional double-choir style and in the more expressive and intimate concertato idiom for a few voices and organ. The former characterizes his masses and motets of 1611: the double choir is used more than merely antiphonally, and valuable information on liturgical usage can be gleaned from his marking two motets, *O sacrum convivium* and *Adoramus te, Christe*, 'for the Elevation' at Mass. The motets reprinted in Antwerp in 1626 (one of which, most unusually, sets an Italian text) are in the modern manner, their small forces well suited to limited local resources; even with the simplest of all textures – solo voice and organ – Bianchi wrote in a pleasantly varied declamatory manner, as in the Communion motet *Domine, non sum dignus*.

WORKS

Motetti, e messe a 8vv . . . con dui motetti, a 5, e uno a 12, con bc (org), libro primo (Venice, 1611)

Vespertina omnium solemnitatem . . . 5vv, bc (org) (Venice, 1611)

Psalmorum omnium solemnitatum, 5vv (Venice, 1611)

Motetti, 1–4vv, bc . . . libro primo (Venice, 1612)

2 motets in 1611[1]

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JEROME ROCHE/ELIZABETH ROCHE

**Bianchi, Antonio (i)** (*b* Venice, *c*1710; *d* Venice, ?1772). Italian poet and librettist. Although his early career as a gondolier implies a humble family background, the high quality of his writings clearly indicates a thorough education. His patron, Doge Pietro Grimani, for a time was accused of correcting his poetry or even writing it for him. Many Venetian aristocrats subscribed to several of Bianchi's works, and he provided occasional verses for state occasions. A number of his oratorio texts (including *Elia sul Carmelo* and *Il Davide re d'Israele*, both 1751, *Il transito del giusto*, 1755 and *Il vitello d'oro*, 1760) were published, but some remain among his unpublished papers in the Museo Correr, Venice. He also wrote several comic opera librettos: *Le villeggiatrice ridicole* (music by A. Boroni, performed 1765), *L'amore in ballo* (G. Paisiello, 1765) and *La buona figliuola supposta vedova* (G. Latilla, 1766), a parody on Goldoni's libretto for Niccolò Piccinni, in turn based on Samuel Richardson's novel *Pamela* (translated by E.R. Dunu, 1750). Musical settings of *Camma*, his *componimento sacro* dedicated to Carl Eugen of Württemberg (1767), and *L'Alcibiade*, a *tragi-commedia*, have not come to light.

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SVEN HANSELL

**Bianchi, Antonio (ii)** (*b* *c*1750; *d* ?Venice, after 1816). Italian composer. As he became a member of the Bologna Accademia Filarmonica in 1772, he was probably born about the middle of the century. He probably worked in Venice, where most of his extant scores are (including some autographs). Several liturgical works for the feast of S Filippo Neri suggest that he could have served S

Maria della Consolazione, commonly called the Fava church, belonging to the Padri Filippini. A manuscript score in the Biblioteca Oratoriana dei Filippini, Naples, as well as autographs in the Fava church library further support this supposition. His masses, psalms and the *Te Deum* for eight voices prove him to have been skilled in counterpoint.

WORKS

Masses: di S Filippo Neri, 3vv, *I-Vnm*; 2, 8vv, both *Vnm* (1 autograph); Missa toni mixti, double choir, *Nf*; Kyrie, 3vv, orch, *GB-Lbl*; Missa pro defunctis, 4vv, *I-Vnm*

Propers: ints, grads, offs, post-comms for Advent Sundays, 3–4vv, org, *Vsmc*; ints for Nativity and Circumcision, 2vv, *Vsmc*; ints, grads etc. for Sundays in Lent, 2vv, 1815, *Vsmc*; int, off, comm for Palm Sunday, 3vv, *Vsmc*; grad, off, comm for Maundy Thursday, 3vv, *Vsmc*; int for feast of S Filippo Neri, 2vv, *Vnm*; Domine ad adiuvandum, off, 3vv, *Vnm*

Psalms: Ad te Domine levavi, 2vv, Rovereto, S Marco; De profundis, 4vv, 1772, *Baf*; 3 In convertendo, 3vv, 1797, *Vnm*, *Vc*, 4vv, *Vnm*; 3 Laetatus sum, 3vv, *Vnm*, 3vv, 1798, *Baf**, inc., *Vsmc*; 4 Nisi Dominus, 3vv, 2 hn, org, *Pc*, 3vv, str, *Pc*, 3vv, *Vnm*, 4vv, *Vnm*; Qui habitat, 2vv, *Vsmc*; others, 3vv, *Vnm*

Hymns: 3 TeD, 3vv, *Pc*, 3vv, 1816, *Vnm*, 8vv, *Vnm**; Veni Creator, 2vv, *Vsmc*; for feast of Sacratissimae spinae, 3vv, org, *Vsmc*; for feast of Sacratissimae cordis Jesu, 2vv, org, *Vsmc*

Marian ants: Regina coeli, 2vv, org, *Vsmc*; Salve regina, 3vv, org, *Vsmc*

Miscellaneous: Adoramus te Christe, 3vv, 2 ob, org, *Vsmc*; Cibavit, 2vv, 3 insts, *Vsmc*; 2 Lit della BVM, 3vv, str, *Bc*, another, *Vnm*; Mag, 3vv, 1807, *Vnm*; other sacred works, *Vnm*

SVEN HANSELL

**Bianchi, Antonio (iii)** (*b* Milan, 1758; *d* after 1816). Italian singer and composer. He began a career as a baritone in Milan and Genoa and may have sung in Paris in the 1780s. Touring Germany in the early 1790s, he became court singer to the Prince of Nassau Weilburg and sang at the Berlin Königliches Nationaltheater from 1792. His performances in German (including roles in Mozart's *Don Giovanni* and J.M. König's *Lilla, oder Die Gärtnerin*) were criticized, but those in Italian comic operas by Paisiello, Sarti, Cimarosa and Astarita were highly praised. On 16 February 1794 his own serious opera *Die Insel der Alcina* (2, G. Bertati; manuscript in *D-SWl*) was staged at the Berlin Hoftheater, and in 1796 his pastoral intermezzo *Fileno e Clorinda* was given in Charlottenburg and Potsdam. Bianchi remained a member of the *opera buffa* company at the Prussian court until late 1797, when Friedrich Wilhelm II died. He then visited various German cities and became co-director with Krüger of an opera troupe touring Thuringia. His ballets *Die Entführung, oder Das Feldlage bei Desengamo* and *Die Spanier in Amerika* both dating from about 1798, featured special roles for himself and his wife, a dancer. After leaving Krüger's company in the late 1790s he sang in Hamburg, where some of his songs were reviewed for the *Allgemeine musikalische Zeitung* (June 1802).

The last notice of him, dated 1817, is a petition to allow him and his family to perform briefly in Aachen. He may have performed in Paris about the turn of the 19th century. Bianchi's considerable number of songs, written in French, Italian and German, were published and republished, mostly in Berlin and Hamburg; songs by Giacomo Bianchi, published in Paris, London and Vienna, have sometimes been attributed to Antonio. He may be the author of the song 'Vienqua Dorina bella' (also attributed to Francesco Bianchi), on which Weber wrote a set of piano variations.

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SVEN HANSELL

**Bianchi, Caterino** (*fl* 1574–88). Italian composer. He was a member of the order of the Crociferi. The majority of his mass settings are based on pre-existing polyphonic compositions, among them a number of Palestrina's most widely circulated works including the madrigal *Vestiva i colli*. The *Primo libro delle canzonette* also contains versions of some of the most frequently set madrigal texts of the period including Petrarch's *Solo e pensoso*.

WORKS

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Missarum liber primus, 4vv (Venice, 1587)
Primo libro delle canzonette con una moresca, 5, 6vv (Venice, 1588)

IAIN FENLON

**Bianchi, (Giuseppe) Francesco** (*b* Cremona, *c*1752; *d* Hammersmith, London, 27 Nov 1810). Italian composer. A Cremonese priest financed his studies at a conservatory in Naples, where he studied with Cafaro and assisted Jommelli in exchange for instruction. In 1772 he returned to Cremona, where his first opera, *Giulio Sabino*, successfully launched his career. In the summer of 1775 he went to Paris, where he worked as harpsichordist and composer of comic operas for the Théâtre-Italien and where he tried unsuccessfully to establish a conservatory after the Neapolitan model. His published op.1, six trio sonatas, dates from this period, as does a group of sacred pieces. He was admitted to membership of the Accademia Filarmonica of Bologna in August 1776 but did not return to Italy until 1778. From 1782 until 28 February 1793 Bianchi served as *vice-maestro* at the Metropolitana, Milan. On 21 January 1785 he was named second organist of S Marco, Venice. Except for a hiatus from 20 November 1791 to 20 February 1793, he remained there until the fall of the Venetian Republic in 1797. Although never officially the *maestro* at the Mendicanti, he composed several oratorios for it during the 1780s.

In 1778 Bianchi began working with the progressive librettists De Gamerra and Sertor, and later also with Foppa, Botturini and Pepoli, Venetians moving away from the century-old *opera seria* conventions that were to prevail in Italy until the 1790s. Apparently influenced by Gluck and by Verazi's librettos for the opening of La Scala (1778–9), his *Erifile* contains one of the earliest action-ensemble finales in an *opera seria*, and his *Castore e Polluce* is replete with French-inspired choruses and dance; both were given in Florence during the reign of Archduke Leopold. In Venice 1780 his *Demetrio* acquired a final sextet, one of the earliest Italian examples of an extensive action-ensemble finale to conclude a Metastasian opera – not a finale in *buffa* style but a fluid, seamless ensemble spanning several abrupt changes of mood but without clear sectional delineations until an obbligato recitative breaks the continuity and paves the way for an extensive joyful conclusion.

Bianchi's collaboration with Sertor spanned 11 years, beginning in 1781, and yielded six new *opere serie*. Consequently, innovatory elements such as *introduzioni*, programmatic storms and battles, solos and ensembles with chorus, ensembles with increasing numbers of personnel and action-ensemble finales appear much more frequently and much earlier in Bianchi's works than in others. Perhaps the most influential of his collaborations

with Sertor was *La morte di Cesare* (1788), which initiated a decade of 'morte' operas.

Bianchi was the first composer to work with Foppa. *Alonso e Cora* (1786) and *Calto* (1788) initiated a new era in Venetian opera, and their innovations soon became common operatic components. Both operas treat non-classical subjects, employ ballet and chorus along with a duet for two men with chorus (an early *giuramento*), and have extensive final scene complexes (one of which makes up the whole of the short Act 3 of *Alonso*). *Calto* contains a ghost scene in which the chorus takes part in the action and an aria with interjections from a second character (*pertichino*). Also in *Calto* Bianchi introduced the clarinet to Venice, where it did not become a regular orchestral instrument for another five years.

By the early 1780s Bianchi was already bypassing the lengthy static solos that normally opened each ensemble and moving directly into animated musical dialogue. Programmatic battle music replaces the *marcia*. Extensive stretches of obbligato recitative move freely among changing accompaniment patterns. Wind colour, chromaticism, excursions deep into the flat keys and occasional use of the *voce umana* heighten the terror of dungeons or ghost scenes (for example in *La vendetta di Nino*, an opera with several innovatory features). Still contemporary critics praised his 'lively, light and graceful music' and the 'softness and sweetness of his melodies'.

Bianchi took particular advantage of the wind instruments both as soloists and as a section, especially in his Neapolitan works. The bassoons have their own parts, and the violas often join with the upper strings or with the winds. In obbligato recitatives Bianchi employed a broad range of wind colour (oboe, bassoon, clarinet, horn and english horn) for expressive purposes. By the early 90s his orchestrations frequently combine the entire wind section. His accompaniments seldom adhere to a single figure throughout an aria. Often either the first violin or the voice states the melody, while the other provides embellishment or elaboration. The first violins may also join the seconds in maintaining rhythmic motifs, oscillating arpeggiation or tremolo. Wind instruments alone or with strings add musical commentary in caesuras and ritornellos, and solo winds answer each other, the strings and the voice. Wind instruments also reinforce dynamic contrasts and assist in building long crescendos.

Bianchi specialized in serious opera more than his contemporaries did, but he continued to write comic operas throughout his career. In a preface to the printed libretto of *Il disertore* (Venice, 1784), he defended its amalgam of serious and comic elements; nonetheless, audiences were shocked to see the castrato Pacchierotti singing the principal role in bourgeois dress.

Bianchi went to London in 1795 to direct a revival of *La vendetta di Nino*, performed 41 times in six seasons. Between 1795 and 1802 he prepared 14 other works for the King's Theatre – six of them in collaboration with Da Ponte, the poet there from 1793 to 1798. Between 1802 and 1807 Bianchi travelled between London and Paris, composing operas and directing revivals in both cities. For a time his works dominated the *opéra comique* productions at several Parisian theatres. Of his comic opera *Corali, ou La lanterne magique* (1804) the Parisian *Courrier des spectacles* wrote: 'The plot [is] weak by itself ... but what rightfully received much applause was the lively, light and graceful music with which Signor Bianchi has embellished it'. A theoretical treatise, *Trattato d'armonia*, probably dates from this period, since R.M. Bacon, who published extracts in English in the *Quarterly Musical Review* (1820–21), claimed that a French institute had declined to publish the work at the time of English-French hostilities. In the preface to Selvaggi's *Trattato di armonia* (Naples, 1823) this treatise, or possibly another by Bianchi (referred to as *Analisi della corda sonora*), was highly praised. On 15 November 1800 Bianchi married, but separated soon afterwards; his one child, Caroline Nelson Bianchi, died in January 1807. The *Morning Chronicle* (November 1810) and the *Gentleman's Magazine* (December 1810) reported Bianchi's suicide at his home in Hammersmith. The *Daily Advertiser* aptly reviewed a revival of *Erifile* on 20 February 1805: 'Mr Bianchi's bent, in this, as in all his former musical efforts, is certainly directed toward the tender and pathetic, and if he does not ravish or surprise us by novelty and boldness of composition, he seldom fails pleasing us by the softness and sweetness of his melodies'. His operas enjoyed revivals for another 15 years.

## WORKS

### OPERAS

FP – *Florence, Teatro della Pergola*
LK – *London, King's Theatre*
NC – *Naples, Teatro S Carlo*
PJE – *Paris, Jeunes-Elèves*
VB – *Venice, Teatro S Benedetto*
VM – *Venice, Teatro S Moisè*

Giulio Sabino (os), Cremona, 1772, cavatina (Vienna, n.d.)
Demofoonte (dramma per musica, Metastasio), Rome, Teatro Argentina, carn. 1773, *D-MÜs*
Il gran Cidde (os, 3, G. Pizzi), FP, Jan 1773
Demetrio (os, 3, P. Metastasio), Cremona, carn. 1774, *F-Pn*, *P-La* (1780, Venice)
Eurione (os, 3, A. Papi), Pavia, Quattro Signori, 25 May 1775
La réduction de Paris (drame lyrique, 3, B.F. de Rosoi), Paris, Italien, 30 Sept 1775, unacc. arias (Paris, n.d.)
Le mort marié (oc, 2, M.-J. Sédaine), Fontainebleau, 25 Oct 1776
Erifile (os, 3, G.D. Gamerra), FP, Jan 1779, lost; Modena, 1781, *P-La* (Acts 2 and 3); Petrovich Sheremetev Collection, Moscow
L'innocenza perseguitata (ob, 3), Rome, Dame, carn. 1779
Castore e Polluce (os, 3, C.I. Frugoni), FP, 8 Sept 1779, *I-Pl*, *P-La* (1781, Padua)
Arbace (os, 3, G. Serror), NC, 20 Jan 1781, *I-Nc*, *Tf* (Acts 2 and 3), *P-La*
Venere e Adone (azione teatrale, 2, F. Casorri), FP, 14 Sept 1781, *I-Fc*, *Tf*
La Zemira (os, 2, Sertor), NC, 4 Nov 1781, *Pl* (1786, Padua), *P-La*
Olimpiade (os, 3, Metastasio), Milan, La Scala, 26 Dec 1781, *F-Pn*, *P-La*
Il trionfo della pace (festa teatrale, 2, C. Olivieri), Turin, Regio, spr. 1782, *I-Tf*, *P-La*
La Zulima (os, 3, C. Olivieri, after Voltaire), NC, 4 Nov 1782, *I-Nc*, *P-La*
L'astrologa (ob, 3, P. Chiari), Naples, Fondo, Dec 1782, *I-Tf*, *P-La*
Piramo e Tisbe (os, 3, Sertor), VB, Jan 1783, *GB-Lbl*, *I-Pca*, *P-La*
La villanella rapita (op giocosa, 2, G. Bertati), VM, aut. 1783; as Le gelosie di Pippo, Lisbon, 1796 (Paris, n.d.); *F-Pn*, *H-Bn*, *I-Gl* (Act 1), *Tf*, *P-La*, *PL-Kc*, Petrovich Sheremetev Collection, Moscow
Briseide (os, 3, F.S. Gambino), Turin, Regio, 26 Dec 1783, *P-La*
Aspardi, principe di Battriano (os, 3, Sertor), Rome, Dame, carn. 1784
Cajo Mario (os, 3, G. Roccaforte), NC, 30 May 1784, *I-Nc*, *P-La*
La finta principessa (ob, 2, F. Livigni), Bologna, Formagliari, aut. 1784
Il disertore (os, 3, B. Benincasa), VB, 26 Dec 1784, *D-Bsb* (Act 3), *F-Pn*, *H-Bn*, *I-Bc*, *Mc*, *Tf*, *P-La*
Alessandro nell'Indie (os, 3, Metastasio), VB, 28 Jan 1785, *F-Pn* (1792 revival), *H-Bn*, *I-Bc*
Lo stravagante inglese (ob, 2, G. Greppi), VM, aut. 1785, *D-Wa*, *F-Pn*, *I-Bc*
Le villanelle astute (ob, 2, G. Foppa), Venice, S Samuele, carn. 1786

Alonso e Cora (os, 3, Foppa, after F. Moretti: *Idalide*), VB, 7 Feb 1786, *P-La*
Mesenzio, re d'Etruria (os, 2, F. Casorri), NC, 4 Nov 1786, *I-Nc*, *P-La*
L'orfano cinese (os, 3, after Voltaire), VB, 30 Jan 1787, ?*D-Bsb*, *F-Pn*, *I-Bc*, *P-La*
Artaserse (os, 3, Metastasio), Padua, Nuovo, 11 June 1787, *F-Pn* (as Arbace), *I-Pl*, *P-La*
Pizzarro (os, 3), Brescia, Accademia degli Erranti, sum. 1787, *D-Mbs*, *GB-Lbl*, *I-Nc* (2 copies), *P-La*
Scipione africano (os, 3, N. Minato), NC, 13 Aug 1787, *I-Fc*, *Nc*, *Rsc* (Act 1)
Il ritratto (ob, 2, F.S. Zini), Naples, Fondo, aut. 1787, *GB-Lbl*, *I-Nc* (2 copies), *Tf*
Calto (os, 3, Foppa, after Ossian), VB, 23 Jan 1788, *P-La*
La morte di Cesare (os, 3, Sertor), Venice, S Samuele, 27 Dec 1788, *B-Bc*
La fedeltà tra le selve (ob, 2, M.A. Prunetti), Rome, Capranica, carn. 1789, incl. 4 arias by Valentino Fioravanti
Nitteti (os, 3, Metastasio), Milan, La Scala, 20 April 1789, *P-La*
Daliso e Delmita (os, 2, De Gamerra), Padua, Nuovo, 12 June 1789, *F-Pn*, *GB-Ob*, *I-Pl*, *Vnm*
Il finto astrologo (ob, 2, A. Mariani), Rome, Capranica, carn. 1790, *F-Pn*, *GB-Lbl*, *I-BDG*, *P-La* (1792, Salvaterra)
L'Arminio (os, 3, F. Moretti), FP, aut. 1790
La vendetta di Nino, o sia Semiramide (os, 2, P. Giovannini, after Voltaire), NC, 12 Nov 1790, *D-Mbs*, *F-Pn*, *GB-Lbl*, *Lcm*, *Ob*, *I-Fc*, *Nc*
Caio Ostilio (os, 2, E. Manfredi), Rome, Argentina, carn. 1791, duet, trio in *D-MÜs*, *LB*, *I-Bc* and *Rsc*
La dama bizzarra (ob, 2, T. Mariani), Rome, Capranica, carn. 1791, *P-La*
Deifile (azione scenica, 2), Venice, Bruenner Palace, March 1791, *I-Fc*, *Vnm*
La sposa in equivoco (ob, 2, Zini), VM, aut. 1791, *F-Pn*, *I-Fc*
Seleuco, re di Siria (os, 3, M. Botturini), VB, 26 Dec 1791, *Bc*, *Fc* (1792, Bologna), *PAc*
Aci e Galatea (os, 2, Foppa), VB, 13 Oct 1792; as La vendetta di Polifemo, Palermo, 1793; ? new setting, London, 1795; arias in *Fc*, *Nc*
Tarara, o sia La virtù premiata (os, 3, Sertor), Venice, La Fenice, 26 Dec 1792, *F-Pn* (Act 1)
Il cinese in Italia (ob, 2, A. Pepoli), VM, aut. 1793; as L'olandese in Venezia, Turin, 1794; *GB-Lbl*, *I-Fc*
La secchia rapita (ob, 2, A. Anelli), Venice, S Samuele, 13 Feb 1794; rev. Milan, 1796, with new act by Zingarelli, *I-Mr* (?autograph)
Ines de Castro (os, 3, L. de Sanctis, after C. Giotti), NC, 30 May 1794, *Nc*, *Pl* (1798, Padua)
La capricciosa ravveduta (ob, 2, C. Mazzolà), VM, aut. 1794, *F-Pn*, *I-Mr* (?autograph)
Antigona (os, 2, Da Ponte), LK, 24 May 1796, *I-Fc* (1802, London)
Il consiglio imprudente (ob, 1, Da Ponte, after C. Goldoni: *Un curioso accidente*), LK, 20 Dec 1796, finale in vs (London, n.d.)
Merope (os, 2, Da Ponte, after Voltaire), LK, 10 June 1797, *GB-Lbl*, *Ob*
Cinna (os, 2, Da Ponte, ? after Anelli), LK, 20 Feb 1798, aria, trio (London, n.d.)
Alzira (os, 2, G. Rossi, after Voltaire), LK, 28 Feb 1801, *D-BFb*, *MÜs*, *GB-Ob*, *US-CA*, *Wc*
La morte di Cleopatra (os, 2, S. Bonaiuti), LK, 30 April 1801, aria (London, n.d.)
Armida (os, 2, Da Ponte, after T. Tasso: *Gerusalemme liberata*), LK, 1 June 1802, aria, duet (London, n.d.)
L'avaro (oc, 2, G. Bertati), Paris, Italien, 30 March 1804
Blaisot e Pasquin (oc, 1, Leroi, Francis and Martinelli), Paris, Montansier, 9 April 1804, duet (Paris, n.d.)
Le maître de chapelle (oc), Paris, Italien, 3 May 1804
Corali, ou La lanterne magique (oc, 1, A.-J. Grétry *neveu*), Paris, Molière, 7 July 1804, *S-St*, *US-Wc* (Paris, n.d.)
L'eau et le leu, ou Le Gascon a l'épreuve (oc, 1, M. Gangiran-Nanteuil), Paris, Montansier, 10 Aug 1804
Le contrat signé d'avance, ou Laquelle est ma femme? (oc, 1, Ligier), Paris, Molière, 29 Sept 1804
Le gascon, gascon malgré lui (oc, 1, Guillet and E. Hus), Paris, Molière, 17 Nov 1804
Amour et coquetterie (oc, 1, Coffin-Rosny), PJE, 7 Jan 1806
Le livre des destins (oc, 1, F. Nogaret), PJE, 2 Feb 1806
La famille vénitienne, ou Le château d'Orseno (oc, 3, F. Dupetit-Méné), Paris, Jeunes Artistes, 7 May 1806
Monsieur Jugolo, ou Les chercheurs (oc, 1), PJE, 22 May 1806
Le château mystérieux ou Le crime commis et vengé (oc, 3, M. de Redon and C.R. Defresnoy), PJE, 12 July 1806
Le triomphe d'Alcide à Athènes (dramma eroico, 2, P.L. Moline and A.F. Pillon), Paris, Molière, Sept 1806
La soeur officieuse, ou Adresse et mensonge (oc, 1, Redon and Defresnoy), PJE, 18 Oct 1806
Almeria, ou L'Ecossaise fugitive (oc, 3, B. Hadot), PJE, 8 Dec 1806
Les illustres infortunés, ou La souveraine vindicative (oc, 3, Redon and Defresnoy), PJE, 8 Jan 1807
Le pied de boeuf et la queue du chat (oc, 3, P.J. Charrin and Redon), Paris, Jeunes Artistes, 9 June 1807

Music in: Medonte, 1782; L'ape musicale rinnuovata, 1791; Pirro, 1793
Doubtful: Zenobia, London, 1797, *F-Pn*; Eliodoro, *I-Mr*; Gara d'amore, *Mr*
Miscellaneous arias and ensembles: *A-Wgm*, *B-Bc*, *CH-E*, *D-Bsb*, *BFb*, *Dl*, *DS*, *MÜs*, *W*; *F-Pn*, *GB-Lbl*; *I-BAcp*, *Bc*, *Bsf*, *Gl*, *Mc*, *MOe*, *Mr*, *OS*, *PAc*, *Pca*, *Vc*, *Vnm*, *P-La*, *US-Wc*

ORATORIOS

Tres pueri hebrei in camino ignis ardentis, 1780, *I-Vsm*; Abraham sacrificium, 1783, *Vsm*; Agar fugiens, 1785, *D-Bsb* (Eitner), *SWl*, *F-Pn*, *I-Mc*; Joas rex Juda, 1790, *F-Pn*, *I-Mc*: female vv, orch, Venice, Mendicanti; Abraham et Isaac, S, A, T, B, chorus, orch, ?Venice, *GB-Lbl*

OTHER SACRED

Domine ad adiuvandum, 4vv, orch, Cremona, 2 Aug 1773, *GB-Lbl**
Tantum ergo, 2vv, orch, Cremona, Nov 1774, *Cu**
Antifona, 5vv; Fuga, 5vv; Qui tollis, A solo, Aug 1776, *I-Baf*; for entry to Bologna Accademia Filarmonica
Kyrie, Gloria, Credo, Sanctus, 8vv, 2 org, April–May 1779, *F-Pn*, *I-BGc* (Credo only), *Mc*; Converte Domine, 8vv, Exalta Domine, 5vv, Deus noster refugium with Gloria Patri, 8vv, all 10–12 May 1779, *Bc*; Vidi speciosam, 8vv, May 1779, *F-Pn*, *I-Md*: all for Milan Cathedral examination
Mass, *Fc* (Eitner); Kyrie, B♭, 3vv, orch, *GB-Lbl**; Domine ne in furore, 3vv, bc, *Lbl**; Salve regina, 2vv, orch, *I-PAc*; Introito pel giorno di S Filippo, *Vnm*; Introit stabant juxta crucem, 3vv, *Vlevi*; Motet, S, orch, *Mc*; Sequenza dei morti, *Mc*

OTHER WORKS

Vocal: Eppur fra le tempeste, notturno, S, S, orch, 1784, *I-Gl*; Il dardo (?cant.), Naples, Sala di Portici, 1787; Pigmalion (cant.), ?Naples, *F-Pn*; Esercizi progressivi par la voce, *c*1780, *D-LB*; Luci amate se volete, rondo with ornamentation, *GB-Lbl*
Inst: Concertino, D, 2 fl, *I-Ac*; 6 trios, 2 vn, bc, op.1 (Paris, *c*1776); 3 sonatas, hpd, vn, *c*1790, mentioned by Lancetti; 2 syms., D, B♭ (Venice, n.d.); syms., *I-Mc*, *Pca*, *Rvat*, *Vnm*

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Letter to G.B. Martini, *I-Bc**
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*De l'attraction harmonique, ou Sistème phisico-mathematique* (MS, *I-Fc**); in It. as *Trattato d'armonia teorico pratico ... parte prima* (MS, *GB-Lcm**); Eng. extracts in *Quarterly Musical Review*, ii (1820), 22, 172, 296, 434; iii (1821), 96
*Nuovo metodo per appredere con facilita l'accompagnemente* (*F-Pn*)
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MARITA P. McCLYMONDS (with SVEN HANSELL)

**Bianchi, Giovanni** (*b* Ferrara, *c*1660; *d* ?Milan, after 1720). Italian composer and violinist. He had settled in Milan early enough to be described in his op.1 of 1697 as 'violinista milanese'. He was active there for many years as a violinist and his name, along with that of his son, Giuseppe, appears in lists of instrumentalists at the court in 1711 and 1720: 'Bianchi, padre e figlio'. The sonatas of opp.1 and 2 are typical in style for the late 17th century; slow and fast movements alternate, the fast movements being somewhat more substantial. Bianchi's concertos (op.2) are in three or four movements, some first movements having several sections. Similar in some respects to Corelli's concerti grossi, these large-scale works are of a particularly high calibre and exhibit great melodic richness. Bianchi's style is characterized by extensive use of sequences, violinistic writing (including broken chord figures and fast repetitive notes), contrapuntal entrances in all parts and (in the concertos) fanfare endings. His music shows marked stylistic affinities with that of Carlo Antonio Marino.

WORKS

12 sonate a 3, 2 vn, vc, bc (org), op.1 (Modena, 1697/R)
6 concerti di chiesa a 4, 2 vn, va, vc, bc (org), e 6 sonate a 3, 2 vn, vc, bc (org), op.2 (Amsterdam [1703]); facs. (of scores in *US-NYp*) in *Three Centuries of Music in Scores*, ii: *Concerto I: Italy (c1703–1750)* (New York, 1988); viii: *Chamber Music II: Trio Sonatas, Part 1 (1688–1769)* (New York, 1990)
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2 arias, 1v, clvd, *A-Wgm*; cited in *EitnerQ*

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ROBIN BOWMAN/ELEANOR F. McCRICKARD

**Bianchi, Giovanni Battista (i)** (*b* Genoa; *fl* 1675). Italian composer. According to Eitner he was also an organist and moved to Bologna. He is described in his *Madrigali a due e tre voci* op.1 (Bologna, 1675) as an Augustinian monk and 'bachelor' ('bacciliere'), although in which discipline is not stated. The madrigals, his only known music, comprise 15 trios and two duets; he dedicated them to Signora Livia Grilla, who 'was pleased to admit him into her service'.

COLIN TIMMS

**Bianchi, Giovanni Battista (ii)** (*fl* London, 1780–82). Italian conductor and composer. He was music director at the King's Theatre, London, succeeding Bertoni, for the seasons 1780–81 and 1781–2. He added arias to several pasticcios and, with Rauzzini and Tommaso Giordani, composed *L'omaggio di paesani al signore de contado*, a *festa teatrale* performed on 5 June 1781 in celebration of the king's birthday. He has sometimes been confused with Francesco Bianchi, to whom he was not related.

ALFRED LOEWENBERG/R

**Bianchi** ['dal Cornetto'], **Giulio Cesare** (*b* Cremona, 1576/7; *d* ?Cremona, in or after 1637). Italian cornettist and composer. He served the Gonzaga court, Mantua, from 26 March 1602 to June 1612. Bertolotti's report of service in Milan in 1603 appears to be incorrect. At Mantua Bianchi was in charge of the wind band – we have notice of him recruiting wind players in 1609 (from Cremona) and 1611 – and he worked closely with the *maestro di cappella* (and fellow Cremonese) there, Claudio Monteverdi. Bianchi also supplemented his salary with a position in the paymaster's office. He was dismissed by 8 June 1612 during the extensive restructuring of the court music after the succession of Duke Francesco Gonzaga; perhaps he annoyed the new duke by seeking a position (unsuccessfully) with Cardinal Borghese in Rome. By 1620 he was back in Cremona, from where he published his *Libro primo de motetti in lode d'Iddio nostro Signore*, 1–5, 8vv (Venice, 1620[3]), including four motets by Monteverdi, and *Libro secondo de motetti: in lode della gloriosissima Vergine Maria*, 1–5vv, *e una messa*, 4vv (Venice, 1620[4]), again with music by Monteverdi (the notice in *FétisB* of a reprint of the second book in Antwerp in 1637 remains unconfirmed). Bianchi may have taken religious orders: in 1631 he was residing with Countess Hieronima Terzi in Piacenza for whom he celebrated Mass. In 1637, at the age of 60, he leased Monteverdi's house in Cremona.

Bianchi's motets (all for voices and continuo) are typical of the small-scale concertato church music proliferating in early 17th-century Italy: as is normal for the style, they focus on strong melodic writing and textural contrasts between imitative episodes and homophonic tuttis. One canzonetta survives (in RISM 1605[12]).

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TIM CARTER

**Bianchi, Giuseppe** (*fl* 1637–63). Italian castrato. In 1637 his name appeared among the singers of the papal chapel in Rome; he then entered the service of Taddeo Barberini,

prefect of Rome. The Abate Elpidio Benedetti, who was commissioned by Cardinal Mazarin to recruit Italian singers for the French court, named him in 1643 as the best castrato in Rome, and as a result he took part in a private performance of an opera in the Palais Royal, Paris, during Carnival 1645. In 1646 he was back in the papal chapel in Rome, but subsequently was probably in Germany, in the service of several rulers. On 14 April 1654, under the name 'Giuseppe da Torino', he sang at the Petit Bourbon in Paris in Carlo Caproli's opera *Le nozze di Peleo e di Theti*. In 1658 he sang in the Hofmusikkapelle in Vienna and in 1662 and 1663, and almost certainly earlier, he was among the chamber musicians of the court of Turin.

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PAOLA BESUTTI

**Bianchi** [Tozzi], **Marianna** (*b* ?Venice, *c*1735; *d* after 1790). Italian soprano. She made her *opera seria* début as *ultima parte* at Parma in 1753 and sang mostly secondary roles, sometimes appearing in *opera buffa*, before going to Vienna as prima donna in 1762, where she created Eurydice in Gluck's *Orfeo ed Euridice*. She then sang as prima donna in Italy and with her husband, the composer Antonio Tozzi, was engaged at Brunswick (1765–8) and Munich (1773–5); her Italian career then declined to secondary theatres and, after 1780, to *opera buffa*, ending in 1790. According to Burney, she had 'a sweet and elegant toned voice, always perfectly in tune, with an admirable *portamento*; I never heard any one sing with more ease, or in a manner so totally free from affectation'.

DENNIS LIBBY

**Bianchi, Pietro Antonio.** *See* BIANCO, PIETRO ANTONIO.

**Bianchiardus, Francesco.** *See* BIANCIARDI, FRANCESCO.

**Bianchini** [Bianchini Veneziano], **Domenico** ['il Rossetto', 'il Rosso'] (*b* ?Udine, *c*1510; *d* Venice, *c*1576). Italian lutenist and mosaicist. He was a younger brother of Vincenzo Bianchini (*fl* Venice, 1517–63), the most noted member of the family of Venetian mosaicists. He was admitted to the guild as a master mosaicist in 1537, and between 1540 and 1576 worked regularly at S Marco, where his mosaics include works after cartoons by Salviati and Tintoretto. As a musician he was praised and cited among the 'moderns' of the mid-16th century by Andrea Calmo. Girolamo Parabosco reported his participation in 1544 at Venice as a lutenist in an ensemble of two singers, a transverse flute, two viols, two cornetts, cembalo, lute and violone. Bianchini's *Intabolatura de lauto* is dedicated to the German merchants of the Fondaco dei Tedeschi (the German hostelry near the Rialto), with whom he appears to have had some business dealings. 11 pieces from the volume were reprinted in Hans Gerle's lutebook of 1552 (RISM 1552[31]).

The collection is typical of the mid-16th century, and contains arrangements of vocal music, eight dances and six ricercares. They include Gombert's motet *Ave sanctissima*, a *napolitana* by Willaert, and chansons and madrigals by Sermisy, Berchem, Arcadelt and Certon. Three of the dances provide an early instance of the passamezzo–paduana–saltarello suite, and the pavan *Forze d'Ercule*, which uses the same *passamezzo antico* bass, may have been intended as an additional movement to this suite. Other dances use popular Venetian street songs including the *Cara cosa*, *Meza notte* and *El burato*. The ricercares are exceptional in their use of imitation and consistent textures, and may be intabulations of instrumental ensemble music rather than works conceived originally for lute. One uses the famous *Faulte d'argent* melody and bears some resemblance to Cavazzoni's organ canzona on the same melody. Others include tabulations of a vocal bicinium by Richafort and of two ensemble ricercares (one now lost) by Segni. Several pieces, including a harmonization of the superius of Sermisy's *Tant que vivray*, and most of the dances have an underlying structure of parallel 10ths between the outer parts, a technique favoured in improvisations in the earlier decades of the 16th century (see D. Heartz, *JAMS*, xix, 1966, pp.13–36).

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ARTHUR J. NESS

**Bianchini, Francescho** [Blanchin, François] (*b* Venice, *fl* Lyons, 1547–8). Italian lutenist and composer, active in France. His only known works are printed in the undated *Tabulature de lutz* (RISM 1547[27], ed. C. Dupraz and J.-M. Vaccaro, Paris, 1995), published in Lyons by Jacques Moderne. The date of 1547, generally assigned to the print, is assumed from the fact that the print's dedicatee, François Gouffer, Bishop of Béziers, took up his position in 1547 and died the following year (see Pogue). This collection, the first Italian lute tablature to be published by Moderne, contains one fantasia (the first time this term was used in France) and 15 intabulations. The fantasia that opens the print is a collage of musical ideas drawn from two ricercares by Julio Segni; following this are six intabulations of chansons by composers represented in Moderne's *Parangon des chansons* volumes (1538–43), including Crecquillon, Maillard and Lheritier, and three psalms by Mornable and Certon. Two *basse danses* (the last use of the term in France) follow: these draw on the superius parts of chansons by Clereau or Certon (*Fortune alors*; entitled *La mestresse* in the print), and Sandrin (*Quant ieu congneu a ma pensee*). The final four pieces are Italian: two pavans on forms of the *passamezzo antico* and romanesca, and two galliards on Venetian street songs.

It is not known if he was related to Pierre Blondeau (possibly known as Pietro Bianchini), who worked for Attaingnant in a similar editorial capacity.

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JEANETTE B. HOLLAND/ARTHUR J. NESS

**Bianchini** [Blanchino], **Giovanni Battista** (*b* Rome, 2nd half of 17th century; *d* Rome, 26 Sept 1708). Italian organist and composer. He was *maestro di cappella* of Orvieto Cathedral in 1678 and of S Giovanni in Laterano, Rome, between 1684 and 1708. He was appointed *phonascus* (*maestro di canto*) of the Oratorio di S Marcello there in 1687, and subsequently, *praefectus musicae*. A member of the Congregazione di S Cecilia, he was *guardiano dei maestri di cappella* in 1687 and 1691. His name appears in connection with the performance of an 'opera in musica' at the Accademia del Teatro in Orvieto for Pentecost and Corpus Domini in 1693; he was probably director or *maestro di compagnia* for this occasion. In 1694 he was also *maestro di cappella* and organist of S Salvatore in Lauro, Rome. From 1685 he composed several oratorios for the Oratorio di S Marcello; nine other oratorios, for from three to six voices, are listed in the *Poesie . . . dialoghi sagri e morali per musica* (Orvieto, 1679) of the poet Alberici.

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ANGELA LEPORE

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

**Bianciardi** [Blanchardus, Bianchiardus], **Francesco** (*b* Casole d'Elsa, nr Siena, ?1571–2; *d* Siena, between 1 March and 21 Sept 1607). In the preface to his *Sacrarum modulationum* (1596) he said that he was of humble origins. Until not later than 1596 he was organist and from no later than 20 June 1597 *maestro di cappella* of Siena Cathedral. In his manuscript *Notitia de contrapuntisti e de compositori di musica* Pitoni called him a 'grandissimo suonatore di organo', and he was praised as *maestro di cappella* by Banchieri in his *Conclusioni nel suono dell'organo* (1609). By 1601 and probably until his death he was responsible for musical affairs in the Accademia degli Intronati. According to Isidoro Ugurgieni Azzolini (*Pompe sanesi*, Pistoia, 1649) Bianciardi was 35 when he died. He was mainly a composer of church music in the style of Palestrina, whose pupil he may have been. The *Canzonette spirituali* is in a lighter style, however, and another late collection, the fourth set of *Sacrarum modulationum* (1608), is in the concertato tradition inaugurated by Viadana. Bianciardi's posthumous fly-sheet *Breve regola* is a useful source for the early practice of thoroughbass.

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*all except treatise published in Venice*

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JOSEF-HORST LEDERER

**Bianco, Andrea.** *See* BIANCHI, ANDREA.

**Bianco, Giovanni Battista** (*b* Venice; *fl* 1610–21). Italian composer. In the first of his two publications he is described as an Augustinian monk, and he appears to have been employed at Concordia Cathedral from January 1613 for one year. He is known by his *Musica a due voci utilissima per instruir i figliuoli a cantar sicuramente in breve tempo* (Venice, 1610), which includes settings of Latin texts, and by his *Salmi che si cantano a terza, con*

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COLIN TIMMS

**Bianco** [Bianchi], **Pietro Antonio** (*b* Venice, *c*1540; *d* Graz, bur. 2 Feb 1611). Italian composer and singer. He was probably educated in Venice, and he became a canon at S Salvatore there. On 1 November 1578 he was appointed a tenor in the Graz Hofkapelle, to which he belonged for the rest of his life. In 1580 he became court chaplain and in 1595 Hofkapellmeister; by then he was also principal court chaplain and almoner. His appointment to both posts resulted from the Graz court's efforts in support of the Counter-Reformation. Bianco resolutely continued the italianization of the Hofkapelle, a task already begun by Annibale Padovano; in order to recruit musicians and obtain music, he visited Venice several times, and Venetian music became the most important influence on music at the Graz court. Bianco attracted musicians such as Georg Poss, who was trained in Venice, and Giovanni Gabrieli's friend Francesco Stivori and pupil Alessandro Tadei. His testimonials on the Graz court musicians (in *A-Gl*) reveal his dedication to high artistic and social standards. In 1603, in recognition of his services, he was granted as a benefice the provostship of Maria Saal, Carinthia. He travelled to Poland in 1592 and to Spain in 1598 in the retinue of the dowager Archduchess Maria and went with Archduke Ferdinand of Inner Austria to the parliament at Regensburg from 1607 to 1608.

Bianco's talent as an administrator was combined with an above-average ability as a composer; his style was greatly influenced by Giovanni Gabrieli. Although his output covered a period of some 35 years, it was not extensive. His secular vocal music was influenced by the villanellas and madrigals of his Italian contemporaries. Later he seems to have devoted himself solely to sacred works, of which his motets are the finest: the combination in them of contrasts in texture and rhythm is characteristic of polyphonic music of the period. His only known mass and his *Magnificat*, both in eight parts, are based on the eight-part motet *Percussit Saul mille* by Giovanni Croce; they are typical of Venetian church music of the time. Contrary to the usual practice of setting only alternate verses of the *Magnificat* polyphonically, he set all the verses in the manner of the papal chapel. His litanies in *falsobordone* style were written to satisfy the tastes of the dowager Archduchess Maria.

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HELLMUT FEDERHOFER

**Bianconi, Lorenzo (Gennaro)** (*b* Minusio, Ticino, 14 Jan 1946). Swiss musicologist. He studied musicology with Reinhold Hammerstein and Wilhelm Seidel at Heidelberg University and took the doctorate in 1974 with a dissertation on Cavalli and the diffusion of Venetian opera in Italy in the 17th century. In 1969–70 he worked for RISM (series A/I) in Italy and returned there permanently in 1973. In 1977 he was visiting professor at the department of music, Princeton University, and became professor of *Drammaturgia musicale* at the Università degli studi, Bologna. He also taught music history at the universities of Macerata (1978) and Arezzo (1980–83). He has been on the editorial boards of a number of publications including *Rivista italiana di musicologia* (1973–9), *Monumenti musicali italiani* (1979–86), the series *Studi e Testi per la Storia della Musica* (from 1979), *Acta musicologica* (1987–81), and *Historiae Musicae Cultores* (from 1999). In 1993–4 he founded with others the journals *Musicae Storia* and *Il saggiatore musicale*. He was a committee member of both the Società Italiana di Musicologia (1979–82) and the IMS (1982–92) and he was elected a corresponding member of the AMS in 1995. He was awarded the Dent medal by the RMA in 1983. His chief fields of research are Italian opera of the 17th–19th centuries, the theory of opera history and the Italian madrigal.

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with M. Privitera: *Girolamo Frescobaldi: Opere complete*, v: *Il primo libro dei Madrigali a cinque voci (1608)* (Milan, 1996)

CAROLYN GIANTURCO/TERESA M. GIALDRONI

**Biandrà** [Blandrati, De Blandrate], **Giovanni Pietro** (*b* late 16th century; *d* after 1633). Italian composer. Although styled 'romano' in his publications, he may have been born at Biandrate, near Novara, his surname and its variants thus deriving from that place. He appears to have been *maestro di cappella* of the Seminario Romano, Rome, possibly from 1618 to 1619, and from 1619 to 1633 he was *maestro di cappella* of Faenza Cathedral. By 1626–7 at least he was also *maestro di cappella* of the Accademia degli Spennati in Faenza, to which he dedicated his opp.1 and 2. He composed primarily in the monodic and concertato styles. His first book contains 19 solos, five duets and two trios, all set to spiritual texts, while among the polyphonic madrigals of the second book are three 'resposte' to madrigals by Domenico Brunetti, Ignazio Donati and Angelo Peracini, and an extended setting of the 'Giuoco della cieca' in Guarini's *Il pastor fido*.

WORKS

Il primo libro de madrigaletti, 1–3vv, op.1 (Venice, 1626)
Madrigali, 4–5vv, bc, op.2 (Venice, 1626)
Sacrae cantiones, 2–4vv, bc (org), op.3 (Venice, 1627)
Motectorum, 2–4vv, bc, liber secundus, op.5 (Venice, 1629)
Libro 3° madrigali, 2–5vv, bc, lost, listed in Robert Martin's catalogues of 1633 and 1635
Book of motets, op.4, lost
Sacred music, *Pl-Kk*, inc.

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R. Casimiri: '"Disciplina musicae" e "mastri di cappella" dopo il Concilio di Trento nei maggiori istituti ecclesiastici di Roma: Seminario romano – Collegio germanico – Collegio inglese (sec. XVI–XVII)', *NA*, xv (1938), 1–14, 49–64
J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982), ii, 130
V. Gibelli: 'Due opere di Giovanni Pietro Biandrà della Biblioteca Universitaria di Wrocław in Polonia', *Antiquae musicae italicae studiosi*, no.2 (1985), 11–13

COLIN TIMMS

**Bianqing.** *See* LITHOPHONE. *See also* QING.

**Bibalo, Antonio** (*b* Trieste, 18 Jan 1922). Norwegian composer. He studied at the Trieste Conservatory with Luciano Gante (piano) and Viozzi (composition). He also spent three years studying composition with Lutyens at the Trinity College of Music, London, which he found to be of decisive significance. He settled in Norway in 1957. In 1991 he was made a Knight of St Olav, first class.

With an output including five operas and three ballets, Bibalo is regarded as the leading Norwegian musical dramatist. He achieved an international breakthrough at the Hamburg Opera in 1965 with *The Smile at the Foot of the Ladder*, followed by *Frøken Julie* ('Miss Julie', 1975). For the opera in Kiel he wrote *Gespenster* ('Ghosts', 1981) on Ibsen's play. The music of Bibalo's operas is centred on textual and dramatic expression, the musical techniques ranging from late Romantic tonality through dodecaphony and serialism to a free avant-garde style. The free stylistic diversity is bound together through integrating musical structure on the one hand and preserving a scenic-dramatic unity on the other. The resulting originality of sound gives the music a highly personal and uniform character. Piano works, chamber works and orchestral concertos also feature highly in Bibalo's output, and they share the same personal integration of undogmatic mixing of styles and advanced compositional techniques.

WORKS
(*selective list*)

Opera: The Smile at the Foot of the Ladder (H. Miller), 1958–62, Hamburg, 1965; Frøken Julie [Miss Julie] (A. Strindberg), 1974–5, Århus, 1975; Gespenster [Ghosts] (H. Ibsen), 1981, Kiel, 1981; Macbeth (W. Shakespeare), 1989, Oslo, 1990; Die Glasmenagerie (T. Williams), 1996, Trier, 1996
Ballet: Pinocchio, 1967; Nocturne for Apollo, 1969; Flammen, 1973
Orch: Pitture astratte, 1950–58; Pf Conc., 1955; 4 Balkan Dances, 1957; Vn Conc., 1957; Elegie einer Raum-Zeit, 2vv, choir, orch, 1963; Ouverture til 'Tjener for to herrer', 1968; Sinfonia-notturna, 1968; Pf Conc., 1971; Conc. da camera II, hpd, vn, str orch, 1974; Sym. no.2, 1978–9; Music for ob, str, perc, hp, 1986; Conc., wind qnt, orch, 1990; 5 frammenti sinfonici, 1997
Chbr: Autunnale: suite de concert pour 4 instruments, 1968; Str Qt, 1972; The Savage: 4 Impressions for 6 Players, 1983; 2 sonatinas, 5 insts; pieces for 7 insts, etc.
Other inst: La notte (Pf Sonata no.2), 1976; other pf pieces, inst sonatas and other works
Vocal works for 1v, tape; 1v, pf; 1v, fl, etc.

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L. Reitan: 'Mine venner spør om jeg er masochist', *Ballade* (1982), no.2, pp.8–12
E.M. Saetre: 'Verdensmusikkdagene i Nederland 4–13 Oktober 1985: norsk pusterom i tettpakket program', *Ballade* (1985), no.4, pp.31–2
Å. Kolberg: 'Antonio Bibalo: Drama and Music', *Listen to Norway*, iii/2 (1995), 28–9

ERLING E. GULDBRANDSEN

**Biber, Heinrich Ignaz Franz von** (*b* Wartenberg [now Stráž pod Ralskem], nr Reichenberg [now Liberec], Bohemia, bap. 12 Aug 1644; *d* Salzburg, 3 May 1704). Austrian violinist and composer of Bohemian birth. He was the outstanding violin virtuoso of the 17th century and a first-rate composer; he wrote instrumental or vocal, sacred or secular music with equal ease. His fame rests mainly upon his violin sonatas, especially those which require scordatura, but his polychoral church music has also attracted interest and admiration.

1. LIFE. Biber may have had some music lessons, perhaps by the organist Wiegand Knöffee, in his birthplace, which was the property of Count Maximilian Liechtenstein-Castelcorno, brother of the Bishop of Olmütz. He may have studied at a Jesuit Gymnasium in Bohemia, and in the early 1660s he was already on friendly terms with

Pavel Vejvanovský, who was then studying with the Jesuits in Troppau. Before 1668 Biber was a musician in the service of Prince Johann Seyfried Eggenberg in Graz, where Philipp Jakob Rittler and Jakob Prinner were also employed. In 1668 he became a *valet de chambre* and musician to the Bishop of Olmütz, Karl Liechtenstein-Castelcorno, in Kroměříž, where Pavel Vejvanovský was director of the Kapelle. Biber was popular among the courtiers at Kroměříž, and was highly valued as a violin virtuoso. In late summer 1670 the bishop sent Biber to the violin maker Jacob Stainer in Absam to negotiate the purchase of new instruments for his ensemble. Instead of visiting the violin maker, however, Biber entered the service of the Archbishop of Salzburg, Maximilian Gandolph von Khuenburg. Liechtenstein felt greatly injured by this action but refrained from reprisals against his former employee out of friendship for Archbishop Khuenburg. He contented himself with waiting until 1676 to make out the document officially releasing Biber from his service. Biber regularly sent works to Kroměříž in order to win the bishop's goodwill.

Biber's career flourished in Salzburg. At the end of 1670 he had been classed among the *valets de chambre*, porters and stokers of fires at court, with a relatively small monthly salary of about ten florins, but the archbishop appreciated music for string instruments and Biber rose rapidly in the social scale. In the years 1676–84 he dedicated four printed collections of instrumental music to the archbishop. On 30 May 1672, in Hellbrunn, he married Maria Weiss, daughter of a merchant and citizen of Salzburg. In 1677 Biber performed several of his sonatas in Laxenburg before Emperor Leopold I, who gave him a gold chain, and early in 1679 he was appointed deputy Kapellmeister. When he performed before the emperor for the second time, in 1681, he petitioned him for promotion to the ranks of the nobility. Biber distinguished himself as a composer on the occasion of the jubilee celebrations of 1682 (see below), and in 1684, after the death of Andreas Hofer, was appointed Kapellmeister and dean of the choir school. After a second application to Emperor Leopold in 1690, he was raised to the noble rank of knight, with the title of Biber von Bibern. Subsequently the new archbishop, Johann Ernst, Count Thun, appointed him lord high steward, a title that marked the culmination of the composer's social career.




*1. Heinrich Ignaz Franz von Biber: engraving from his 'Sonatae violino solo' (Nuremberg, 1681)*

In the same year Biber visited his birthplace of Stráž pod Ralskem, where his wife stood as godmother to his nephew. In 1690 his salary had risen to 60 gulden a month, with free board and lodging including such items as wine, bread and firewood. According to Chafe, Biber had some 75 to 80 excellent singers and instrumentalists at his disposal in the 1690s. He was acquainted with Pavel Vejvanovský, P.J. Rittler, Jakob Prinner and J.H. Schmelzer, but whether he was Schmelzer's pupil must remain uncertain. No light has been cast on his relationship with his colleague at Salzburg, the cathedral organist Georg Muffat, but it does not appear to have been particularly friendly.

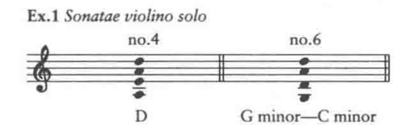
Biber had 11 children, only four of whom survived childhood: his sons Anton Heinrich (1679–1742) and Karl Heinrich (1681–1749) and his daughters Maria Cäcilia (*b* 1674) and Anna Magdalena (1677–1742). They were all musically gifted and received a good musical education from their father. Both sons were violinists at the Salzburg court, and Karl Heinrich (*see* BIBER VON BIBERN, KARL HEINRICH), the more gifted of the two, rose to become deputy Kapellmeister in 1714 and Kapellmeister in 1743. Biber's daughter Anna Magdalena entered the Benedictine convent of Nonnberg in 1696. A fine alto singer and violinist, Maria Rosa Henrica (the name taken by Anna Magdalena in religious life) became mistress of the novices in her convent, and was appointed director of its choir and Kapelle in 1727. Biber composed and directed his *Missa S Henrici* for her investiture as a nun on 15 July 1697. As a singing teacher, Maria Rosa Henrica made use of her father's manual, the *Singfundament*. Her elder sister Maria Cäcilia was also a nun, in the convent of S Clara in Merano.

One might think that the most highly honoured violin virtuoso of his time would have made some professional tours. Curiously there is almost no information on the subject. The final paragraph of Biber's biography in Mattheson's *Grundlage einer Ehren-Pforte* of 1740 (written by Karl Heinrich, the composer's son) indicates that he was well known in the emperor's dominions and in France and Italy for his music rather than for concert appearances. There is evidence that he was well known in Munich, since he was decorated at the Bavarian court on two occasions. In his later years Biber seems to have devoted himself to the composition of sacred music, operas and school dramas. Of the dramatic works only one opera is extant; only the librettos of the others remain. He wrote his last school drama in 1698, his last opera in 1699.

2. WORKS. Burney wrote: 'of all the violin players of the last century Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period'. When Burney saw the Biber sonatas, 100 years after they had been written, interest in them was mainly historical. Quite early in the 18th century German violinists had turned towards the more formal and fully tonal compositions of Corelli and

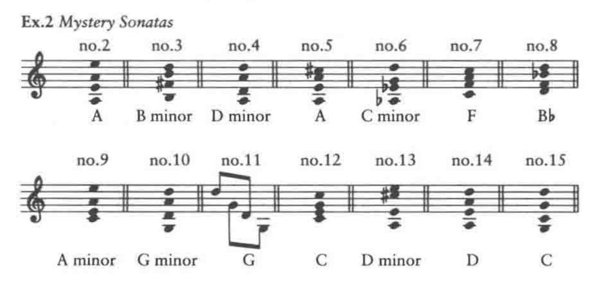
his followers. Burney's opinion of Biber was based mainly upon the *Sonatae violino solo*, eight sonatas for violin and continuo published in 1681. These sonatas are elaborately developed, show a keen sense of formal structure and are completely uninhibited in their virtuosity. While they differ from one another to some extent in form and choice of movements, sets of variations are to be found in all of them. It was in the free preludes, in equally free and elaborate finales, in brilliant passage-work over ostinato basses and in polyphonic passages (in which multiple stops seem never to have been a problem) that Biber was able to give full rein to a formidable violin technique. In range he was able to reach the 6th and 7th positions and return from them with an ease and abandon which set him apart even from his only peer, Johann Jakob Walther. (In both left-hand technique and bowing these two men from the north far outstripped their Italian contemporaries.) Although Biber achieved his greatest technical brilliance in the sonatas with normal tuning, two of the *Sonatae violino solo* require the altered tunings shown in ex.1.

Ex.1 *Sonatae violino solo*




In contrast to the sonatas of 1681, in which conventional tuning by 5ths is the rule rather than the exception, 14 of the 16 Mystery (or Rosary) Sonatas for violin and bass (completed about 1676) require scordatura. These works were not printed; in the one surviving manuscript each sonata is identified by an engraving depicting one of the 15 Mysteries of the Rosary. The remaining work, the Passacaglia for unaccompanied violin, is prefixed by a picture of a guardian angel and child. Biber probably performed these sonatas as postludes to services during October, the month specially devoted to the Rosary Mysteries at Salzburg Cathedral. The Passacaglia may have been written for performance at a special 'Feast of the Guardian Angel' falling on 2 October. The tuning chosen for each Mystery Sonata, shown in ex.2, helps to

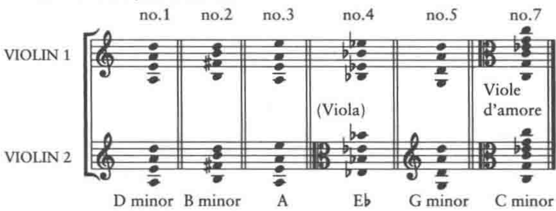
Ex.2 *Mystery Sonatas*




set the mood by providing for special tone-colours, rich sonorities and many multiple stops not ordinarily obtainable on the violin. Only occasionally does the chosen scordatura contribute to a clearly descriptive or programmatic passage. In these sonatas there are many dance movements, highly stylized forms which the composer moulded to his expressive purposes. As in many of his other works, the more conventional distinctions between church and chamber sonata are not observed. Like the *Sonatae violino solo*, the Mystery Sonatas include many sets of variations, all with strict ostinato basses. The unaccompanied Passacaglia, built on 65 repetitions of the descending tetrachord (*g′–f′–e♭′–d′*), is a monumental polyphonic piece, the oustanding work of its type before the Bach Chaconne.

Biber wrote another set of scordatura pieces, *Harmonia artificiosa-ariosa*, seven partitas for two instruments and bass. Five of the partitas are for two violins, one is for violin and viola, and one is for two violas d'amore. Six of them require the altered tunings shown in ex.3. Since
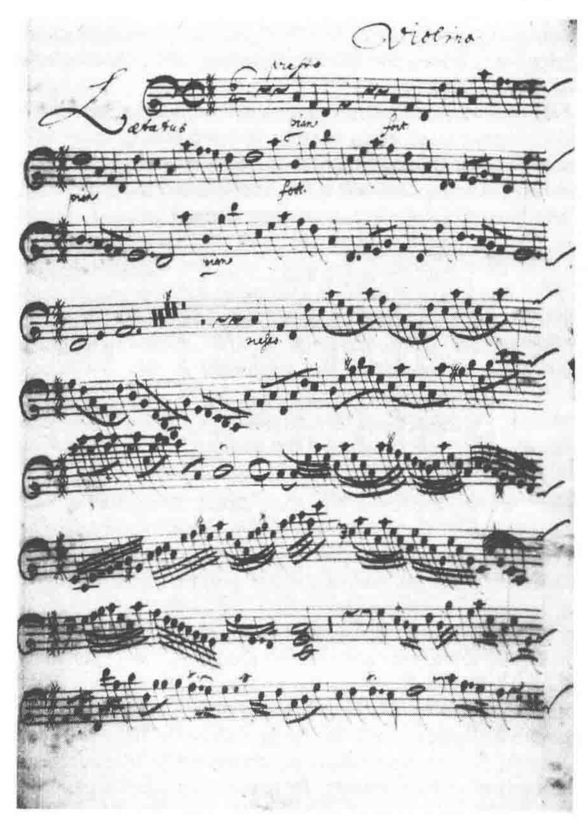
Ex.3 *Harmonia artificiosa-ariosa*




these works are trios for two equal instruments and continuo, the fantastic, seemingly improvisational elements of the solo sonatas give way to more regularly patterned passages and to a richer polyphony, sometimes in as many as five parts – two solo instruments, each carrying two real parts, supported by an independent bass line. The trios are spectacular pieces for two soloists, taking full advantage of the sonorities and polyphonic possibilities of the scordatura; they are not typical of Biber's chamber music for large forces. In his ensemble sonatas, partitas and ballettos, whatever the combination or number of instruments, he never used scordatura and always adhered to strict part-writing: one line only for each instrument and no double stops, even at cadences.

The Mystery Sonatas and the *Harmonia artificiosa-ariosa* represent the summit of the violin scordatura literature. Including the two scordatura sonatas of 1681 there are 22 works, having among them 18 different tunings. As shown in exx.1, 2 and 3, there is in each case a clear relationship between the open strings and the key of the piece, an obvious contribution to sonority. All the altered tunings are narrower in range than the *g* to *e″* of the conventional tuning. Bringing some of the strings closer together in pitch makes possible or simplifies the production of the most resonant intervals and chords: unisons, 3rds and 4ths, and triads and chords of the sixth in close position. The result is a smoother, more easily flowing, richer-sounding polyphony than is possible with conventional tuning. Some of the tunings do provide for special effects, most notably the interlocking octaves of Mystery Sonata no.11. The tuning *g–g′–d′–d″* (in the order noted, from the fourth string to the first) was planned for a highly resonant performance in octaves, each octave stopped across two strings by one finger. Historically, instruments tuned by 5ths have always been primarily melodic; Biber, in his very personal use of the scordatura, enlarged the polyphonic possibilities of the violin.

Much of the finest of Biber's ensemble music was published during his lifetime. The *Sonatae tam aris quam aulis servientes* (1676) consists of sonatas in five, six or eight parts; some are for strings alone, others include one or two trumpets in the ensemble. The *Mensa sonora* (1680) is a group of six partitas. The stylized dance movements are often framed between an opening sonata or intrada and a closing sonatina or retirada. The *Fidicinium sacro-profanum* (1683) is a set of 12 sonatas



*2. Opening of the violin part from the autograph manuscript of Biber's 'Laetatus sum', 1676 (CZ-KRa A.422, formerly B.III.73)*

for either one or two violins, two violas and bass. Biber, like many of the composers represented in the Liechtenstein-Castelcorno collection, frequently wrote fewer violin than viola parts. In the ballettos, the dance suites used for court entertainment, the usual four-part combination was one violin, two violas and violone.

Biber's sacred compositions make up a considerable part of his work. They are distinguished by their masterly vocal writing, the use of all kinds of musical instruments, their strict counterpoint and Biber's brilliant technique in writing variations over a basso ostinato. His magnificent masses and vespers are particularly notable, and were composed with a fine understanding of what could be done in the specific conditions of Salzburg Cathedral. Biber's predecessors had already made use of the opportunity to situate different musical ensembles in spatially separated pillared galleries in front of the presbytery, but he was the first to make full use of the possibilities that this offered. An example of his art in this respect is represented by the *Missa Salisburgensis*, which, together with the 53-part hymn *Plaudite tympana*, was erroneously attributed by A.W. Ambros in 1878 to Orazio Benevoli. Hintermaier proved that Biber composed this mighty work in 1682 to celebrate the 1100th anniversary of the founding of the archbishopric of Salzburg by St Rupert. The ensemble is divided into seven groups: Choro 1 (eight singers and organ), Choro 2 (two violins and four violas), Choro 3 (two oboes, four flutes and two trumpets), Choro 4 (two cornetts and three trombones), Choro 5 (eight singers, two violins, two violas and organ), Loco I and Loco II (each with four trumpets and timpani, Loco 2 also providing the basso continuo). The *Missa S Henrici*, *Missa Bruxellensis* and the 32-part *Vesperae* are also polychoral works.

In his sacred music Biber was capable of writing *a cappella* masses as well as huge concerted works for solo and ripieno voices with large orchestra. The *Missa quadragesimalis* is in pure *a cappella*style; although it is provided with a figured bass it may be performed just as well without it. As a composer of his own time Biber's strong sense of late 17th-century tone-colour may be heard in the full vocal and orchestral sound of the Requiem in F minor.

Between 1679 and 1699 Biber wrote three operas and at least 15 school dramas. The only extant work is the opera *Chi la dura la vince*, a beautiful leather-bound copy of which was dedicated to Archbishop Johann Ernsthun. The opera was probably composed in 1690–92. It is less advanced than the Viennese operas of the time. Biber used an incipient form of da capo aria when that form was fully developed in Vienna. The school dramas were produced at the Benedictine University in Salzburg. The librettos that remain indicate that some of them had so many musical scenes that they might possibly be classified as operas with dialogue.

Most of Biber's manuscripts, including all the known manuscripts of the chamber music, remain at the Kroměříž archbishop archive. Among them are a wide variety of interesting compositions. A few may be chosen at random to illustrate the range of Biber's work; the 32-part *Vesperae* for solo and ripieno voices, strings, trumpets, trombones, timpani and '4 bassi continui'; *Laetatus sum*, an elaborate motet for two bass voices, violin solo, three violas and continuo (fig.2); the *Serenada* for strings, continuo and bass voice (singing the 'Nightwatchman's call'); the *Battalia*, a typical battle piece of the period; *Sonata violino solo representativa*, a programmatic piece in which Biber joins other violinists of the 17th century in using bird and animal sounds as part of the basic material of an extended violin solo; the *Sonata S Polycarpi* for eight trumpets and timpani; and a large number of dance suites, simply entitled 'Balletti' or 'Arien'.

There have been very few composers of the first rank – and Biber must be counted in the first rank of his time – who were so completely outstanding in their instrumental virtuosity. Fortunately his virtuosity as a violin composer was at the service of a splendid musical mind. He had a gift for melody and was a master of counterpoint – and that mastery had its effect, even in the most fanciful of his violin preludes. As a composer of sacred music and instrumental ensemble music he was at least the equal of his Viennese contemporaries; as a virtuoso and composer for the violin his position is unique and of historic importance.

WORKS

OPERAS, SCHOOL DRAMAS, LARGE CANTATAS
*music lost unless otherwise stated*

Applausi festivi di Giove (cant.), Salzburg, 1687, *SI-Lf* (lib only)
Li trofei della fede cattolica (cant.), Salzburg, 1687, *Lf* (lib only)
Alessandro in Pietra (op, F.M. Raffaelini), 1689
Chi la dura la vince (op, Raffaelini), ?1690–92, *A-Sca*
Trattenimento musicale del'ossequio di Salisburgo (cant.), Salzburg, 1699, *Sca*(lib only)
15 school dramas, 1679–99, Salzburg, University [listed in Chafe]

MASSES

Missa Christi resurgentis, 9vv, orch, *c*1674, *CZ-KRa*
Missa catholica, 4 solo vv, 4vv, orch, *KRa* (inc.)

Missa Salisburgensis, 16vv, insts, 1682, *A-Sca*; ed. in DTÖ, xx, Jg.x/1 (1903/*R*) [attrib. O. Benevoli]; ed. L. Feininger, *Orazio Benevoli: Opera omnia* (Rome, 1966–73), vii
Missa Alleluia, 8 solo vv, 8vv, orch, after 1690, *KRa*
Requiem, 6 solo vv, 6vv, orch, after 1690, *Sd* (facs. in Jaksch, 1977)
Requiem, f, 5 solo vv, 5vv, str, 3 trbn, bc, after 1692, *A-H*, *Sd*; ed. in DTÖ, lix, Jg.xxx/1 (1923/*R*)
Missa S Henrici, 5 solo vv, 5vv, orch, 1697, *KRa*; ed. in DTÖ, xlix, Jg.xxv/1 (1918/*R*)
Missa Bruxellensis, 4 solo vv, 4vv, orch, after 1696, *B-Br*; ed. L. Feininger, *Orazio Benevoli: Opera omnia* (Rome, 1966–73), vii
Missa, ex B♭, 6vv, bc, *A-SEI*; ed. E. Hintermaier, Denkmäler der Musik in Salzburg, v (Munich, 1987)
Missa quadragesimalis (Missa in contrapuncto), 4vv, ?insts, bc, *SEI*, *CZ-KRa*, *Pnm*

OTHER SACRED

Salve regina, S, va da gamba, org, 1663, *CZ-Kra* (inc.)
Lux perpetua, 8 solo vv, 8vv, str, 3 trbn, org, *c*1673, *Kra*
Vespers, 8 solo vv, 8vv, orch, 1674, *Kra*
Laetatus sum, B, B, str, orch, 1676, *Kra*; ed. J. Sehnal, Denkmäler der Musik in Salzburg, xi (Salzburg, 1999)
Plaudite tympana, 16vv, insts, 1682, *A-Sca*; ed. in DTÖ, xx, Jg.x/1 (1903/*R*) [attrib. O. Benevoli]
Litaniae de S Josepho, 8 solo vv, 8vv, 2 tpt, 3 trbn, str, bc, after 1690, *Sd*; ed. E. Hintermaier, Denkmäler der Musik in Salzburg, ix (Salzburg, 1999)
Ne cedite, 5 solo vv, 5vv, str, 3 trbn, 4 org, after 1690, *Sd*
Vesperae longiores ac breviores una cum litaniis Lauretanis, 4 solo vv, 4vv, str, 2 trbn, org (Salzburg, 1693)
Nisi Dominus aedificaverit domum, B, vn, vle, org, *c*1700, *D-Dl*; ed. J. Sehnal, Denkmäler der Musik in Salzburg, xi (Salzburg, 1999)
In festo trium regum, S, S, 2 fl, 2 ob, vle, org, *CZ-Bm*; ed. J. Sehnal, Denkmäler der Musik in Salzburg, xi (Salzburg, 1999)
Quo abiit, 4 solo vv, 4vv, 4 va, 4 org, *A-GÖ*, *Sd*
Stabat mater, 4vv, bc, *Sd*, *Ssp*

SOLO VIOLIN

*with continuo unless otherwise stated*

Mystery (Rosary) Sonatas [and Passacaglia], ?1674, *D-Mbs* (facs. in Denkmäler der Musik in Salzburg, Faksimileausgaben, i (Munich, 1990)); ed. in DTÖ, xxv, Jg.xii/2 (1905/*R*)
Sonatae (Nuremberg, 1681/ ed. in DTÖ, xi, Jg.v/2 (1898/*R*); facs. in Denkmäler der Musik in Salzburg, Faksimileausgaben, iii (Munich, 1991))
Sonata ... representativa, *c*1669, *CZ-KRa* (facs. in Denkmäler der Musik in Salzburg, Faksimileausgaben, v (Munich, 1994)); ed. in DTÖ, cxxvii (1976)
Sonata, *c*1670, *KRa*; ed. in DTÖ, cxxvii (1976)
Fantasia; Pastorella; 2 sonatas: all *A-Wm*
Doubtful: Ciacona, *CZ-KRa*, ed. in DTÖ, cli (1997); Balletti, vn solo, *KRa*, ed. in Denkmäler der Musik in Salzburg, ix (Salzburg, 1999)

ENSEMBLE

Sonatae tam aris quam aulis servientes, 5–8 insts (Salzburg, 1676); ed. in DTÖ, cvi–cvii (1963)
Mensa sonora, seu Musica instrumentalis, vn, 2 va, vle, hpd (Salzburg, 1680); ed. in DTÖ, xcvi (1960)
Fidicinium sacro-profanum, 1/2 vn, 2 va, bc (Nuremberg, 1683); ed. in DTÖ, xcvi (1960)
Harmonia artificiosa-ariosa: diversi mode accordata, 1/2 vn, va, 2 va d'amore, bc (n.p., 1696; Nuremberg, 1712); ed. in DTÖ, xcii (1956)
Sonata, 6 tpt, timp, org, 1668, *CZ-KRa*; ed. in DTÖ, cli (1997)
Balletti lamentabili, vn, 2 va, bc, 1670, *KRa*; ed. in DTÖ, cxxvii (1976)
Sonata pro tabula, 5 rec, 2 vn, 2 va, org, *c*1670, *KRa*; ed. in DTÖ, cli (1997)
2 Arien, vn, 2 va, vle, hpd, 1673, *KRa*; ed. in DTÖ, cxvii (1976)
Battalia (Sonata di marche), 3 vn, 4 va, 2 vle, hpd, 1673, *KRa* (facs. in Denkmäler der Musik in Salzburg, Faksimileausgaben, viii (Salzburg, 1999)); ed. in DTÖ, cli (1997)
Serenada, B, 2 vn, 2 va, vle, hpd, 1673, *KRa*; ed. in DTÖ, cxvii (1976)
Sonata S Polycarpi, 8 tpt, timp, vle, bc, 1673, *KRa*; ed. in DTÖ, cli (1997)
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Sonata die pauern Kirchfartt genandt, vn solo, 2 vn, 2 va, vle, bc, *c*1673, *KRa*; ed. in DTÖ, cli (1997)
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ELIAS DANN/JIŘÍ SEHNAL

**Biber von Bibern, Karl Heinrich** (*b* Salzburg, 4 Sept 1681; *d* Salzburg, 19 Nov 1749). Austrian composer, son of HEINRICH IGNAZ FRANZ VON BIBER. As the son of Salzburg's dominant late 17th-century musical personality, Karl Heinrich's career was by and large predetermined. By the age of 11 he had performed in at least two school dramas, *Rex catholicus, seu Hermenegildus rex et martyr* and *Rex invictus, seu D. Wenceslaus, Bohemiae, rex et martyr*, both with music by his father, and in 1704, the year of Heinrich's death, Karl Heinrich travelled to Rome, presumably to study violin playing and composition; some years later he also visited Vienna. Biber was first appointed to the court music in 1704; promoted to deputy Kapellmeister in 1714, he succeeded Biechteler as Kapellmeister in 1743.

As a composer Biber wrote exclusively for the church. His sturdily crafted and traditionally contrapuntal works, however, made little impression in Salzburg; he was considered far less important a composer than his contemporary Biechteler. About 120 of Biber's works survive in the Salzburg Cathedral archives, among them 20 masses, 18 litanies and vespers settings and 31 church sonatas (six ed. in Accademia musicale ii, iv, v, Mainz, 1969); a late 1780s catalogue of the cathedral holdings additionally lists 14 offertories, three *Dixit* and *Magnificat* settings, three *Te Deum*, eight *Regina coeli*, three *Miserere* and a *Recessit et tenebrae*. Biber also wrote a brief biography of his father (published in *MatthesonGEP*).

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CLIFF EISEN

**Bibiena** [Bibbiena]. *See* GALLI-BIBIENA family.

**Biblical instruments.** The various musical instruments mentioned in the Bible (Old and New Testaments). The nature and significance of the biblical instruments has been the subject of considerable discussion from the early Middle Ages onwards. The following article focusses on the meaning of the words as they appear in the original languages of the various biblical texts (Heb., Aramaic, Gk.), using archaeological evidence and other literary sources to establish as far as possible the identity of the individual terms; it also addresses the interpretation of other musical terminology in the Bible. (*See also* JEWISH MUSIC, §II.)

References to particular biblical passages follow the Revised Standard Version and the abbreviation IAA is used for the Israel Antiquities Authority.



1. THE PROBLEM. The controversy surrounding the identity and significance of the 'biblical instruments' derives from the complexity of the original source. Even the term itself is ambiguous, since it may denote the instruments of the period described by any given text of the Bible, those of the period and environment in which the written tradition originated, or those that have remained in the memory of society from a certain stage of the oral tradition. Furthermore, should a reference to an instrument be regarded as a theological symbol or a historical document? Must it be placed in the relevant context by archaeological finds before it may be regarded as concrete fact? It is possible to discuss the subject only if an interdisciplinary approach is adopted involving 'new and processual archaeology', recent studies of the Pentateuch, and modern archaeomusicology. Although the organological information provided by the biblical texts themselves is scanty, the social and symbolic context of the music can often be established quite precisely (see Kolari, 1947).

Study of the significance, closeness to reality and symbolism of biblical musical instruments goes back to the first translations of the authentic text from its original language of Hebrew. Even the Septuagint, the Peshitta (Syriac translation), the Targum (Aramaic translation) and the Vulgate provide evidence of uncertainty on the part of the earliest translators: for example, *kinnor* and *'uġav* (*Genesis* iv.21) are translated in the Septuagint as *psaltirion* and *kithara*, in the Peshitta as *kinnora* and *zimara*, in the Targum as *kinnora* and *'abbuba* and in the Vulgate as *cithara* and *organo*. Various different translations are also given for the same instrument within these languages: for instance, *kinnor* appears in the Septuagint as *kithara*, *kinira*, *psalterion* and *organon*. The interpretation of *nebel* as 'harp', now refuted by archaeological evidence, is partly based on confusing translations of this kind. The etymology of the names of instruments, however, may be helpful in identification: the derivation of *kinnor* from the root *knr*, for instance, clearly indicates that it is an instrument of the lyre type (Ellermeier, 1970). Comparative approaches – textual, etymological, archaeological and ethnological – often complement and elucidate questions of biblical organology.

Secondary sources such as the post-biblical scriptures (the Mishnah, and the Jerusalem and Babylonian Talmuds), the Apocrypha, the Qumran scrolls (1QM, 1QS), the writings of Jewish authors in the Roman period (Flavius Josephus, Philo of Alexandria) and of the Church Fathers (see McKinnon, 1987) – may also be used in biblical interpretation. The Middle Ages regarded the range of musical instruments that features in the Bible as allegorical: *musica practica* was ignored, and *scientia musicae* studied only for the theological significance of the instruments.

Modern biblical organology begins with two works that appeared at almost the same time, one by a Jewish author (Portaleone, 1612) and one by a Christian (*PraetoriusSM*, 1614–19/*R*). The former refers to contemporary instruments for the interpretation of the biblical text; the latter bases its discussion exclusively on textual material, on the grounds that there were no relevant musical antiquities in Israel/Palestine (vol.ii, f.4), a claim still being made as late as *NOHM* (Kraeling and Mowry, 1960, p.295). Since Praetorius, scarcely a work of general historical musicology has been written that does not include a chapter on biblical instruments. In the 17th and 18th centuries the landmarks on the subject were the writings of Hawkins (1776), Pfeiffer (1779) and Forkel (1788). From the 19th century to the early 20th, biblical organology was concentrated on Jewish antiquity studies (Jahn, 1817; Saalschütz, 1829; Wellhausen, 1898) but reached its peak in the work of Engel (1864), who emphasized the necessity of an interdisciplinary approach. With Sachs (1940), biblical musicology entered a new era. Although his work has not lost its importance, the outmoded equation of biblical texts with the musical history of ancient Israel/Palestine is dominant in Sachs and indeed in some writers up to the present day (Kraeling and Mowry, 1960; Sendrey, 1969; Werner, *Grove6*, and 1989; Seidel, 1989). The first study devoted to the archaeomusicological finds of ancient Israel/Palestine was Sellers, 1941. A series of studies from the second half of the 20th century (Bayer, 1963, 1968, and 1971; Keel, 1972; Beck, 1982; Mazar, 1976; Meshorer, 1982; Meyers, 1987; Braun, 1994, and 1999) consider archaeology to

be the primary source for studying the musical instruments of ancient Israel/Palestine.

2. ATTEMPTS AT CLASSIFICATION. The text of the Old Testament suggests the possibility that there was an internal ('culture-emerging/natural', Kartomi, 1990) classification of biblical instruments, although it remains difficult to prove for certain. For example, the musical instruments of the priests (*ḥaṣoṣerah*) and the Levite guilds of musicians (*kinnor*, *nebel*, *meṣiltayim*) appear as a group in *Chronicles* (*1 Chronicles* xvi.5–6). Gerson-Kiwi (1957), for instance, used such evidence to distinguish between 'les instruments "sacerdotaux"' (*shofar*, *ḥaṣoṣerah*), 'les instruments lévitiques' (*kinnor*, *nebel*) and 'les instruments "laics"' (*'uġav*, *ḥalil*, *abuv*, *magrefah*; the last is no longer considered to have been a musical instrument). Avenary (1958) attempted a socio-historical classification: magic sound-generating items of the Nomadic Period (*shofar*, *ḥaṣoṣerah*, *meṣiltayim*); art music instruments of urban cultures (*kinnor*, *nebel*, *ḥalil*); and Temple instruments (*shofar*, *ḥaṣoṣerah*, *ḥalil*, *kinnor*, *nebel*, *meṣiltayim*). Sachs (1940) preferred a classification based on the sequence of references to individual instruments in the Old Testament. The greater part of the literature on this subject is based on artificial patterns rooted in the contemporary musical culture of period in which it was written ('observer-imposed/artificial', Kartomi, 1990). The earliest such classifications are found in Portaleone as instruments designated as suitable and unsuitable for art music, and in *PraetoriusSM* as musical instruments mentioned in the texts of the *Psalms*, string instruments, cymbals and so on. Since Pfeiffer (1779) and Forkel (1788) a tripartite division into string, wind and percussion instruments has been accepted, and more recently has been equated with the Hornbostel and Sachs classification of 1914.

An internal classification clearly appears in the New Testament: the *salpinx* and *kithara*, both of which are identified with the voice of God, are sacred symbols, while the *aulos* and cymbals are secular instruments.

3. OLD TESTAMENT INSTRUMENTS.

*(i) 'Aṣei beroshim* (*2 Samuel* vi.5).

This instrument (pl. of *'eṣ berosh*: 'cypress tree') is mentioned only once in the Bible (*bekhol 'aṣei beroshim*: 'all manner of instruments made of fir wood'); in the parallel passage (*1 Chronicles* xiii.8) it is replaced by the phrase *bekhol-'oz uvshirim* ('with all their might, with song'), apparently to evade the instrument's secular and orgiastic aspect. Modern studies interpret it as a cypress-wood clapper (Avenary, *MGG1*). Evidence exists for the use of bone clappers in the shape of the head of the goddess Hathor in Canaan in the late Bronze Age, and it is probable that clappers made of the widespread local cypress were used for ritual and pararitual mass events during the period of the Kings (10th–8th centuries BCE).

*(ii) Ḥalil* (*1 Samuel* x.5. *1 Kings* i.40. *Isaiah* v.12; xxx.29. *Jeremiah* xlviii.36).

The root word *ḥll* ('to hollow out' or 'to bore through') is widely distributed throughout the Semitic language area (Gesenius, 17/1921, p.233b). The word also means 'profane', 'reprehensible' (Köhler, Baumgartner and Stamm, 1967–90, i, 305), and in the Old Testament usually signifies 'to desecrate' or 'to profane' (Botterweck, 1973–, iii, 972 and 981–2). The Septuagint translates it as *aulos*, the Vulgate as *tibia*, but the Peshitta and Targum present a very confused picture, variously making it a drum, cymbals, a string or wind instrument. Modern editions of the Bible usually translate it as 'flute', although the Septuagint and Vulgate provide grounds for interpreting it as a double- or single-reed instrument. The talmudic literature confirms this viewpoint (Mishnah, *'Arakhin* ii.3), and modern musicology is inclined to accept the interpretation (Sachs, 1940; Bayer, 1968; Marcuse, 1975). Other scholars, supported by the Jerusalem Talmud (*Sukkah* 55b), prefer to see the word as a collective term for wind instruments (Gerson-Kiwi, 1957; Sendrey, 1969).

The *ḥalil* is mentioned as being played at rejoicings for the anointing of the king (*1 Kings* i.40), at victory celebrations (*Isaiah* xxx.29) and in connection with prophetic ecstasy (*1 Samuel* x.5), but it is also a symbol of lamentation (*Jeremiah* xlviii.36) and an instrument of sinners (*Isaiah* v.12). The talmudic texts indicate that the *ḥalil* was made of reed (Mishnah, *'Arakhin* ii.3) or bone (Mishnah, *Kelim* iii.6). Sometimes it was plated with copper or bronze, as is confirmed by archaeological finds from the Romano/Hellenistic Period, but this new technique was opposed by the religious establishment on the grounds that the *ḥalil* then lost its sweetness of tone (Babylonian Talmud, *'Arakhin* 10b). The only Iron Age wind instrument in ancient Israel/Palestine for which archaeological evidence exists is the double reedpipe (fig.1), which is usually interpreted as an instrument of the clarinet or oboe type.

According to the Jerusalem Talmud, the *ḥalil* was played before the altar on only 12 days in the year (*Sukkah* 55a) and the Temple orchestra was to contain no less than two and no more than 12 such instruments (Mishnah, *'Arakhin* ii.3). This, however, contradicts the Old Testament texts where none of the five passages where the *ḥalil* is mentioned relates to liturgical or Temple music. It was often used on paraliturgical and secular occasions: an offering of fruits (Mishnah, *Bikkurim* iii.3–4; *see* JEWISH MUSIC, §II, fig.13), at festivals of pilgrimage or rejoicing (Mishnah, *'Arakhin* ii.3), and at funerals (Mishnah, *Ketubbot* iv.4: 'even the poorest man in Israel shall have no less than two *ḥalilim* and a female mourner at his wife's funeral'). Archaeological and written sources confirm that the *ḥalil* was an ecstatic and orgiastic instrument. The dualism whereby the *ḥalil* is an instrument of both the Temple and sinners, of joy and lamentation alike, has been characteristic from ancient times to the present day (Avenary, 1971).

*(iii) Ḥaṣoṣerah* (*Numbers* x.2 and 8–10; xxxi.6. *2 Kings* xi.14; xii.13. *Hosea* v.8. *Psalms* xcviii.6. *Ezra* iii.10. *Nehemiah* xii.35 and 41. *1 Chronicles* xiii.8; xv.24 and 28; xvi.6 and 42. *2 Chronicles* v.12–13; xiii.12 and 14; xv.14; xx.28; xxiii.13; xxix.26–8).

The term, for which no clear etymology is known, is possibly linked to the Arabic verb *ḥṣr* ('to howl', 'to scream'). Translated in the Septuagint as *salpinx* and in the Vulgate as *tuba*, the *ḥaṣoṣerah* is generally understood to be a metal trumpet.

The *ḥaṣoṣerah* appears in the books written before the Babylonian Exile as an instrument of war and rejoicing, and was played by the people. After the Exile the instrument assumed a ritual and priestly status in the Temple (*2 Kings* xii.14), but was also played at assemblies of the community (*Numbers* x.2), on feast days (*Numbers* x.10), when the Ark was borne in procession (*1 Chronicles*

xv.25), at the taking of an oath (2 *Chronicles* xv.14), in war (*Numbers* x.2), and on such solemn occasions as the king's accession to the throne (2 *Chronicles* xxiii.13) and the laying of the foundation stone of the Temple (*Ezra* iii.10). Two forms of sound production are mentioned (*Numbers* x.1–7): *teqi'ah*, a long, strong note (for 'the journeying of the camps' and the assembly of army leaders); and *teru'ah*, a blaring tone for an alarm warning of enemy attack or divine admonition.

This is the only instrument whose construction and material are mentioned in any real detail in the Old Testament: it was to be made of hammered silver (*Numbers* x.2), about an ell (40 cm) in length, with a narrow tube and a broad bell (Josephus, iii.12, 6; fig.2). The two pieces of archaeological evidence most frequently cited – the depictions of trumpets on the Arch of Titus in Rome and the Bar Kokhba coinage, however are not reliable sources. The widespread hypothesis that the *ḥaṣoṣerah* derived from such Egyptian instruments as the pair of trumpets found in the tomb of Tutankhamun has not been proven. Consequently, a Graeco-Roman or Philistine-Phoenician provenance should not be ruled out.



*1. Terracotta bell-form figurine of a musician playing the double pipes (probably the ḥalil), from Achziv, 9th–8th centuries* BCE *(IAA 44.56)*

The Old Testament, and more particularly the post-biblical literature (Mishnah, *Rosh ha-shanah* iii.3) and the apocalyptic Qumran scroll 'The War of the Sons of Light against the Sons of Darkness' (1QM ii.15–iii.11 and vii.1–ix.9), illustrate the many everyday, ritual and warlike functions of the *ḥaṣoṣerah* (Seidel, 1956–7). Here the signals of the *ḥaṣoṣerah* are further subdivided, for instance as a 'long, drawn-out tone', a 'sharp, blaring tone', and a 'great warlike noise'. The instruments themselves had inscriptions engraved on them, probably invocations and descriptions of their functions (e.g. 'called by God', 'trumpet of summons', 'trumpet of pursuit'). The *shofar* and *ḥaṣoṣerah* have often been confused in the interpretation of their significance and symbolism. Although there is a certain continuity in the function and symbolism of both instruments, the *ḥaṣoṣerah* was both a ritual instrument and a symbol of sanctioned and institutionalized secular autocratic power, while the *shofar*, had from ancient times been an instrument with magic and mystical theophanic connotations.

*(iv) Kinnor* (*Genesis* iv.21; xxxi.27. *1 Samuel* x.5; xvi.16 and 23. 2 *Samuel* vi.5. *1 Kings* x.12. *Isaiah* v.12; xvi.11; xxiii.16; xxiv.8; xxx.32. *Ezekiel* xxvi.13. *Psalms* xxxiii.2; xliii.4; xlix.4; lvii.8; lxxi.22; lxxxi.2; xcii.3; xcviii.5; cviii.2; cxxxvii.2; cxlvii.7; cl.3. *Job* xxi.12; xxx.31. *Nehemiah* xii.27. *1 Chronicles* xiii.8; xv.16, 21 and 28; xvi.5; xxv.1, 3 and 6. 2 *Chronicles* v.12; ix.11; xx.28; xxix.25).

The *kinnor* is a central organological concept in the Old Testament. As a 'cultural word that cannot be limited to a linguistic and geographical area . . . a word the origins of which cannot yet be defined' (Botterweck, 1973–, iv, 212), the term appears in literary sources long before the Old Testament was written: *kinaratim* (pl. of *kinaru*: 'lyre') – are first mentioned in a document of the 18th century BCE found at Mari (now Tell Hariri, Iraq; Ellermeier, 1970). The root *knr* appears in Canaanite, Phoenician and Cypriot names of deities (Kinyras, Kinnaras, Kuthar), in the Akkadian and Ugaritic languages (*kinaru*), in place names (Kinneret, i.e. the Sea of Galilee, *Numbers* xxxiv.11), as a description of wood (*kunar*: 'lotus wood') and as a Semitic loan word in the New Kingdom of Egypt (*knwrw*: 'lyre').

The *kinnor* was unusually versatile in its functions: in the first biblical mention of musical instruments (*Genesis* iv.21) it is a symbol of professional activity, and thereafter appears at festivals of rejoicing (*Genesis* xxxi.27), at times of mourning (*Job* xxx.31), in connection with magical cures (*1 Samuel* xvi.16) and prophecy (*1 Samuel* x.5), and played in praise of God (Psalm xliii.4) as well as by harlots (*Isaiah* xxiii.16). Although the Septuagint and the Vulgate show uncertainty regarding the translation of the term (see above, §1), and despite the centuries-old tradition of depicting, both in writing and iconography, the *kinnor* as the 'harp of David', modern scholars are in no doubt that the instrument was in fact a lyre.

In the time of Solomon (*c*974–*c*937) 'almug' wood (perhaps sandalwood) was imported to Israel/Palestine from Lebanon and used in the making of string instruments (*1 Kings* x.11–12). Josephus (viii.3.8) mentions

electrum, an alloy of gold and silver used for making the *kinnor*. Post-biblical literature provides information about the number of strings (ten in Josephus, vii.12.3; six in Jerome, *PL* xxvi, 969; seven in the Babylonian Talmud, *'Arakhin* 13b). All sources agree that the *kinnor* had fewer strings than the *nebel* (Josephus, op.cit.; Jerusalem Talmud, *Sukkah* 55c). As a rule the *kinnor* was played with a plectrum (Josephus, op.cit.). It was struck with the hand only in order to achieve special expressive force in therapeutic treatment (*1 Samuel* xvi.23).

The identification of the *kinnor* as a lyre is confirmed by archaeological evidence: more than 30 depictions of lyres date from the period relevant to the biblical scriptures in ancient Israel/Palestine, while not a single find has been discovered relating to any other kind of string instrument. Depictions of lyres fall into four types: large asymmetrical box lyres with divergent side arms and a rectangular resonator (fig.3; *see also* JEWISH MUSIC, §II, fig.5 and fig.7), asymmetrical lyres with parallel side arms and a rectangular resonator (Braun, *MGG2*, 'Biblische Musikinstrumente', Tafel 2, no.6), small symmetrical lyres with a round or rectangular resonator (ibid., no.11), and Hellenistic-Roman symmetrical lyres with rounded, horn-shaped side arms (fig.4).

Important evidence for the Judaean *kinnor* also comes from Assyria, where a relief showing captive Judaean lyre players from Lakhish (701 BCE; *see* JEWISH MUSIC, §II, fig.8) was discovered at Sennacherib's palace in Nineveh.

Although all Middle Eastern lyres were clearly related (Lawergren, 1998; *see* LYRE (i), §2), the lyres of ancient Israel/Palestine constitute a distinct group within southern Levantine musical culture (see Dever, 1997) with regard to both social context and performing practice. Confirmed by iconographic sources and textual evidence, the social functions of the *kinnor* ranged from pagan ritual dance and the worship of Cybele to Canaanite and Israelite victory celebrations, and from its use in Judaean worship to its status as an attribute of Dionysus.

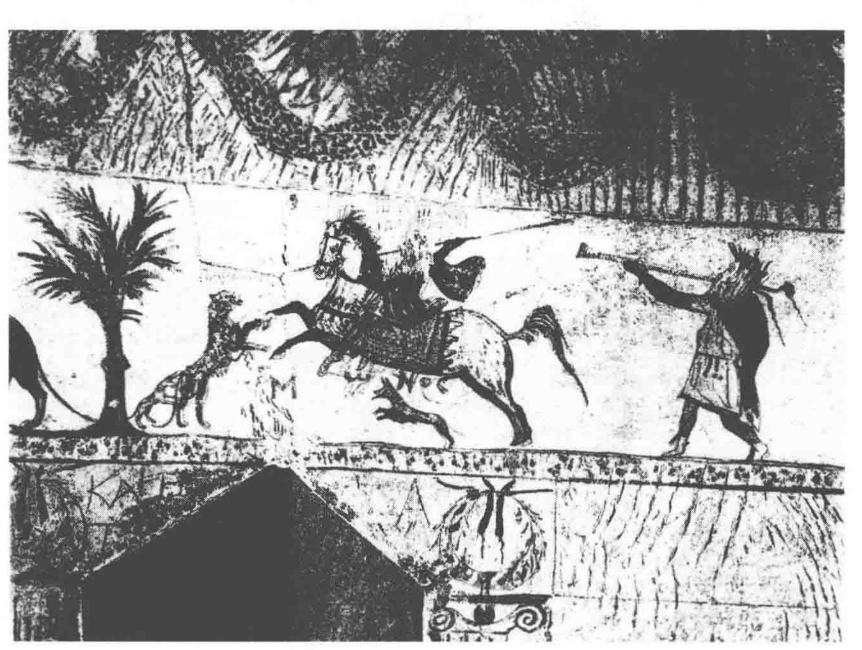
*(v) Mena'ane'im* (*2 Samuel* vi.5).

Mentioned a single time in the Bible, this term is known only in the plural and is derived from the verb *ni'ana'* ('to shake'). Like the *'aṣei beroshim* (see above, §3(i)) the instrument has been omitted from the parallel passage in *1 Chronicles* xiii.8. The Septuagint and Vulgate agree that it is an idiophone (*kimbalon* or *sistra*) and various interpretations have been suggested, but Bayer's identification of it (1964) as a pottery rattle is the most convincing. To date archaeological finds have provided over 70 intact specimens of such percussion instruments of Israelite/Palestinian origin (fig.5). Most have been found in tombs and can be regarded as ritual instruments.

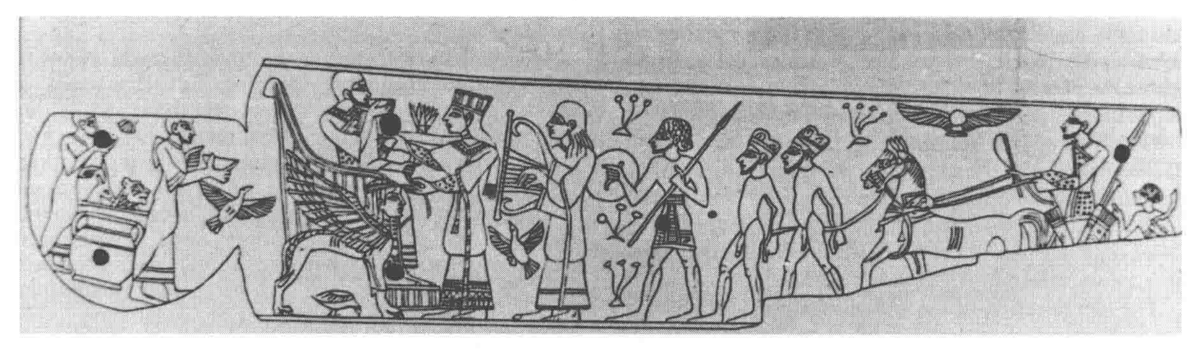
*(vi) Meṣiltayim and ṣelṣelim* (*Meṣiltayim*: *Ezra* iii.10. *Nehemiah* xii.27. *1 Chronicles* xiii.8; xv.16, 19 and 28; xvi.5 and 42; xxv.1 and 6. *2 Chronicles* v.12–13; xxix.25. *Ṣelṣelim*: *2 Samuel* vi.5. *Psalms* cl.5).

Onomatopoeic in nature (from Heb. *ṣlṣl*: 'to clink', 'to jingle'), the word *meṣiltayim* (an idiomatic Hebrew dual form) appears only in the post-Exile books of the Old Testament. All written sources confirm the interpretation of the instrument as cymbals (*kimbalon* in the Septuagint, *cymbala* in the Vulgate, *mzlt* in Ugaritic – a dual form). The function of the *meṣiltayim* was that of a ceremonial cult instrument. In the Bible, it is never performed by women, but is a guild instrument of the Levites (*Ezra* iii.10; *1 Chronicles* xv.19), played together with other ritual instruments to accompany exclusively religious occasions (e.g. the dedication of the Temple in *2 Chronicles* v.13; an expiatory sacrifice in *2 Chronicles* xxix.25). Two texts give a description of the instrument: made of copper with a bright sound (*1 Chronicles* xv.19); and 'of metal, large and broad' (Josephus, vii.12.3).

The *ṣelṣelim* (pl.), possibly a metal rattling instrument, appear in the Old Testament long before *meṣiltayim* in a scene imbued with pagan frenzy and describing the carrying of the Ark in procession (*2 Samuel* vi.5); the institutional *meṣiltayim* replaces it in the parallel passage in *1 Chronicles* xiii.8. The instruments are also called *ṣilṣelei-shama'* ('sounding *ṣelṣelim*') and *ṣilṣelei teru'ah*



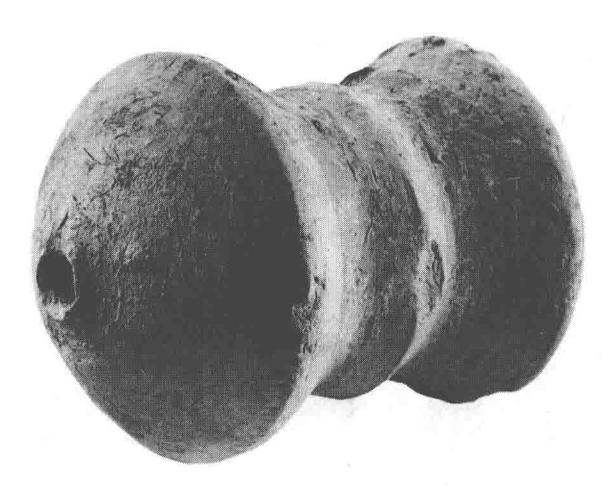
*2. Wall painting depicting a hunting scene with a trumpet, from Beit-Govrin Necropolis, 3rd century* BCE



*3. Ivory tablet depicting a victory symposium with a musician playing the lyre (probably a 'kinnor'), from Megiddo, 12th century* BCE *(IAA 38.780)*



*4. Coins from the Bar-Kokhba Revolt (132–5* CE*) depicting lyres: (a) probably a 'kinnor' (private collection); (b) probably a 'nebel' (Ha'areṣ Museum K-4647)*



*5. Clay rattle (probably 'mena'ane'im'), height 11·5 cm, from Hazor, Bronze Age (IAA 67.1160)*

('clashing *ṣelṣelim*') in the context of a paraliturgical mass ceremony of a syncretic nature (Psalm cl.5).

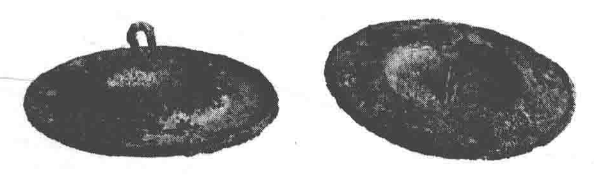
There is a great deal of archaeological evidence for cymbals: at least 28 finds, with diameters of 7–12 and 3–6 cm, have been discovered in 14 cities of ancient Israel/Palestine. The two sizes of these cymbals may correspond to the two descriptions of the *ṣelṣelim* in the *Psalms* (see above). They are slightly vaulted discs with a small metal loop at the centre (fig.6) and give a loud and resonant sound. Such finds fall into two chronological groups: one from the late Canaanite period (14th–12th centuries BCE) and the other from the late Hellenistic-Roman period (1st century BCE – 3rd century CE). At present it is difficult to explain this wide archaeological gap; it is possible that the references in the Bible to cymbals in the service of God and the Temple are later interpolations.

*(vii) Nebel* (*1 Samuel* x.5. *2 Samuel* vi.5. *1 Kings* x.12. *Isaiah* v.12; xiv.11. *Amos* v.23; vi.5. *Psalms* lvii.8; lxx.22; lxxxi.2; xcii.3; cviii.2; cl.3. *Nehemiah* xii.27. *1 Chronicles* xiii.8; xv.16, 20 and 28; xvi.5; xxv.1 and 6. *2 Chronicles* v.12; ix.11; xx.28; xxix.25. *Nebel 'asor*: *Psalms* xxxiii.2; xcii.3; cxliv.9).

The root *nbl* can be vocalized in two ways, *nabal* and *nebel* (Heb. and Akkadian *nabal*: 'ritually unclean', 'godless', 'a rogue', 'a carcass'; Heb., Ugaritic and Syrian *nebel*: 'pitcher', 'leather bag to contain liquids', 'string instrument'; Botterweck, 1973–, v, 185). The word is clearly of Semitic or Phoenician origin (Botterweck, 1973–, v, 186), which may indicate a local origin for this instrument. The translations given in the Septuagint and Vulgate are not consistent (*nabla*, *psaltiron*, *organon*, *kinira*, *lyra*, *kithara*).

The function of the *nebel* was similar to that of the *kinnor* (see above, fig.4*b*; significantly, the two instruments are nearly always mentioned together). A Levite guild instrument (*1 Chronicles* xv.16), it was played when the Ark was carried in procession (*2 Samuel* vi.5), at the dedication of the wall (*Nehemiah* xii.27), at victory celebrations (*2 Chronicles* xx.28) and as an accompaniment to prophecy (*1 Samuel* x.5). However, it was also an instrument of the hostile royal power of Babylon and associated with sacrilege (*Isaiah* v.12). It resembled the *kinnor* in being made of the wood of 'almug trees' (*1 Kings* x.12).

Unlike the *kinnor*, the *nebel* seems to have had 12 strings and was played with the fingers (Josephus, vii.12.3) rather than a plectrum. The Mishnah limits the numbers of *nebel* instruments used in divine worship (two to six) by comparision with the numbers of *kinnor* instruments (no less than nine, and with no upward limit; Mishnah, *'Arakhin* ii.5). The strings of the *nebel* were made of thick gut and those of the *kinnor* of thin gut (Mishnah, *Qinnim* iii.6); the sound of the *nebel* could be loud and noisy (*Isaiah* xiv.11). Although the instrument has been widely



*6. Cymbals ('meṣiltayim'), from Megiddo, 12th–10th century* BCE *(IAA 16.1986)*

interpreted as a harp, this theory is not supported by archaeological finds as there is no evidence for any pre-Hellenistic harps in the territory of ancient Israel/Palestine. In the present state of research, the hypothesis put foward by Bayer (1968) is convicing: the *nebel* was a local form of lyre that underwent very little Hellenization, and had a resonator resembling the kind of leather bag used to hold fluids; it produced a loud sound, had more and thicker strings than the *kinnor*, was played without a plectrum and served as a tenor or bass instrument. The depiction of lyres on the Bar Kokhba coinage may be taken as iconographic evidence (see above, fig.4*b*). Recently, a crucial proof of the interpretation of the biblical *nebel* as a lyre has come to light: a stone carving of the Roman period was discovered at Dion in Greece, showing the first instance of text and image side by side: a relief of a lyre next to the carved wording of a hymn of praise on the *nabla* (see Pandermalis, 1998; Yannou and others, 1998, p.80).

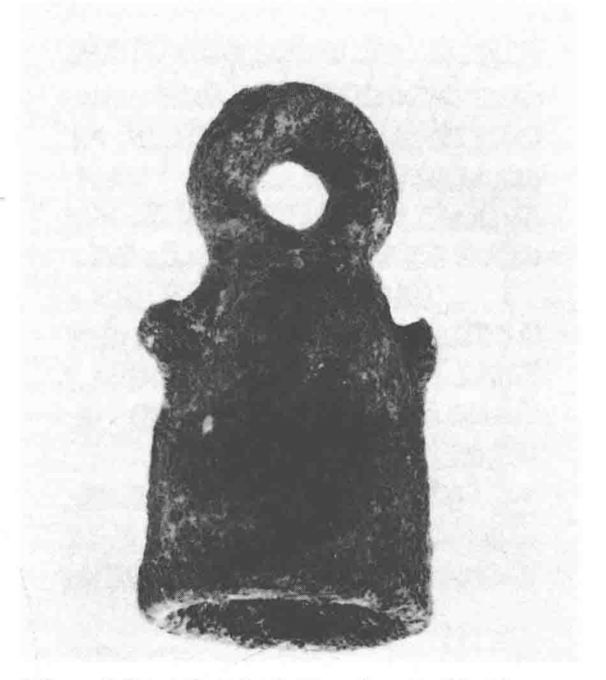
*(viii) Pa'amon* (*Exodus* xxviii.33–4; xxxix.25–6).

The Semitic root *p'm* (Ugaritic, Phoenician, Heb.), meaning 'foot' or 'step', occurs frequently in Old Testament words, although less often with the sense of 'to strike', 'make resound' on which the identification of this instrument as a bell depends (Kolari, 1947). Translated in the Septuagint as *kobon* and in the Vulgate as *tintinnabulum*, these jingles and bells are mentioned in connection with the high priest's purple robe. The sound of the delicate little golden bells (Josephus, iii.7.4) 'shall be heard when he goes into the holy place before the Lord, and when he comes out, lest he die' (*Exodus* xxviii.35). Iconographic evidence dating from Assyria in the 15th century BCE shows the use of little bells on priestly garments. The earliest finds of bells from ancient Israel/Palestine date from the 9th–8th centuries BCE, and from this period onwards these instruments were an indispensable component of the musical sound of the area (fig.7). The Old Testament suggests that even in later centuries they had a prominent symbolic and protective function, sometimes being mentioned as items used in rites of exorcism. Archaeological finds confirm that bells were attached to cloth (see Braun, *MGG2*, 'Biblische Musikinstrumente', Abb.8*b*), and recently a depiction of bells on the robe of Aaron was discovered in a mosaic from the Sepphoris synagogue (5th century CE; Weiss and Netzer, 1996, p.20).

*(ix) Qeren ha-yovel* (*Joshua* vi.5).

The Hebrew term *qeren* ('animal's horn') occurs only once in the sense of a musical instrument: in the mythical tale of the destruction of the Wall of Jericho at the blowing of the *qeren ha-yovel* (ram's horn). Indistinguishable in practice from the *shofar ha-yovel*. Its semantic field is amplified by the term *yovel* ('jubilee', 'leader').

*(x) Shofar* (*Exodus* xix.16 and 19; xx.18. *Leviticus* xv.9. *Joshua* vi.4, 5, 8, 9, 13, 16 and 20. *Judges* iii.27; vi.34; vii.8, 16, 18–20 and 22. *1 Samuel* xiii.3. *2 Samuel* ii.28; vi.15; xv.10; xviii.16; xx.1 and 22. *1 Kings* i.34, 39 and 41. *2 Kings* ix.13. *Isaiah* xviii.3; xxvii.13; lviii.1. *Jeremiah* iv.5, 19 and 21; vi.1 and 17; xlii.14; li.27. Ezekiel xxxiii.3–6. *Hosea* v.8; viii.1. *Joel* ii.1 and 15. *Amos* ii.2; iii.6. *Zephaniah* i.16. *Zechariah* ix.14. *Psalms* xlvii.5; lxxxi.3; xcviii.6; cl.3. *Job* xxxix.24–5. *Nehemiah* iv.18 and 20. *1 Chronicles* xv.28. *2 Chronicles* xv.14. *Shoferot ha-yovelim*: *Joshua* vi.4, 6, 8 and 13)



*7. Bronze bell ('pa'amon'), height 6·3 cm, from Megiddo, 9th century BCE (Oriental Institute of Chicago, M936)*

The *shofar*, mentioned more frequently than any other instrument in the Old Testament, is the only one to have retained its place unaltered in the Jewish liturgy from biblical times to the present day. The etymology of the word (Akkadian *sapparu*; West Sumerian SEG.BAR: 'goat's horn') is not clear (Köhler, Baumgartner and Stamm, 1967–90, iv, 1343). The instrument is recognized to be the horn of a goat or a ram, and translations such as *salpinx* (the Septuagint), *tuba* (the Vulgate) and such modern renderings as 'trumpet' are misunderstandings. Typologically, *shoferot ha-yovelim* (pl.) are the same as the *shofar* (see above, §3(ix)).

Details of the instrument's construction are known only from post-biblical writings, mainly the tracts of the Talmud (Mishnah, *Rosh ha-shanah*; Babylonian Talmud, *Sabbath*). Two forms of the *shofar* are mentioned: a straight horn with a bell (*piyyah*) covered in gold and played at the New Year (Rosh hashanah), and a curved horn with a bell covered in silver for festive occasions (Mishnah, *Rosh ha-shanah* iii.3–4). Pictorial representa-



*8. Mosaic floor of a synagogue depicting two symbolic groups of cult objects, including a shofar, Hamat Tiberias, 3rd century CE*

*9. Graphic signs for the shofar signal as given in the oldest known source, the 'siddur' (prayer book) of Sa'adyah Gaon, 10th century (GB-Ob Hunt 448, f.149r)*

tions from the Roman period show a separate mouthpiece. In making the instrument the utmost care was taken to preserve its natural tone (Babylonian Talmud, *Rosh ha-shanah* 27a–b).

Iconographic evidence of natural horns in the Middle East dates back to the 2nd millennium BCE. In the Israelite and Judaean contexts, depictions of the *shofar* do not appear before the Roman period, and then only in the context of a group of Jewish symbols, supplemented first by the *menorah* (seven-branched candelabrum) and the *maḥtah* (a small incense scoop), later by the *lulav* and *etrog* (palm branch and citrus fruit). This symbolic group may be found as an architectural element (mosaic floors in synagogues – fig.8 – and public buildings, on pedestals, sarcophagi and tombstones) and on such small items as oil lamps, seals and amulets. A survey of these finds shows that it was a symbol of ethnic and national identity used in both sacred and secular contexts (Braun, 1999, Abb.V/8).

The two to three notes (with 2nd and 3rd overtones) produced by the *shofar* have an alarming tremolo horn sound described in the Old Testament as *qol* ('voice'), *teqi'ah* ('blowing of the trumpet'), *teru'ah* ('rejoicing') and *yevavah* ('sobbing', 'groaning'). The Mishnah describes the notes as long, short, calm and agitated; the Qumran Scroll of War speaks of the 'great noise of war' (1QM viii.10). Rabbinical writings of around the 4th century employ the terms *teqi'ah* ('long tone'), *teru'ah* ('agitated' or 'tremolo tone') and *shevarim* ('broken tone'; Babylonian Talmud, *Rosh ha-shanah* xxxiii.2). The Talmud gives information about the three kinds of signals: 'The order of the blowing of the trumpet is by three times three. The length of the *teqi'ah* is like three *teru'ot* (pl. of *teru'ah*). The length of the *teru'ah* is like three *yevavot* . . . ' or *shevarim* (Mishnah, *Rosh ha-shanah* iv.9). Sachs (1940, p.110) sees a relationship with the *modus perfectum* of the Middle Ages here. Some idea of the *shofar* signals of the Roman period may be gleaned from the oldest known depictions of a *shofar* signal in the prayer book of Sa'adyah Gaon (10th century; fig.9) and the 13th-century Adler Codex (*USA-NYjts* 932, f.21b; see *MGG2*, 'Biblische Musikinstrumente', Abb.10). Modern *shofar* signals in synagogues correspond to these written sources (ex.1).

In the Old Testament the *shofar* is mentioned in both sacred and secular contexts: as the omen of transcendental powers (*Exodus* xix.13), at Yom kippur (Day of Atonement; *Leviticus* xv.9), at the festival of the new moon (Psalm lxxxi.3), on a day of penitence (*Joel* ii.1), at the carrying of the Ark in procession (*2 Samuel* vi.15), in war (*Judges* iii.27; *Joshua* vi.4), at victory celebrations (*1 Samuel* xiii.3) and during a coup d'état at court (*2 Samuel* xv.10). The dual function of the *shofar* as an instrument of communication and of divine worship may be followed in the Old Testament; the former function came to an end with the destruction of the Second Temple (70 CE) and the beginning of the Exile, the latter continues to the present day. In Israel the *shofar* is sometimes blown at state or secular political events

*(xi) Tof* (*Genesis* xxxi.27. *Exodus* xv.20. *Judges* xi.34. *1 Samuel* x.5; xviii.6. *2 Samuel* vi.5. *Isaiah* v.12; xxiv.8; xxx.32. *Jeremiah* xxxi.4. *Psalms* lxviii.25; lxxxi.2; cxlix.3; cl.4. *Job* xxi.12. *1 Chronicles* xiii.8).

The Ugaritic word *tp* ('drum', recorded in the 14th century BCE), probably onomatopoeic in origin, is a widely distributed root and *verbum denominatum* (drum–drummer–to drum) found in almost all Middle Eastern languages, from the Sumerian DUB and Akkadian *dadpu* to the Egyptian *tbu* and Arabic *daff* (see Köhler, Baumgartner and Stamm, 1967–90). Translated as *timpanon* in the Septuagint and as *tympanum* in the Vulgate, *tof* (pl. *tupim*) is generally understood to be a drum.

The *tof* was usually played by women (*Judges* xi.34; *Jeremiah* xxxi.4; Psalm lxviii.25). A classic example is the women's dance with *tof* and singing after the crossing of the Red Sea (*Exodus* xv.20), a tradition preserved to this day among Yemenite women of Jewish descent. The solo drum was played only by women, but when combined in an ensemble with other instruments could be struck by men as well. Although it is never mentioned as part of the music of the Temple, the *tof* was always played for ritual dances (*Exodus* xv.20; 1 *Samuel* xvii.6 etc.), for paraliturgical songs of praise (Psalm cl.4), at festivals (Psalm lxxxi.2) and processions (2 *Samuel* vi.5). In Psalm lxviii.25

**Ex.1** Shofar call: teqi'ah-shevarim-teru'ah-teqi'ah (Sendrey, 1969, p355)



the position of the women players of the *tof* at liturgical processions is described: the singers went first, followed by the women drummers, with all the other instrumentalists bringing up the rear. The secular function of the *tof* as an instrument of joy (*Genesis* xxxi.27) and ecstasy (1 *Samuel* x.5) seems to belong to an older tradition.

The *tof* is usually described as a round wooden frame drum with a diameter of 25–30 cm, without any attached jingles. However, other forms of drum (hourglass and rectangular drums) might also have been used. The Mishnah (*Qinnim* iii.6) indicates that the material of the head of the drum was ram's leather. Archaeological finds of round frame drums from ancient Israel/Palestine are uniform in structure, and appear as a distinct iconographic subject particular to the region in two types of pottery: (a) a statue of a female form in a long dress without any ornamentation, holding her drum upright against her breast, and (b) the relief of a half-naked female form, richly ornamented, wearing a head-dress or wig and holding the membrane of the drum flat against her breast (fig.10).

The synthesis of the sacred and the secular in these figures reflects the situation as it appears in the Old Testament texts: they may be domestic icons or amulets (cf *terafim*, *Genesis* xxxi.19), but attempts at interpretation have ranged from identifying them as deities to supposing that they were toys (Winter, 1983, p.127; Meyers, 1987). As in many other ancient musical cultures, in the Old Testament the drum functions as a sexual symbol: in *Judges* xi.34, Jephthah's daughter mourns her virginity by playing the drum. The eroticism of the naked female forms of the Israelite period is clear, and conflicts with the official orthodox faith of the time. In later books of the Old Testament the sexual aspect is sublimated in the metaphor of the 'virgin of Israel': 'O virgin Israel! Again you shall adorn yourself with timbrels' (*Jeremiah* xxxi.4).

*(xii) 'Uġav* (*Genesis* iv.21. *Psalms* cl.4. *Job* xxi.12; xxx.31).

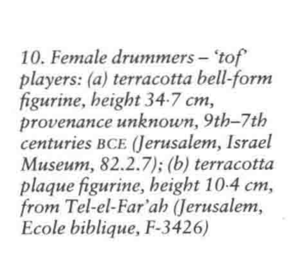
The name of this instrument is controversial, and its etymology has not been entirely explained. The root 'gv is related to the Hebrew and Arabic *'agava*: 'the ecstasy of love', 'sensual longing', 'desire' (see also *Ezekiel* xxiii.5; Köhler, Baumgartner and Stamm, 1967–90, iii, 740). As early as the Septuagint and the Peshitta, translations are inconsistent (see above, §1). The Targum, however, which gives *abbuba* (double- or single-reed instrument) and the Vulgate, with *organum*, are clearer. The possibility that a banned instrument was disguised in translation should not be excluded.

The *'uġav* appears in the very first mention of musical instruments in the Bible (*Genesis* iv.21), and only three times thereafter: as an instrument of mourning; as a sacrilegious instrument played outside the Temple; and associated with the *tof* and dancing in the doxology of the *Psalms*. In the Hebrew variant of the apocryphal Psalm cli (1st century CE), which links an Orphaic and a Christian David – the instrument maker – with the *kinnor* and *'uġav*, the meaning of 'organ' given to the *'uġav* seems plausible. Iconographical evidence confirms the existence of this instrument during the 2nd and 3rd centuries CE in ancient Israel/Palestine, and the *'uġav* is also interpreted as a 'hydraulis' in the Jerusalem Talmud (*Sukkah* 55c). In the Aramaic of the Targum, the *'uġav* is equated with the *abuva*, the instrument of the Roman *ambubiae* – prostitutes who performed music (Horace, *Satires* i.2.1). In the Mishnah (*'Arakhin* ii.3) the *abuva* is equated with the *ḥalil*.

Interpretations of the word *'uġav* range from a term denoting a musical instrument in general to identification as a pipe, bagpipe, lute or harp, none of which can be supported on either historical or etymological grounds. Sachs (1940, p.106) offers what is currently the only plausible interpretation: the onomatopoeic effect of the word (u-u), typical of flutes, and the connotations of love attached to the instrument suggest that it was a long end-blown flute of the kind found in neighbouring cultures







*10. Female drummers – 'tof' players: (a) terracotta bell-form figurine, height 34·7 cm, provenance unknown, 9th–7th centuries* BCE *(Jerusalem, Israel Museum, 82.2.7); (b) terracotta plaque figurine, height 10·4 cm, from Tel-el-Far'ah (Jerusalem, Ecole biblique, F-3426)*

(the *ma'tof* Egypt and the Sumerian TI.GI), and later distributed over a wide area of Israel/Palestine as the *nāy*.

*(xiii) The instruments of 'Daniel'* (*Daniel* iii.5, 7, 10 and 15).

The Book of *Daniel* (written 167–164 BCE) contains a recurring phrase listing a group of musical instruments, often called the 'Nebuchadnezzar orchestra', whose playing served as a signal for the worship of an idol to begin. This part of the text is written in Aramaic, and the names of the musical instruments are given in a mixture of Greek, Aramaic and Hebrew.

*Qarna* derives from *qeren* (Heb.: 'natural horn'), although a metal or pottery trumpet is more likely in the Babylonian kingdom. The *mashroqita*, from the Hebrew root *shrq* ('to pipe'), was often used for apotropaic effects and at the mass events described in *Daniel* iii; it should most likely be identified with a tongued instrument (of the *zmr* type). The *qaytros* (from Gk. *kithara*) belongs to the tradition of Babylonian military bands (lyres accompanied by drums and cymbals) and could have suited a mass ceremony of adoration. *Sabbekha* is a term of Greek origin (cognate with Gk. *sambukē*); its etymology indicates a Phoenician provenance. Although this instrument is often identified as a lyre, Sachs's suggestion that it was a vertically-held angular harp (1940, p.84) seems better founded: there are written mentions of a type of harp of Phoenician origin in ancient Palestine (*sambucinae* of the whores; McKinnon, 1987, p.50). The *pesanterin*, from Greek *psaltyrion*, has been seen as deriving from an ancient Greek harp-type instrument (Sachs, 1940, p.83), although Kolari (1947, p.78) suggests that it was possibly a zither. *Sumponyah* is a much disputed term from the Greek, interpreted mainly as a bagpipe until the middle of the 20th century, but since Sachs (1940, p.84) it has been generally understood as a term meaning 'the whole ensemble'; Mitchel and Joyce (1965, p.56), however, suggest it refers to a drum.

The phrase *ve-khol zenei zemara*, which occurs at the end of the recurring passage, is translated as 'all kinds of music'. *Kol zenei* means literally 'all kinds', while *zemara*, from the Akkadian root *zmr*, is a widely distributed term in the Middle East and appears in the Old Testament in the sense of musicians, singers, song of praise, singing and instrumental playing, in particular of wind instruments (the last-named on the basis of a single find combining text and image from ancient Palestine in the Roman period; see Braun, 1999, Abb.V/3), allowing a strict translation of the verse from *Daniel* as 'the whole ensemble, and other kinds of singing/songs of praise with instrumental music'.

The author of *Daniel* was describing a distinctively Seleucid group of musicians, and these are the only names of musical instruments in the Old Testament that belong to a non-Israelite tradition. At a time when Jewish and Hellenistic confrontation was becoming more acute, these enigmatic instruments, recurring four times as an ominous ostinato, symbolize an alien and hostile musical culture.

*(xiv) Collective terms* (*Kelim*: *1 Chronicles* xxiii.5. *Klei-david*: *2 Chronicles* xxix.26–7. *Keli-nebel* and *klei-nebalim*: *Psalms* lxxi.22; *1 Chronicles* xvi.5. *Klei-'oz*: *2 Chronicles* xxx.21. *Klei-shir*: *Amos* vi.5; *1 Chronicles* xv.16; xvi.42; *2 Chronicles* v.13; vii.6, xxiii.13, xxxiv.12; *Nehemiah* xii.36. *Minnim*: *Psalms* xl.8; cl.4).

*Keli* (pl. *kelim*) is used in the Old Testament primarily to denote an implement, vessel, weapon or art object. In texts concerned with worship in the Temple (e.g. *Exodus* xxv.9), *keli* is understood to be a ritual utensil. As a musical instrument the word is used only in the plural as a descriptive part of a compound: *klei-david*, 'instruments of David'; *klei-nebel*, '*nebel* instruments'; *klei-'oz*, 'loud instruments'; *klei-shir*, 'instruments for song'. These nouns appear 11 times as Temple instruments of the Levites, and three times in connection with other activities.

*Minnim* (pl.), from the Syrian *mina* and Akkadian *manani* ('hair', 'string'), has been interpreted since Pfeiffer (1779) as a collective term for string instruments. Organological names for types of instruments occur only in the post-Exile books, indicating a radical change in the cultural and musical life of the country that represents a new stage in rationalization.

*(xv) The terminology of the 'Psalms', and unexplained terms.* The 117 superscriptions in the *Psalms*, most of which have musical implications, are among the most difficult lines to interpret in the Old Testament. There is a rich history of research into their meaning (e.g. Sachs, 1940; Sendrey, 1969; Bayer, 1982; Werner, 1989). They are principally of significance for the study of performing practice and contribute little to organology.

Foxvog and Kilmer (1980) treat the psalm titles in a section headed 'Musical Performance', which divides the material into functional or social titles, indications of the manner of performance and the incipits of songs. It is possible that there is a parallel with Arabic *maqām* or Indian *rāga* names. The diversity of variants given in the earliest translations shows that the meaning of these texts had already been forgotten in Antiquity, as even the most frequently mentioned words are not consistently interpreted. *Lamnaṣṣeah* (from *niṣṣaḥon*: 'victory') – variously translated as 'to the end' (the Septuagint and Vulgate), 'for the master of victory' (Aquila translation), 'to sing publicly' (Luther), 'for the choirmaster' (*New Jerusalem Bible*) – seems to have little musical significance. On the other hand, *mizmor* (from the root *zmr*; see above, §3(xiii)), understood as a song with instrumental accompaniment, has a decisive meaning in the context of actual performance.

Words with organological implications are always used in a prepositional sense, prefixed by *bi-*, *'al-* or *el-* ('with, to, on, in accordance with'). *'Al-'alamot* (Psalm xlvi.1; sing. *'almah*: 'maiden') is interpreted in several ways as having musical significance: *bi-nvalim 'al-'alamot* (*1 Chronicles* xv.20) has been variously understood as a high-pitched string instrument with a soprano register, as a wind instrument, as a female drummer (on the basis of Psalm lxviii.25: *'alamot tofefot*), as a specially trained female musician or as the playing of an octave. *'Al-ha-gittit*: (*Psalms* viii.1; lxxxiv.1), has been translated as 'of the city of Gath, where David was' (cf 1 *Samuel* xxvii.2), 'in the style of Gath', 'on the instrument of Gath' and, assuming the word to derive from *gat* ('winepress' in the Septuagint and Vulgate), as 'song of the wine pressers' or 'song of the wine merchants'. *Al-mahalat* (*Psalms* liii.1; lxxxviii.1) was interpreted in two different ways as early as the period of the first translations: as 'dance' and as 'pipe' (from *ḥll*). In the 18th and 19th centuries a syncretic interpretation of the word covering music, poetry and dance was favoured, and in modern times such translations as 'wind instrument accompaniment', 'round dance' or 'quiet, muted performance' (Foxvog and Kilmer, 1980, p.48) have been suggested.

*Bi-nginot, 'al-neginati* (*Psalms* iv.1; vi.1; liv.1; lv.1; lxi.1; lxvii.1; lxxvi.1), with its root *ngn*, was already interpreted as meaning instrumentalists, musicians and song in the early translations; other meanings ('skilled player of the *kinnor*', *1 Samuel* xvi.16; 'professional instrumentalists', Psalm lxviii.26) point to a meaning connected with instrumental playing; Sachs (1940, p.126) sees *neginah* as an early form of the later *nigun* (Heb.: 'melody', 'melodic formula', 'tune').

*El-ha-neḥilot* (Psalm v.1) is translated with some consistency by modern authors, relating it to *ḥll, ḥalil* as 'for playing on flutes'. This interpretation, however, contradicts the early translations, which exclude any musical context and link the word to the meaning of 'inheritance'.

*'Al-ha-sheminit* (*Psalms* vi.1; xii.1) means 'on the *sheminit*' (*sheminit*: 'one eighth') and with the article *ha* is interpreted as an instrument with eight strings, or an instrument an octave distant from the fundmental tone. In Psalm vi.1, *'al-ha-sheminit* is linked to *bi-nginot* (see above), and in *1 Chronicles* xv.20 David arranges his Levites in accordance with various groups of instruments, including *bi-nvalim 'al-'alamot* (see above) and *be-kinnorot 'al-ha-sheminit*. This may indicate a system of playing in octaves in ancient Israel; the heptatonic system was known in Ugarit (Foxvog and Kilmer, 1980, p.446). making it possible that octaves were also part of ancient Israelite music.

*'Al-shushan* (*Psalms* xlv.1; lx.1, lxix.1; lxxx.1) derives from *shushan* ('lily'; also translated as 'water lily' and 'lotus'). Early translations made no connection with any musical meaning, but the majority of theologians and musicologists now think that this is the incipit of another song; many other such references in the psalm superscriptions are also thought to indicate contrafacta of texts once well known but now long forgotten (Werner, 1989, p.91).

*Shalishim* (pl.), mentioned only once in the Bible (*1 Samuel* xviii.6), has been called 'the most disputed musical term of the Hebrew language' (Sachs, 1940, p.123). Using the root *shlsh* ('three') as a starting point, interpretations have dwelt on the number three as the characteristic of a musical instrument (e.g. a sistrum with three bars, a three-string lute, a triangle etc.). Taking an onomatopoeic angle, cymbals could be plausible (cf the *kimbala* of the Septuagint). Sachs cites the Latin *tripudium*, a dance in three measures, in understanding the term to mean 'dance', a sense that the text itself could easily support: *be-tupin be-simḥah u-vshalishim* ('with drums, with joy and dancing').

*U-nqavekha* (*Ezekiel* xxviii.13) 'and your *neqavim*' (pl. of *neqev*: 'hole', 'perforation') has been translated only since Luther as 'pipes', probably on the grounds of the sequence of *tupim* and *neqavim* in the enumeration of decorative items in the text here. There is no real support for this interpretation, and the verse remains obscure.

4. New Testament instruments. (*Matthew* vi.2; ix.23; xi.17; xxiv.31. *Luke* vii.32; xv.25. *1 Corinthians* i.1; xiv.7 and 8; xv.52. *1 Thessalonians* iv.16. *Hebrews* xii.19. *Revelation* i.10; iv.1; v.8; viii.2, 6–8, 10 and 12–13; ix.1 and 13–14; x.7; xi.15; xiv.2; xv.2; xviii.22).

Interest in references to musical instruments in the New Testament is limited for two reasons: there are not many of them, and their organological value is relatively small. The Greek names of instruments are contemporary with the authorship of the texts. In addition to mentions of particular instruments (see below), two verses (*1 Corinthians* xiv.7–8) are of particular significance for their emphasis on the clarity of the music: 'If even lifeless instruments, such as the [*aulos*] or the [*kithara*], do not give distinct notes, how will anyone know what is played? And if the [*salpinx*] gives an indistinct sound, who will get ready for battle?'. This repeated reference to clarity in performance, which is compared with the intelligibility of the spoken word, suggests the development of a new musical aesthetic and a new kind of musical practice striving to concretize the meaning of the music. To some extent it may be possible to see the beginnings of modern Western performing practice in these words.

*(i) Aulos* (Lat. *tibia*). This occurs as both the name of an instrument (*1 Corinthians* xiv.7) and a term for an instrumentalist (*Matthew* ix.23). The reference is to the single or double *aulos* of the Roman period, for which there are several items of archaeological evidence in Roman Palestine (the best is the Sepphoris mosaic, *see* Jewish music, §II, fig.13). In the New Testament, as in the Old, this reed instrument was played in mourning for the dead (*Matthew* ix.23) and at weddings (*Matthew* xi.17).

*(ii) Kithara* (Lat. *cithara*). Like *aulos* this terms occurs as both the name of an instrument (*1 Corinthians* xiv. 7) and to describe an instrumentalist (*Revelation* xiv.2). The *kithara* is an instrument of God and the 'voice from heaven' (*Revelation* xiv.2 and xv.2). The passage from *Revelation* contains the unusual comparison of the *kithara* to 'the voice of many waters, and . . . the voice of a great thunder' (ibid.). In two cases (*Revelation* v.8 and xiv.2–3) the instrumentalists are performing 'a new song'. The *kithara* – a large lyre – may have acquired a new tonal quality at around this time as a result of changes in instrument-making, producing an effect that overwhelmed listeners with its dynamic power. However, a more likely interpretation is that the instrument of God symbolizes the spiritual force of Christianity in this passage. It is plausible that in the New Testament names of instruments 'like aulos, kithara may have been used loosely to refer to more instruments of a general class' (Smith, 1962).

*(iii) Salpinx* (Lat. *tuba*). In the New Testament the *salpinx*, the long, straight Roman trumpet, is an instrument of communication and for the giving of signals; it is also credited with supernatural power, usually of an apocalyptic nature – the 'trump of God' (*1 Thessalonians* iv.16), the *salpinges* of the seven angels (*Revelation* viii–xi), and the *tuba mirum/terribilis* (*1 Corinthians* xv.52). The theophany of the sound of the *salpinx*, already indicated in the Old Testament (*Exodus* xx.19) and its eschatological significance are taken to extremes in the New Testament, where the instrument becomes a symbol of supremacy in the praise of God, the Resurrection and the Last Judgment (Giesel, 1978, p.101).

*(iv) Cymbalon* (Lat. *cymbalum*). These are the familiar Graeco-Roman cymbals. The instrument is mentioned only once, in *1 Corinthians* xiii.1, together with 'sounding brass', a term which may denote a gong (Montagu, 1965) or signify not a musical instrument but a resonating device at the back of a stage to amplify the voice of a singer or actor (Harris, 1982). This interpretation explains the real sense of Paul's metaphor when he compares speaking

without love and deeper understanding to the noise of 'tinkling cymbals' and artificial sound amplification.

*(v) Simphonias* (Lat. *symphoniam*). This word, used only once (*Luke* xv.25), is a collective term for the playing of musical instruments, in this case at a merry feast with dancing.

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JOACHIM BRAUN

**Bibliography of music.** The study and description of musical documents and of the literature about music, especially in published form. The most widespread use of the word 'bibliography', in music or in any scholarly endeavour, refers to lists, appended to publications, of other scholarly writings which the author used while writing, or which would be useful to an interested reader. This usage is represented at the end of nearly every article in the present dictionary, and might be called 'citation bibliography'. It is a reflection of a selection process, drawing on and assessing a detailed listing of as much of this secondary literature as possible. The preparation of such full-scale listings is called 'reference bibliography'. Yet the term has arrived at this usage from more detailed and scholarly practices. The etymology of the word implies the writing of books, but (in common with most other terms ending in '-graphy'), it has come also to mean their study, or at least their description, and usually refers to printed material. This leads to two other usages, specifically concerned with the character of books and editions, and only secondarily with their contents. Under the specifier 'descriptive', bibliography refers to a listing (with detailed descriptions) of the make-up of books. 'Analytical' bibliography goes further, involving the study of books as objects, the manner of their making, their history, and their place in the history of their contents.



1. REFERENCE BIBLIOGRAPHY. This involves collecting, assessing and arranging lists of earlier studies in a particular field. This is an essential process for the researcher, for without this evidence of past advances in thought or data-collection, we would be unable to climb upon the shoulders of our predecessors, and our work would advance no further than theirs. Bibliographical listings of the music itself are equally important, for they point the musician to compositions and their sources, for performance as well as for study.

Two central issues concern the preparer of such lists: one is the definition of the area to be covered (in particular the rigorousness or porousness of the topic's boundaries); the other is the level of annotation. For bibliographies in the present dictionary, neither of these is a problem. For most other writings, however, the first (in particular) regularly raises thorny issues, some of which will be discussed below.

*(i) Music.* Bibliographies of music fall into a number of obvious basic genres: listings by composer, by genre or form, by performing resources, by date, by country of origin or by present-day library. Each is valuable in its own context, presuming a different interest on the part of the user, and therefore implying the different types of information that should be included. By far the best access to these bibliographies is through the listings in Duckles (B5/1997).

Composer bibliographies are used by the whole spectrum of scholars and performers. They supply the essential information about dates of composition, performing resources, available editions, texts being set and details of individual movements (preferably with musical incipits). These facts enable performers to find suitable material. If the list is arranged by genre, rather than simply by date, it shows at once the forms that interested the composer at different times during his or her life. The scholar has additional needs, and recent catalogues have attempted to meet these by extending the coverage to include material that would fall more easily within the definition of 'descriptive bibliography'. Therefore, basic information on manuscripts – including sketches and drafts – and first editions, as well as revised versions, early sets of parts and corrected proofs, is often expanded to include a description of their structure and contents. Additional material might include reports on the critical reception of early performances, and subsequent writings about the work, as well as discussion of compositions that may have been incorrectly assigned to the composer. These ranges of information (not always found only in bibliographies) have forced revision of our view of composers as diverse as Bach and Ives, Rore and Beethoven, Mozart and Elgar.

For some composers the various layers of material have been catalogued separately. A bibliography of the early editions of Handel's music was compiled by Smith (C1970), and there are similar catalogues of early editions of Brahms and others; the manuscripts and printed editions of Chopin's music are listed in two distinct volumes (Chomiński and Turło, B1990), and Beethoven's sketchbooks have been the subject of a specialized

bibliographical study, which goes far beyond the basic requirements of a descriptive bibliography.

Equally important, especially for performers, is scoring, and there is an increasing number of catalogues which list works for individual instruments or singers, or for various combinations. Early examples include Altmann's *Kammermusik-Katalog* (B1910), or Sears's *Song Index* (B1926). The genre shows no sign of diminishing, either in production or in usefulness, especially given the increasingly diverse ensembles for which composers are writing and the spread of bibliographical control to more ephemeral publications.

Bibliographies of repertory can be paralleled by a group of genre bibliographies. At first sight, they may seem similar, often providing material for consistent performing groups. Catalogues of violin sonatas, lieder or 16th-century madrigals clearly do fulfill that function, though others equally do not. But they also serve to stimulate research into how a genre (or a form) emerges, changes, and dies with the passage of time.

These listings raise a number of problems for both compiler and reader, of which the most important lies in decisions about what to include or exclude. The standard bibliography of printed Italian secular music, 1500–1700 (Vogel, B1892) would seem to face few such problems, but it includes works composed before 1500 though published later, and works composed by non-Italians working in Italy as well as elsewhere, while omitting secular works written in Italy but in another language. These seem to be reasonable decisions, ones that can be reached without difficulty, and justified without hesitation. But a similar catalogue of villanellas (Galanti, 1954) evidently heavily dependent on Vogel, faces the more difficult issue of trying to define the borders of a genre. The compiler chose to be inclusive rather than exclusive, and included canzoni and canzonettas, as well as spiritual villanellas, when she believed that they were related. The problem is even greater for later music: a bibliographer of opera, the Baroque cantata, or the 18th-century symphony or sonata is faced with almost intractable problems of defining the field, and of limiting the range of material to be included.

There is also the problem of how far to range in terms of date and type of source. An attempt at listing all the manifestations of a genre will immediately run into this problem, as will a decision to list all the extant sources. The *Census-Catalogue* of Renaissance polyphonic manuscripts (1979–88), while an ambiguously defined project as far as a catalogue or bibliographical description is concerned, also has porous chronological boundaries, including music probably composed before the cut-off date of 1550, but to be found in manuscripts compiled as much as 100 years later. Tyson (C1963) demonstrates that sources distant from the composer are often very important, and yet, for example, other sources with music printed by Petrucci between 1501 and 1520 span a period of over 150 years. The bibliographer must decide the relevance of the sources when they were copied far from the composer, or much later in time, and whether to include them. Several volumes of RISM face this problem, although they fall more correctly into the category of 'descriptive bibliography', for their first intention is to list sources for specific repertories, rather than to provide a conspectus of the repertory in them. Other volumes, such as those of *Das Deutsche Kirchenlied* or of *Hebrew Notated Manuscript Sources* (RISM BVIII and BIX), can reasonably take a restrictive view of their repertories.

Other volumes in RISM and many other bibliographies of music adopt a chronological series of boundaries – one that is particularly satisfactory for the music historian interested in the rise and decline of musical taste. Sometimes the dates chosen or implied represent a real historical shift: catalogues of electronic and computer music necessarily do so, as do the famous volumes prepared by Friedrich Ludwig of music in the Notre Dame sources (B1910). The boundaries in others seem to some extent to reflect convenience. In either case, the contents can rarely be arranged in a true chronological order, given the absence of so much data. However, the exercise is a historiographical one, and, like all reference bibliography, is designed as an aid to further research.

More frequent are similar lists which cover the contents of individual libraries or groups of libraries. Often seeming more like catalogues than bibliographies, these are designed to accommodate a number of different readers. A first use, of course, is for the librarian, as a control on the collection: the bibliography will then give sufficient detail to identify the individual items precisely. Other users include local musicians, looking for copies of specific works, works with specific scorings, or by specific composers. These readers need enough detail and a clear arrangement, as well as the call-number, to allow reader or librarian to find the book. Finally, scholars wish to know, if possible, whether the book listed is worth a research journey: this is often asking too much of the catalogue, for it requires information that, again, falls within the bounds of 'descriptive bibliography'. With a music collection the size of that at the British Library, the Civico Museo Bibliografico Musicale in Bologna, the Bibliothèque Nationale in Paris or the Library of Congress, it is not feasible either to gather or to print so much detail. The same is true for those volumes of RISM which set out, on the largest scale, to catalogue the musical contents of all possible libraries: series A comprises lists of editions, arranged by composer, with minimal additional information, and notes as to the libraries which hold copies (including incomplete copies). This type of listing, arranged by composer or repertory, but giving in addition the locations of copies, is not new. In the late 19th century, when attempting single-handedly to do something similar, Robert Eitner was already providing statements of the libraries holding copies.

Each of the categories and volumes mentioned so far has listed material found up to the date of publication – each is a 'cumulative' bibliography. However, at least as important are 'current' bibliographies, which reappear like journals, and attempt to list music that has appeared since the previous issue. The most important of these are the various national bibliographies of music, of which the *British Catalogue of Music* (1957–) is one of the best. Similar catalogues are published for a number of countries, among them Germany and the USA, as *Deutsche Musikbibliographie* (1829–) and *The Library of Congress Catalogues* (1954–). These cover music published within their area during the preceding year, with one important exception. They are almost invariably compiled from the music that is placed in one of the national 'deposit libraries', as part of the process of registering for copyright protection. This means that a small percentage of editions does not get listed, often comprising short-lived material

or work from small presses – sometimes the most valuable for specific research projects. This percentage is likely to increase as editions are made available over the Internet, rather than by traditional means.

Many publishers issue similar lists of their own editions, or those from other publishers with whom they have agreements. Similarly, a few specialist music dealers (among them Theodore Front and Otto Harrassowitz) issue occasional lists which help librarians and collectors keep up-to-date. The range of catalogues produced by antiquarian and second-hand dealers obviously lies beyond the scope of the present article, for they do not aim to present complete coverage of any repertory other than the fortuitous collections acquired by the dealer.

Finally, there is one particular problem, encountered with anthologies of music, and particularly acute in repertories which largely comprise small-scale compositions – most music before 1600, piano *Characterstücke* and the like. The anthologies themselves will probably appear in one or other of the types of bibliographies already described, and there may even be an 'analytical' entry, listing the contents. But each item will not normally be entered separately, under the composer's name, or in any manner by which it can easily be found. As a result, a few bibliographers (most recently Hill and Stephens, B1997) have compiled catalogues of these compositions, both as the contents of anthologies and separately as works listed by composer. Such volumes serve the classic function of reference bibliography: they provide the reader (whether or not a specialist) with immediate guidance to works and editions otherwise difficult to trace.

*(ii) Music literature.* Many of the same problems pertain here. There is a vast number of books and articles about all sorts of music and musical topics; they are not automatically arranged by subject – and even when books are so arranged, as in a library, most readers have specific (and different) enquiries in mind. Much published scholarship appears in anthologies (such as Festschriften) which often include a range of subjects; even more appears in journals, which must also cover various topics if they are to maintain their subscription lists. In almost all these categories, scholarship continues to appear at apparently ever-increasing rates. So great is the current rate of production that a comprehensive bibliography of writings on any major composer is bound to be a large volume. Similarly, a reasonably thorough bibliography of significant writings on music between 1400 and 1600 would include at least 15,000 items. When bibliographies begin to approach even several hundred entries, they cease to be of use unless the entries are carefully sorted into categories and supported by critical annotations.

Again, as with bibliographies of music, there is a major division between 'cumulative' and 'current' bibliographies – those listing works issued before the publication date of the bibliography (as in this dictionary), and those that behave like journals, appearing at regular intervals and listing the newest material, in each issue. As with musical editions, the first and simplest guide to these bibliographies is Duckles (B5/1997), although this too is a cumulative bibliography.

'Current' bibliographies are clearly essential for active researchers, just as they are for scientists working at the cutting edge of their field. With the emergence of computer databases for current research, and easy access to the Internet, these bibliographies are taking a leading role in making research accessible. Among the earliest to emerge, and still an invaluable guide, is *The Music Index*, which began appearing in 1949, and has steadily increased the number of journals which it covers. Other similar series have also included monographs, dissertations, and the contents of anthology volumes. The most important of these, RILM (1967–), now provides coverage for a large proportion of the writing about music, including reviews of editions and books. This publication relies heavily on the willingness of authors to submit references to their own writings, and to provide what is one of its most useful attributes, the addition of abstracts and key-words to almost all entries. Even so, RILM and all the other such current bibliographies demand vast amounts of labour to chase down relatively obscure material, such as is to be found in congress reports and anthology volumes of all sorts, or published in volumes not primarily devoted to music, or even in reprints of earlier volumes, and to sort and enter it in the database. In addition, current bibliographies, by their nature, do not include any coverage of publications dating from before their first issue, although RILM is beginning to work backwards in certain areas. For detailed bibliographical listing of scholarly work before the 1950s, it is still necessary to track down earlier or specialist bibliographies, sometimes concentrating on publications in a geographical area, or more often focussed on a topic (such as performing practice) or a specific composer. (These are not listed at the end of the present article, for they can be traced through the relevant entries elsewhere in the Dictionary.) The cumulative bibliography is therefore far from obsolete, and will continue to be necessary for many years to come.

2. Descriptive bibliography. Occasional references have already been made to bibliographies and catalogues that include descriptive bibliography. The essential point in each case has been that the catalogues include commentary not merely on the music, but also on the nature of the sources listed. Both descriptive and analytical bibliography are concerned with the document – with the form of presentation of the content, rather than solely (or even primarily) with the content itself. The presumption underlying this interest is that the manner in which music is presented can tell us a great deal about the music itself, or about the circumstances of its use.

The description of a printed book involves three groups of components: two are obvious, one recording particular characteristics of the copy in hand, and the other listing and commenting on the contents. These are preceded by what is bibliographically the fundamental component, describing an 'Ideal Copy' (*see* §4 below). In brief, this is a description of a (notional) copy that represents what the printer and publisher wished to see put on the market; it provides a yard-stick against which surviving copies can be measured, and it is built up from examining many of those copies.

The first and fundamental part of the description of a book is therefore a description made from the study of a number of copies, sometimes with the addition of editorial material where, for example, one part is missing from all copies. This precedes the discussion of extant copies, and the description of their contents, even though it can not be prepared until after they have been examined.

It will be obvious that the structure of any book, and particularly that of musical volumes, is directly influenced by the contents: for example, the size of a score reflects the number of instruments and voices involved, as does the number of parts; for well over a hundred years, popular music has been laid out on the pages so that a decorative cover can act as a magnet for potential purchasers; and there are other similar instances. But the act of beginning a description with the structural aspects of the books partly reflects the bibliographer's primary concerns, and partly ensures that these features are seen as significant, thereby highlighting their relevance to the content.

The description contains a number of basic elements, common to all books and musical volumes. By convention, these follow certain patterns, in both the order and the style in which they are presented. The most thorough introduction to the techniques by which they are discovered, and the manners in which they are laid out, can be found in Bowers (C1949) with supplementary comments in Tanselle (C1982). Some of these elements are self-evidently necessary, and are to be found in any respectable catalogue and bibliography of sources (whether arranged by composer, by genre, by printer or by library). They include:

(i) an accurate transcription of the title-page (which offers an immediate first approximation for identifying a copy). This is presented in a conventional manner, following standardized procedures for indicating such features as borders and designs, coats of arms and pictures, line-ends and rules;

(ii) a statement of the size and format of the volume. The various formats – folio, quarto, octavo, etc., are of course vague indicators of the dimensions of the book (and are so used by dealers and auctioneers), but they are also indicative of the publisher's view of where a book fits in a hierarchy of functions and values. Piano music published in octavo (as were the Lea Pocket Scores) serves a different function from that in the more normal folio format, and organ music in landscape (horizontal) formats is more common than that in portrait (upright) arrangement. In bibliographical terms, the format is a reflection of the number of leaves that are printed from a single sheet of paper, and thus the number of times that sheet has been folded;

(iii) a statement of the collation of the book. This describes the formal structure in clear terms, indicating the gatherings and their sizes, which, in earlier volumes, can usually be determined from the signatures printed throughout the book. With engraved music, the collation is harder to detect, and sometimes seems almost random. However, it is a clear indicator of how the printer divided up the work, and will sometimes (as with 19th-century Italian opera) reveal whether two copies of the same work could have been printed at the same time;

(iv) a description of the style of signatures and the pages on which they appear. Equally important is a listing of plate numbers, also giving the abbreviated title, or other initials that appear with them. As with other parts of the description, any anomalies or errors are also cited;

(v) a similar sequence of page or folio numbers, again giving erroneous or missing numbers. It is surprising how frequently errors in pagination yield important information about how a book was planned and printed. Similar significance attends the evidence in those volumes, again not uncommon in the 19th century, in which two sets of pagination are used;

(vi) transcription of some other peripheral matter, all part of the production of the book rather than its contents. This may include direction lines and running heads. In addition, the presence of catchwords, part-names or similar indicators is usually noted, for they serve as evidence of the printer's technique and his concern for accuracy;

(vii) a transcription of other important material in the preliminary pages, or acting as support for the musical or verbal text of the book. This may include a dedication, a letter to the reader, a subscription list, a cast list for an opera or a colophon. All, of course, have a direct bearing on the history of the contents of the book, but they also bear in significant ways on its printing history;

(viii) the presence of advertising pages or sections, with a comment on their contents. These pages are sometimes dated; they will often have been prepared more recently than the musical contents, especially with engraved music. Since so many editions published after 1700 carry no dates, and since they could be reprinted as long as the plates remained usable, the evidence of a dated advertisement, or of the most recent compositions on an undated one, may be the best information we have for dating a copy in hand;

(ix) a comment on the technique used by the printer. When this involved type, a description of the material used for both music and text is expected, together with comments on how it was used. If the book was printed from engraved plates, or by one of the lithographic or later processes, the process should be described (as far as possible). In particular, for engraved plates, the size of the plate, the plate number and other identifying features are presented;

(x) the presence and style of a publisher's binding. Although publishers did supply bound copies of music on demand from the 16th century, providing their own bindings only began to be standard practice at the end of the 18th, when they begin to have titles, descriptions, and advertisements printed on them. These printed bindings are useful for dating and placing editions, in the same way that advertisements are.

This list includes the standard ingredients for the description of an Ideal Copy: in some cases, a few of these items may not be relevant, and in others there will be special additional information to include. However, at this point, the bibliographer turns from description of an Ideal Copy to the copies that actually survive. Each of these deserves individual attention: for music printed before the end of the 18th century, at the earliest, it is safe to assume that every copy is different in at least some significant aspect. Even later, copies continue to be produced apparently as part of the same edition, but with noticeable changes to structure and content. Each copy must therefore be examined, and each deserves discussion of the following elements:

(xi) the library or private collection where it is located, with a call number;

(xii) a note of the extent to which it is incomplete or defective;

(xiii) the size of the copy, and of its print area, the so-called 'Spiegel' or 'text-block'. In many cases, the second of these items is listed under discussion of the Ideal Copy, for it is assumed that the printed area remains the same

in all copies of the same edition. This is largely true, though paper shrinkage can affect the issue;

(xiv) a description of the paper, and the watermarks used (when present). These will often vary from copy to copy, and may be the best indicator of the presence of cancel leaves or of a later impression: in issues of 19th-century editions printed from the same plates, changes in the paper type or quality are sometimes the only sure indicator;

(xv) a note of any variations in text, especially the following: changes to the title-page, including new prices or publisher's agencies; the presence or absence of a dedication; different advertisement pages; a different publisher's binding, etc. Many of these serve to distinguish not merely different impressions, but actually different issues of the same edition, and are therefore crucial for dating. Of course, changes to the content are also important, and may be the result of proof corrections or of a later impression;

(xvi) a note of the binding, if specific to a particular copy, and not part of the book as published. The style and quality of the binding tells us much about the owner, and about the history of the copy;

(xvii) evidence of the music's use or history after it was printed. This may include simple inscriptions of donation or ownership, but it may equally include manuscript corrections or performance indications, suggestive of the musical taste and abilities of the owner.

Each of these features is peculiar to the copy in hand, and may be assumed to have arisen after the book left the publishing house. In this respect they represent the history of the individual copy and its musical contents, rather than its publishing history.

The third stage of description involves the contents:

(xviii) a simple list, accounting for every page, and supplying the original wording of the title, composer's or poet's name, and text incipits, as well as scoring, key, tempo indications, and any unusual features. It is still important at this stage to use the spelling or attributions found in the book, even if they are known to be inaccurate or erroneous. The corrected version can be supplied as well, of course, but the version found in the edition often indicates something of the history of the music before it was printed, as well as something of the background of the printer or editor;

(xix) some descriptions also add at this point references to other sources containing the same pieces, or to authoritative or recent editions. These are not part of the description proper, but they do provide an easy way of confirming the identity of each composition. The alternative, or an additional item, is to include:

(xx) a musical incipit for each composition, and for each part or movement;

(xxi) a final and most important section involves a commentary. This may include valuable information about the music, or the version presented in the edition. In the present context, it is the place for noting the existence of related editions, issues or states, for explaining the presence of bibliographical anomalies, and for drawing connections between the structure and the musical contents.

For much music, especially sheet music published after the late 18th century, some of these items will be irrelevant. For example, many such editions comprise a single bifolio, without pagination or advertising material, and were never intended to be bound by the publisher. However, they were often reprinted by the same or another company, and the detailed differences between copies and issues are of the greatest value. The many editions of such popular works can only be related or arranged in order, and the variations in musical content can only be evaluated, once the most careful bibliographical description has been completed. While this is evident for much ephemeral music of the 19th and 20th centuries, it is also true for much music of more lasting significance: many editions published before 1800 included dates that were misleading or reflected earlier editions, while few editions published after 1800 carry dates: even the works of great composers need careful bibliographical analysis.

This level of research and description vastly increases both the labour involved in preparing a descriptive bibliography, and the cost of disseminating it. In many cases, therefore, some elements are presented in a skeletal form or even omitted. However, as bibliographical control over the musical repertory gradually improves – and with the ability to circulate materials by CD-ROM and the Internet – such problems should gradually become less important. For example, RISM has begun producing its catalogues of musical manuscripts dating after 1600 on CD-ROM, and making them available on the Internet, allowing for much more detail to be stored and available to the scholar. There is still the labour of collecting the data and adding them to the data-base, so that progress is likely to remain slow, even with the willing cooperation of many international scholars. The benefits to scholarship, though, should be enormous.

It was early realized that such descriptive bibliographies were essential to any study of musical repertories, and examples date back into the 19th century: significant examples include Ludwig's study of the Notre Dame repertory (which goes into much greater detail, both of the music and of the sources, the first part appearing in 1910) or Sonneck's *A Bibliography of Early Secular American Music* (B1905). These were followed by a number of catalogues of printed repertories, sometimes arranged by printer: Humphries and Smith's catalogues of Walsh's editions (which do not give detailed lists of contents, B1968), Hopkinson's of editions of Berlioz' music (C1951), or Lesure's of various French publishers (B1955; C1979–88). Excellent recent demonstrations of what is possible are to be found in the studies of theory manuscripts in RISM, in the catalogues of early printed editions of music by Brahms (Hofmann, C1975), or in Vanhulst's catalogue of the editions published by Phalèse (B1984).

A number of later bibliographies, especially of early music printers, have gone beyond the necessary descriptive features, and begun to introduce elements of analytical work: examples include Weaver's division of his work (C1994) on the printers Waelrant and De Laet into two volumes – a 'descriptive bibliographical catalog' and a study which is partly analytical, or Gustavson's study of Formschneider (C1998).

3. Analytical bibliography. If there is a clear distinction between descriptive and analytical bibliography (other than in the depth of investigation), it lies in the underlying motivation for the study. Analytical bibliography is concerned primarily with understanding the printed document as a document, and its place in the history of printing and publishing. It is further concerned

with the individual copy or copies, because we cannot assume that any two copies will be identical, and the variations are often of much significance for the musical text. Analytical bibliography examines the document as a carrier of the text, and as a vehicle for some musical function. While these may seem to be disparate topics, they are tightly bound together. A volume produced as a 'vanity' publication, or one in an old-fashioned printing technique, will often reveal much through this aspect of its motivation: for instance, it may not do justice to details of the musical text, or it may not be easily usable by performers.

In practice, analytical bibliography has come to be a separate discipline in its own right. It involves study of the history of the press and type-faces, patterns of engraving or lithography, of trade practices and marketing, and indeed of every decision made by printer and publisher. Printing house practice is a central concern, for the normal practices will indicate much about the priorities behind a publication, at the same time as they will highlight any anomalies found in surviving copies. This covers everything, from layout on the title-page to details of typesetting or engraving; from the routines of paper-use to filling blank space with advertisements; from the treatment of score layouts to patterns of signatures, pagination, and other non-text material – the so-called 'meta-text'. Publishers' practices are equally central topics of study, and for the same reasons. These might include the ways of presenting different editions and issues, the patterns by which parts of a large-scale work are published separately, or by which vocal scores, piano reductions or study scores are marketed, or the patterns of relationships between publishers and sellers. Any one of these can turn into a lifetime's study, and any one may produce some slight piece of non-musical evidence that will allow the scholar to reach conclusions involving the music, its detailed readings, its market and popularity, its relation to other editions of the same works, or its place within a genre or a repertory.

Additional areas of interest include anything that will bear on dating the edition: trade catalogues, city census records, and (on the document itself) details of partnerships with other companies, of plate numbers, of the advertisements on spare pages. Since engraved plates, in common with the materials of more recent printing processes, can be re-used for many years, and can be corrected along the way, procedures for dating become increasingly important as we trace changes in a score, especially if they were overseen by the composer. Important examples concern a number of editions of Wagner's *Tannhäuser* (Hopkinson, C1973), and the series of revisions and new mistakes to be found in scores of Stravinsky's *Rite of Spring* (Cyr, C1982).

Further discussion of the breadth of topics involved in analytical bibliography could easily turn into a catalogue of things that scholars have learned by studying printed music and the means by which it was prepared and circulated. There are many ways in which this type of study has improved, and even changed, our perceptions of specific repertories and their circulation (for examples *see* §6 below). Here, instead, there follows a brief survey of some of the types of research that are fruitful, and of some serious lacunae in the field.

The bibliographer starts with the assumption, common among students of manuscripts, that the way in which the music is presented always affects the content. Study therefore includes a focus on the preparation of music for printing, and decisions affecting its visual impact.

Typefaces are distinctive, and the distribution of individual faces to printers in different cities is significant. This is particularly true for music, where the faces are fewer in number, but more closely related to the music to be printed, ranging in size from small faces for psalm books to large ones for chant and Catholic liturgical books, and in character from elegant rounded forms intended to imitate script to nested types for keyboard music. Since there were fewer different type-faces, cast by fewer founders, their dissemination tells us something about the distribution of the repertories to be printed, as well as the aesthetic taste of local purchasers. For example, the spread of German and French founts of type into the Low Countries can be related, in part, to the migrations of printers, but also to the ranges of repertory that were popular (Krummel, C1985; Guillo, C1997).

Study of lithographic and engraving processes focusses on similar details. The differences in style of the music to be printed are still part of the style of a specific printer working with a specific repertory at a specific time, but they are also a reflection of the individual preferences and practices of each craftsman working for that printer. Study of Walsh's editions or those put out by Ricordi over a hundred years later shows clearly that different craftsmen engraved different pages. In some cases, such study has been able to show how certain types of error were perpetrated (Poole, C1980) or the presence of a replacement plate, perhaps indicating a problem in the musical text.

This study of the musical notation thus is closely related to how it is laid out, and leads to a consideration of the general shape and character of musical books – what Krummel (C1976) called 'bibliographical forms'. Beyond assuming a conservative mentality on the part of publishers and purchasers, we cannot yet explain the reasoning behind continuing to publish organ music in the landscape (or 'oblong') format long after virtually all other genres have changed to the more current portrait (or 'upright') orientation. A similar conservative practice involves the continuing production in Germany of vocal parts for large-scale choral works. While these are curious instances, more important is the emergence of new lay-outs – the adoption of partbooks as a regular format in the 16th century, the very unusual proportions of solo songbooks during the 17th, or the production of single operatic numbers in full score in England around 1800. Each of these must, on purely commercial grounds, have met a felt need, but until the bibliographer has fully studied them and their like, and traced the patterns of their use, we have little hope of understanding exactly what need they met, or how it arose.

Coupled with this is the significance of all the supporting verbal text – title, dedication, preface, etc. – as well as advertising pages. The wording of titles needs much study. We rarely understand fully the meaning of many words used by publishers: 'printed for', 'published by', 'issued by', 'can be purchased at'; each of these seems to have had a specific meaning, which itself varied from time to time and place to place, perhaps (for all we know) from occasion to occasion. But our understanding of the financial arrangements which led to any given publication

are closely bound up with our interpretation of these and similar phrases.

Nowhere is this more true than with the dedication. In some cases, it seems to represent the composer's thanks for past favours, as in the 16th-century examples which refer to a patron who, we happen to know, was the composer's employer. In others, it was probably an attempt at currying favour, or soliciting future employment. No doubt many of those keyboard works of the 19th century which are dedicated to young lady students represent a little of both, as well as an indication of the social acceptability of the composer in other affluent houses. Other dedications stem from the publisher, and in these cases, we have to assume a slightly different range of possible meanings.

But the dedication is only one of a number of texts attached to published music. When the publisher adds a page 'To the Reader', pointing out some feature of musical style or raising issues of performance, we hope we are justified in assuming that he (or the composer) has developed a clear view of who will be purchasing that music, even though we cannot always understand that view. Only considerable bibliographical research will clarify this issue, and so many others.

That research regularly has to be undertaken away from the book of music itself. It involves questions such as the following: what was the range of music this publisher put out? Does the appearance (the format and size of notation, etc.) differ from one repertory to another from the same publisher? Is this a reflection of different costs for different repertories? How did the publisher market these repertories, or advertise them? What about pricing? How fast did he expect to be able to recoup his expenses? These are all questions within the realm of publishing history, and yet they frequently produce results which illumine the content and function of an individual published musical work.

More immediately significant are questions related to reprints – new editions put out by the same or another publisher, new issues from the same plates, the separate issue of numbers from an opera, or of units from a set of quartets or a song cycle. Tied in with this is the evidence of published (as opposed to manuscript) parts for orchestral music or opera, of full as opposed to vocal scores, or of piano and piano duet versions of string quartets or symphonies. It is obvious that a publisher's decision to issue any one of these represents a calculation as to the popularity of the music or its composer. In addition, the geographical and temporal spread of such publications will help to define where and for how long that popularity lasted, just as the format of the publication, the nature of the arrangement and its cost, all define the types of musicians among whom such popularity continued. The publication of Arcadelt's madrigals over a period of 150 years is a significant example, and so is the proliferation of editions of Handel in different countries, or the pattern by which J.S. Bach's music was revived and printed throughout Europe.

Many of the ranges of topics touched on in the preceding paragraphs have not been studied in enough detail – at least in music. In this respect, the analytical bibliography of music is still in its infancy. Much of the best work in recent decades has been laying the groundwork, collecting the data and producing preliminary analyses. It is only recently, for example, that serious study of groups of publishers in Rome or Vienna has provided us with some of the basic material from which we could begin to answer the types of questions discussed above. Yet, as should by now be evident, analytical bibliography is almost certainly the key to a large number of issues of interest to contemporary musicologists.

4. Basic terminology. This article is not the place to discuss definitions or problems of terminology in bibliography, even less to give a guide to practices and procedures. Information on the former can be found in Glaister (C1960) and Boorman (C1990); for the latter, the standard reference source remains Bowers (C1949). However, there are a few basic terms that do need to be discussed briefly, in part because music printing and publishing presents a slightly different picture from the procedures and practices of textual printing, which form the basis for most scholarly thinking.

Central to the identification of any printed matter are the concepts of edition, issue, impression and state. These terms define the series of actions that printers and publishers go through when producing a series of copies of a book across a period of time, and they also locate any individual copy within that series. An understanding of their implications is therefore necessary for any work in musical bibliography.

The most important is the term 'edition', which is used to define all the copies that are printed from basically the same printing surface, whenever they appear. When they are printed from type, they will usually have been printed at one time; music printed from engravings or lithographed plates can obviously be printed at any later date, for the surfaces can be retained for long periods. Photographic processes have extended the possibilities, so that a copy printed from a photograph of an earlier book is deemed to be part of the same edition, for it is based on the same printing surfaces.

This definition places the edition at the centre of all bibliographical work, for it asserts that all copies printed from the same edition will carry fundamentally the same text. It allows for corrections to a plate, for the replacement of a single page with a corrected version, and for later copies to be sold for a different price, or even by a different publisher. The copies need not be identical throughout: indeed, before the 19th century, it is unusual for several copies to be the same in every respect.

An 'impression' comprises all those copies that were printed at the same time, as part of one sequence of activities. As already implied, when printing from type, the impression usually comprised the whole of an edition, because the type would have to be dismantled after printing and distributed ready for use in the next volume. This is evidently not true for music printed from plates, stones, photographs and similar surfaces. Here, any number of impressions can be taken: indeed, it is the advantage of the processes that the publisher only need invest in as many copies as would sell relatively quickly, and then commission more copies from the printer.

In such instances, there may be almost no way of detecting consecutive impressions: they can be identical in every detail of the content, including the supporting details on the title-page, and even printed on similar paper – particularly after the middle of the 19th century. Sometimes, a change in paper may be the only evidence of a new impression.

This is not true for a new 'issue', for here we assert that some aspect of the publishing details has been changed. The change may be as slight as the substitution of a new price, to reflect the impact of inflation, or the addition of a second address for the publisher. It may be larger, showing a completely new cover or the addition of a dedicatory letter, or it may be primarily bibliographical, involving a different gathering structure and format (usually also indications of a new impression). In any of these cases, there need not have been any change to the musical content, for the concept of issue is tightly bound to the manner in which the music was put on the market.

When there are changes to the content, we speak of a new 'state'. This presupposes that a page or pages have been changed or replaced. The change need not imply that the earlier version was erroneous, for a composer may have decided on a new version, perhaps of the orchestration or dynamics, or the language of a text set to music might have been changed, or a second language added as a translation. But, in other cases, there may have been a serious error, or the plate itself has been damaged during the printing process. All these potential reasons argue that several copies of a publication need to be studied and arranged in order by the bibliographer, before the content can be used by the musicologist or performer.

Clearly, a volume can go through a multiplicity of states, as individual plates are replaced or as the composer continues to tinker with the text, and the volume could gradually be transformed into something completely different, in effect a new edition. This has led to some discussion as to when this sequence of changes must be seen as producing a new edition. There is no clear-cut answer here – in part because it depends on the size of the changes – but there is a consensus among musical bibliographers that any sequence that changes more than 50% of an edition should be seen as introducing a new edition. This is not a very happy solution, for there may have been no such intention on the part of the publisher. In one sense, therefore, it is wiser to talk about states, not of a whole book of music, but of the individual pages or gatherings that make up the whole. Since the changes are made to each page separately, without any intention of changing the character (musical or bibliographical) of the whole, this reflects the process more accurately.

However, whatever decision is made, it is clear that each individual 'state', like each individual 'issue' and 'impression', is normally subordinate to the whole 'edition', and that this last is the fundamental categorization of copies. The other subdivisions are just that, usually subordinate to the edition, even though they are themselves essential to any understanding of the date, the reliability or the hierarchical place of the contents of a given copy of music.

In discussing each of these, describing and cataloguing them, and placing them in sequence, the bibliographer relies heavily on the ability to detect whether a copy is complete, and whether it actually represents what the publisher wanted to see sold. Many copies survive incomplete, adapted and annotated by performers and scholars, rebound or collected into a set with other works: sometimes these changes are of the greatest interest, as when a conductor such as Mahler annotates and modifies the parts for a Beethoven symphony, or when a collection of music can be taken as representing the taste of a known social circle. But such changes would be misleading for the bibliography of the music as published, and have to be discounted: the scholar needs to work with a mental construct, the Ideal Copy.

This concept of the Ideal Copy is central to all bibliographical research: Tanselle (C1980) regards it as 'the element that distinguishes bibliographical description from cataloguing'. It is defined as a copy that survives complete and as the printer or publisher would like to have seen it leave the shop. For many books, and even more often in the case of music, copies no longer survive in that complete, corrected and pristine condition: pages (especially blank leaves) are missing; several printer's corrections are not found in any one copy; various publishers' or dealers' marks have been stamped on the copy; it has been bound, perhaps with other works, by a later owner, and this has affected its completeness; or perhaps some instrumental parts have disappeared. If the bibliographer were to describe such a copy as if it represented a newly published copy, the results would clearly be misleading. So the bibliographical version of an Ideal Copy is created – representing a copy with everything present, without later additions (owners' bindings and annotations), and with all corrections that the printer and publisher made – a version that may survive in only a few copies, if at all.

5. History of musical bibliography. The earliest attempts at cataloguing music and musical books were, without exception, made during the process of listing the contents of libraries: thus a number of early monastic library catalogues include treatises about music, and a few institutions also listed the musical books they owned. An important early example is the catalogue of the library of the Duke de Berry, which included music by Machaut. In this case, however, as in most others, any music books were entered not because they were performing copies, but specifically because they were worthy to be placed alongside the other valuable books in the collection. Other books were often listed as a group, without any detail beyond perhaps a general categorization or, more often, an indication of their size or binding. This is particularly frequent in descriptions of the estates of the recently deceased. There are few lists of musical books used in performance, no doubt because they were usually kept in a different location, or were the private property of the musicians. This is particularly true for music used in liturgical situations. Most chant books were kept close to the church itself, while other musical books would have been kept in the library. Extant catalogues reflect this division.

However, the 16th century saw a significant change in this pattern. It opens with one of the most useful of all early book (and music) catalogues, that made of the acquisitions of Cristoforo Colòn during the early decades of the century. Colòn's various catalogues are remarkable, not merely because he attempted to acquire a copy of every book he came across, including music, but because he also entered the opening and closing items, where and when he had purchased the book, and the price he paid. This provides unparalleled evidence, on a grand scale, about the circulation and costs of early printed music. Colòn's catalogue is but the earliest of a series of lists that record musical volumes, appearing with increasing frequency throughout the next two centuries: these include catalogues of collections (the Fugger Musikbibliothek in Augsburg or the Lumley Collection now in the British

Library), of institutions with performing traditions (the collections at Rheinpfalz or at St Anna, Augsburg), of publishers (Alessandro Gardano or Vincenti in Venice, or Gerlach in Nuremberg) or book-dealers (Martin and Playford in London or Mayr in Ljubljana), or for the book fairs in Frankfurt and Leipzig. All these have proved invaluable for modern scholars, for they list many books that have since disappeared. The book fair catalogues are particularly useful, for they list all books which publishers were intending to bring to the fairs. While there are evident errors and problems of interpretation (especially for the dates), the lists still give much detail otherwise unavailable, and in particular illumine patterns of the spread of musical repertories and the contacts between publishers and dealers.

At the same time, scholars were compiling lists of the known literature in specific fields (or, still during the 16th century, of all fields), and these included lists of music or books on music. The earliest were the work of Conrad Gesner (D1548) and Antonfrancesco Doni (D1550–51): Gesner attempted to be comprehensive, while Doni concentrated on Italian secular music. These, and subsequent works, are examples of bibliographical work, although they hardly exceeded the limits of reference bibliography, providing lists of contents with little or no description. This is not surprising, for their function was as a display of the material available in a given field.

This pattern seems to continue for much of the 17th century. A number of catalogues of libraries (many of which contained important musical editions or manuscripts) survive, and one – the catalogue of the vast collection of João IV of Portugal – was actually printed (D1649). Other writers used the book fair catalogues to provide a bibliography of music and writings about music: these include Willer (D1592) and Draudius (D1610), the latter writing very much in the Gesner tradition. Similarly, publishers' catalogues grew in significance and scale (see, among others, Mischiati, D1984), a practice that continued well into the 20th century.

Near the end of the 17th century, the growth in writings about musical history followed a pattern of scholarship in many other fields: with it, there came the practice of citing one's sources – not necessarily in the form of footnotes, but at least as a bibliography of works consulted. J.K. Trost seems to have been the first to do this: his *Ausführliche Beschreibung* (Nuremberg, 1671) included such a list at the end. He was followed by many other writers, including those who compiled historical dictionaries. Brossard (D1703), Walther (D1732) and Adlung (D1758) all listed their musical sources, including earlier treatises, while Gruber (D1783) and particularly Forkel (D1792) added earlier scholarly writing. These lists were early examples of a number of bibliographical catalogues that have remained of value for modern scholarship. Perhaps the greatest achievements, and still the most useful, were the work of Gerber (1790–92/*R*), Fétis (D1835–44) and Eitner (B1900–04). These progressively increase the range and depth of material covered, at the same time as they respond to the growing sophistication of citations to be found in bibliographical work.

After about 1800, many of the attempts at cataloguing and studying musical material reflect new interests, particular the growth of a market in antiquarian books. Whereas Padre Martini in Bologna had acquired many of his books by exchange or gift, more and more collectors were now purchasing their rare and early books, and dealers emerged to specialize in the material. At the same time, details of the books themselves became more important – such features as the book's completeness, the presence of blank leaves, an early binding, large paper copies or autograph annotations made a book more valuable. Cataloguers and bibliographers therefore turned to studying the make-up of the books in more detail, and providing detailed descriptions. It was a short step from this to the emergence of bibliography as a discipline. At first, the field developed most strongly in the study of incunabula, and only slowly spread to 16th-century books. By the end of the century, however, scholarship had reached relatively recent volumes, books that had been produced less than 100 years earlier.

For music, a parallel development can be seen. Early work included both the study of incunables proper – which meant almost entirely treatises on music, with a little work on liturgical printing – and of what were called 'musical incunabula', books printed within the first 50 years or so of the start of music printing (i.e. the first half of the 16th century). It was natural that this growth of descriptive bibliography should be connected with the earliest music printing: apart from the value of those books on the commercial market, they had the fascination attaching to the 'first' examples of anything, and they were in some respects easier to describe than later editions. Typeset music books lend themselves to quantitative description more easily than does engraving, and the structure of the books was also easier to understand. It is true that there were many apparent anomalies, but these could usually be detected by an astute observer, and added their own fascination to the process. As a result, the basic processes for making typeset books came to be understood fairly well, and catalogues of incunables show considerable sophistication.

It is unfair, however, to characterize 19th-century musical bibliography as being driven by a commercial market or restricted to the earliest material. Many bibliographers were turning further afield, studying or cataloguing music from all periods to some of the most recent. Some were music librarians: Gaetano Gaspari worked at the Liceo Musicale in Bologna, Anton Schmid was librarian at the court library in Vienna, and Emil Vogel was librarian for Peters, the publishing house in Leipzig. This pattern still continues: important work has been done by Alec Hyatt King and Oliver Neighbour at the British Library, by François Lesure at the Bibliothèque Nationale in Paris, by Mariangela Donà in Milan and by Mary Kay Duggan in California, although the interests displayed by these scholars have changed as the field itself has expanded. Other early bibliographers were archivists and historians who became interested in printing history; yet others were essentially freelance scholars: Carl von Winterfeld was an early example, followed by Robert Eitner.

It was in the early years of the 20th century that musical bibliographers began to turn to other, often more detailed and analytical issues. One of the first of these issues was the significance of plate numbers, explored by Barclay Squire (C1913–14), followed by many scholars, most importantly Deutsch (C1946), and Tyson and Neighbour (C1965). There were other purely bibliographical

explorations: questions of typefaces and their uses (Meyer-Baer, C1962, since intensively developed in Duggan, C1992); issues of terminology and describing editions (Meyer, C1935; Hoboken, C1958); and problems of defining and dating first editions, especially of the major 18th- and 19th-century composers (Kinsky, C1934).

Since the middle of the 20th century, musical bibliography has expanded enormously: on one hand, many more scholars and librarians are addressing the issues, exploring new repertories (finally coming to grips with musical and other ephemera, for example), employing sophisticated analysis to explore new ranges of evidence, and attempting to face the difficult questions. In these respects, the discipline has begun to catch up with the skills deployed by bibliographers of English and American literature, or scholars studying engravings and etchings of the major artists. There is still ground to be explored, particularly in the realms of publishing history, of the 'meta-text', and of the relationship of the printed edition to its potential and actual consumers. Some current problems of this sort will not be usefully resolved until much more detailed research of many repertories has been undertaken. For example, the high level of research into 16th-century printing and publishing in Italy and the Low Countries is matched, in research into later periods or the rest of Europe, only by a number of excellent local or specific studies; work on editions of music by the major late-18th- and 19th-century composers is not equalled by that on the second- and third-rank masters, or by studies of composers before Haydn and Mozart; and we need serious research into 17th- and 20th-century printing and publishing.

There have been some recent efforts to survey the whole field of musical bibliography, placing its different aspects in context, perceiving trends and trying to suggest directions for work. Among these a most useful review of the more analytical end of the field is Krummel 1992.

It is evident that all forms of bibliography will change drastically under the impact of modern technologies. CD-ROM and the Internet have already made a difference. Large-scale bibliographical resources can be circulated on the former, and many details that have not reached a publishable condition are obtainable from the latter. While many scholars would perhaps be reluctant to see the printed page decline in importance, and there are some ranges of research that can not be conducted via the Internet, it must be acknowledged that the new resources are already making bibliographical control much more feasible, and thereby opening new doors for the analytical and speculative bibliographer.

6. Musical bibliography as music history. There have already been many references to ways in which bibliographical work can aid the musician and scholar. Most obviously, catalogues and descriptive bibliographies are the tools by which we discover new materials, but they are useful in other ways. Behind the data presented in bibliographies are many strands of evidence waiting to be uncovered: the data show trends and patterns; they present evidence of popularity or salesmanship and reveal details of performance practice and of patterns of patronage.

The general rise in the numbers of editions over the past 500 years indicates a general increase in musical literacy and the desire to use notation in performance. These increasing numbers far outstrip the rate of growth of population, presenting an argument for the spread of notated music through increasing sectors of the population, an argument which is well supported by the advance of editions into popular genres of all sorts. Whether this expansion will continue under the impact of newer technologies is a moot point. But the pattern, over hundreds of years, both reflects and has its own impact on the styles in which composers write and the genres which publishers choose to promote, and the details of the pattern are most important for understanding historical developments.

In different periods, some repertories have been printed extensively, while others have more often remained in manuscript. Little keyboard music was printed in the first half of the 16th century: while this was partly due to the technical problems of printing chords, it is notable that the pattern continues even after engraving becomes widely used. The scarcity of printed church cantatas in 17th-century Germany can be contrasted with the many editions of *Gelegenheitskompositionen* – occasional pieces for weddings, funerals, degree ceremonies and the like. In the late 18th century and early in the 19th, few songs and opera arias were published in full score, appearing largely with piano reductions; this contrasts markedly with the practice in 17th- and 18th-century France.

The superficial reason for these phenomena must be that publishers decided that they could not sell enough copies of the neglected repertories, and would take a financial loss with them. But, beneath that, the deeper reasons are more diverse: the opera example is of course a reflection of the large number of domestic musicians, wanting to play and sing their favourite pieces, music heard at Vauxhall and similar places, or from stage works they had seen. There was no corresponding number of chamber orchestras willing to devote their energies to supporting singers. (This does raise the question of why *any* scores of single numbers were published.)

The contrast with published scores of French Baroque opera is highly significant. The historian is forced to believe that the French editions must have been subsidised, or else bought by many people who had no intention of performing them. Given that the scores often represent works presented before the French court, and that they were published in elegant form, it is probable that both explanations are correct, working in combination.

A related argument justifies the printing and sale of occasional compositions in 17th-century Germany: indeed, it is tempting to see the honoree buying, or commissioning, virtually all the edition, to serve as gifts to guests, friends and potential patrons. However, this raises another question, one for which we have few answers: how large was an edition, or how many copies were printed? Contracts do survive, giving specific figures, but there are far too few of them for us to be able to extrapolate. Instead, it seems likely that many print runs (at least before the late 18th century) were very small. It is hard to believe that a death in a small town in Germany could stimulate sales outside the area, and just as hard to believe that the heirs would give away more than 100 copies at most. Much the same argument can be raised for the French Opera scores, for vihuela music in Spain, and elsewhere. Given the relative costs of labour and materials, this is not unreasonable, and it was apparently cheaper for a printer to prepare a new edition, if more

copies were needed, than to tie up capital in slow-moving copies.

The last point seems the best explanation for the many hidden editions that are being found as a result of detailed study of 16th- and even 17th-century editions. A small print run could well explain why new editions were so often printed within one or two years of the first.

Such arguments raise questions about how large the market for music ever was. We can only speculate about this for most generations before the 19th century. Two pieces of late evidence, however, are important: one is the continuing practice of publishing manuscript copies. Publishers in Italy and elsewhere, even as late as the middle third of the 19th century, continued to employ copyists, certainly working on sets of parts for hire, but also preparing piano-vocal arrangements of popular songs and arias for sale to the general public. There was evidently not enough demand (in a short enough period) to justify engraving the plates and running off copies. It was still cheaper to prepare manuscript copies as they were required.

The second evidence lies in the occasional survival of publisher's records, of which Ricordi's *Libroni* are among the most important. The small size of the print run indicated for many entries in these ledgers also argues a smaller market than we have tended to assume.

Parallel with this range of evidence is the presence on many title-pages of phrases such as 'newly corrected', 'revised' or 'with additional compositions'. These wordings suggest that publishers, while recognizing that a second (or later) edition was being sought, were afraid that there were not enough purchasers to justify the cost of preparing it: they were therefore trying to persuade some of the original buyers to return for the new edition.

The few editions of keyboard music in the 16th century are significant not only by virtue of their scarcity, but also for the repertory they contained. It seems that, by contrast with the ready market for professional-level lute music, evident from the 1540s on, the potential purchasers of keyboard music were not regularly as skilled (at least before late in the century). There seem to have been fewer virtuosic keyboard players around, or (more probably) skilled organists and harpsichordists preferred to create their own music. If these types of evidence argue for the size and character of the market for particular repertories, there are also signs of publishers working to expand the number of purchasers of their music.

The pattern in the second half of the 18th century, whereby the title-pages of editions of keyboard music moved from the designation 'for harpsichord' to 'for harpsichord or fortepiano' and eventually to 'for fortepiano', is certainly an indicator of the progressive take-over by the latter instrument. While many of the compositions described as being for either instrument were evidently written for one rather than the other, the additional listing on the title-page implied that many amateur musicians had only one of the two instruments, and it was clearly intended to increase sales. Similarly, the mid-17th-century title-pages offering some version of the formula 'for four soloists, with a four-part chorus *ad placitum*' or '*ad libitum*' tell us something about the number of institutions which could not afford, or find, enough qualified singers to cope with full choral music. These works, by Cazzati and others, are indeed composed so that the chorus is optional. They show the composer writing for as many situations as possible: the prominence given to the option on title-pages indicates that the publisher (probably influenced by Cazzati himself) also saw the commercial advantages implicit in this mode of writing. This sort of conclusion, while fairly obvious, is only justifiable once the bibliographical work has been completed. The evidence uncovered by such work is interesting for other aspects of musical history as well.

The problem of dating many 18th- and 19th-century editions has already been mentioned, and indeed the bibliography and cataloguing of 19th-century music remains one of the most important lacunae in the field. Major composers and their works have been studied in detail, and many of their editions have been dated, often with the aid of personal correspondence, newspaper advertisements and other external data. However, as soon as one turns to composers who are only marginally less important, such as Dussek, Thalberg or Humperdinck, the research is so uneven in coverage that few editions have been even approximately dated. Standard reference works give very different dates for first editions, often relying on opus numbers as a guide, or depending on the particular copy examined by the writer. The problem is of course compounded by the number of editions that went through series of impressions and issues, each without date. Careful work on the early editions of Brahms has shown what can be achieved (Hofmann, C1975).

It is clear that the history of styles and taste, as much as local histories of music and its reception, needs all these data, and needs this type of research to be undertaken. Given the extent to which publishing and dissemination were influential in the development of musical taste, to some extent taking the place of actual performances of the original form of the music in all but the most important cultural centres, much research is dependent on clarifying publication and selling data. The new edition of Ricordi's *Libroni* has again led the way here, allowing the reader to see the relative importance of selections from operas, arrangements of inidividual numbers for instruments, and fantasias or potpourris of themes. Each of these genres had a different function, and their relative importance (as measured by their appearance and the size of the print run) tells us something about the character of the market for the music. Similar studies of publishers' advertisements, dealers' catalogues, and purchasing records will certainly aid in our understanding of how, for example, features of Beethoven's music were so rapidly absorbed and imitated in different parts of Europe and America.

This highlights the extent to which bibliography is always at the service of our study of the content of the document. The bibliographer has to be immersed in the technicalities of printing and publishing, and has a whole armoury of research tools as complex and detailed as those available to the musicologist: he or she may in practice hardly look at the music itself. The end, product, though, is always either a deeper understanding of the processes of producing a musical edition or a better grasp of how a particular copy of an edition relates to the content which it purports to present to a musician. A few examples of the impact of such research follow:

(i) almost all early music printers seem to have preferred to reprint, going through the labour of preparing a new edition, rather than having larger initial print runs. This

is true of the first publisher of music, Petrucci, and continues throughout the 16th century and as late as Thomas East (Smith, C1996–7). Such a pattern tells us something about the cost of labour as opposed to supplies, but it also says much about the speed with which publishers expected to be able to sell copies, and hence something about the extent to which purchasers were not only interested in 'the latest thing';

(ii) detailed study (Bernstein, C1985–6) of the typographical material found in several Venetian music books of the 1540s and 50s, which carry no printer's or publisher's name, but do include the device of a salamander, has shown that they were connected with one of the major Venetian publishing houses of the time. We still can not answer why he chose not to acknowledge these editions;

(iii) the relative numbers of editions of different repertories – congregational music, simple part-music, complex madrigalian styles and church or instrumental music at various levels – and the format and manner of their presentation, taken together, allow us to detect different patterns of music-making in Italy as opposed to the Low Countries, reflecting different approaches in the various strata of society;

(iv) demonstrations of the value of studying every available copy of each printed edition abound in the literature, revealing manuscript corrections of misprints made in the printing shop or by early owners (Charteris, C1995);

(v) analysis of the use of ornamental initial letters has helped in dating editions, and in the study of work-patterns, for French music of the 16th and 17th centuries (Guillo and Noailly, C1988);

(vi) study of the engravers for editions of Handel's instrumental music has led to detailed re-evaluations of the texts they prepared (Burrows, C1983);

(vii) analysis of how London engravers divided up their work on editions of Haydn has helped identify the characteristics of each craftsman and the range of errors each was liable to make (Poole, C1980);

(viii) Tyson's study (C1963) of the business arrangements for publishing Beethoven's works in England has shown that some English editions reflect the composer's intentions better than those published closer to home;

(ix) study of the engraved scores of 19th-century Italian operas reveals that some pages, while carrying the same plate numbers as their neighbours, are engraved in a different hand. While, in some cases, these pages appear to be replacements for defective ones, in others they represent necessary changes in layout as more popular numbers, published earlier, were incorporated into complete editions;

(x) close examination of copies of the original editions of works by Brahms throws light on the lack of care with which engravers handled many details of the composer's score, as well as the extent to which Brahms felt it necessary to notate corrections and improvements on his proof (Pascall, C1983; Grassi, C1995);

(xi) study of normal practice is beginning to draw attention to differences in the boldness with which a printer displays on the title-page the composer's name, the genre or title of the work, and the name of the dedicatee. This is important evidence for assessing the contemporary stature of the individual composer, the reputation of different genres (and particularly of the works that lay behind potpourris and fantasies), and the selling power attached to the name of a distinguished or accomplished and beautiful member of society;

(xii) the various editions of Stravinsky's *The Rite of Spring* show in an exemplary manner how a new edition, intended to correct errors or to carry a composer's latest thoughts, will inevitably also carry new errors (Cyr, C1982).

These are all exemplary, not merely for the study itself, but because they show what can be done with other repertories. Similar problems abound, and remain untackled, throughout music history. In each case, bibliographical study will force us to reconsider the history of the music itself (of its composition and revision), of the ways in which it was performed, or of the manner in which it reached and was received by an audience.

BIBLIOGRAPHY

A Music bibliography: (i) General (ii) Cataloguing music and music literature. B Reference bibliography: (i) Music: major cumulative bibliographies (ii) Music: current and national bibliographies (iii) Music: reference bibliographies (iv) Music literature: cumulative bibliographies (v) Music literature: current bibliographies. C Descriptive and analytical bibliography: (i) General studies (ii) Music: methodologies (iii) Music: sample descriptive bibliographies (iv) Music: case studies in analytical bibliography. D History of music bibliography: (i) General (ii) Early printed music bibliographies (to 1850) (iii) Selected studies of early inventories.

For further relevant literature, especially concerning analytical bibliography, *see* PRINTING AND PUBLISHING OF MUSIC.

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STANLEY BOORMAN

**Bibyk, Valentyn Savych** (*b* Khar′kiv, 19 July, 1940). Ukrainian composer. In 1966 he graduated from the Khar′kiv Conservatory, where he had studied composition with D. Klebanov. Of the Ukrainian composers who came into prominence in the 1970s, he is one of the more interesting and original: even pieces written during the first decade of his creative career reveal a vivid and mature talent. His style is linked with folklore, though folk elements are always radically modified. Rooted in strong Slavic melodic traditions, his harmony is based on polytonal combinations of triads, layered so that each line – which is often laced with diatonic elements – has a harmonic life of its own. In his early works, he explores a single idea with the most economical use of pitches; drama is produced through melodic development which alternates sections with and without pulse, a device that Bibyk continues to exploit to the present day. He attempts to maximize the colouristic and formal dimensions of each musical gesture; in doing so he makes use of a wide range

of techniques, including massive canons, tone clusters and simultaneous multiple tempos, as exemplified in two of his best known works, the fourth and seventh symphonies (1976, 1982). The result is a style that exhibits the contrasting natures of immobility and motion, of quietude and tempestuous outbreaks, of contemplation and activity. Continual variation – or troping – is applied in a slow and inexorable manner which gives his music both weight and a feeling of suspense. One of Bibyk's more memorable and emotionally powerful works of the early 1990s is the 12-part cycle of psalms *Do Tebe pidnoshu ya, Hospody . . .* ('To You I Raise my Soul, O Lord . . .') op.91, for soprano and instrumental ensemble (1992). In 1994 Bibyk moved with his family from Khar'kiv to St Petersburg, where he headed the Department of Recording Arts at the university. In 1997 he emigrated to Israel.

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(*selective list*)

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Orch: 12 syms.: no.1, 1966; no.2, 1969; no.3, 1970; no.4 'In Memory of Shostakovich', 1976; no.5, 1978; no.6 'Dumy moii, dumy moii' [My Thoughts] (T. Shevchenko), 1980; no.7, 1982; no.8, 1986; no.9 'Pastoral', 1989; no.10 (M. Tsetayeva), 1990; no.11 (J. Brodsky), 1991; no.12, 1994; numerous inst concs.

Chbr and solo inst: Pf Trio no.1, 1972; 34 Preludes and Fugues, pf, 1973–8; Malen'kiy kontsert [A Little Concerto], vn, vc, pf, 1976; Partita on the Theme DSCH, vn, vc, pf, 1982; Sonata no.1, vn, pf, 1988; Pf Trio no.2, 1989; Sonata no.1, vc, pf, 1990; Sonata no.2, vc, pf, 1991; Ww Qnt, 1992; Sonata no.2, vn, pf, 1995; Garmonii tishinï [Harmonies of Silence], fl, vn, pf, 1996

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VIRKO BALEY

**Bicci, Antonio** (*b* Florence, 4 Jan 1552; *d* Florence, 16 Sept 1614). Italian composer. He was born in the Santo Spirito district of Florence. In 1591 he was elected one of the 'Four Captains of Orsanmichele', an important legal-administrative institution. He was buried in the family tomb in S Maria del Carmine. The distribution of Bicci's music suggests that his musical reputation may have been largely due to a handful of important connections in Florence. His seven madrigals were all included by other composers in collections of their own works. Most important among these was Luca Marenzio, who was employed at the Medici court in 1587–9. Marenzio included two of Bicci's madrigals in two of his own publications. Among the others who published his works Luca Bati was a native of Florence and Stefano Venturi del Nibbio was there by 1594. Bicci may have belonged, between 1608 and 1614, to the Accademia degli Elevati, founded by Marco da Gagliano.

Described by Einstein as 'pleasant, though shallow and musically uninteresting', Bicci's music is nevertheless significant for the high quality of his poetic choices. In his setting of a text from Guarini's *Il pastor fido*, included in Marenzio's seventh book for five voices, the verses are stripped of explicit references to scenes and characters in the play (the first verse is added; 'mio core' is substituted for 'Mirtillo'); this is in keeping with Marenzio's treatment of excerpts from Guarini's play in the same book and is well suited to the refined and intimate tone of Bicci's musical setting. His most effective piece is perhaps *Candide perle*, in which the lively overall texture is punctuated by episodes of considerable expressive intensity.

WORKS
*all madrigals; for 5 voices unless otherwise stated*

Candide perle e voi labbra ridenti, 6vv, 1591[21], repr. with Eng. text, 1597[24], repr. with Latin text, 1610[2]; Baciatemi cor mio (L. Celiano), 1594[11]; Deh, dolc'anima mia (B. Guarini, *Il pastor fido*), 1595[10]; Quasi tra rose e gigli (F. Alberti), 1596[17], inc.; Cogli la vaga rosa (F. Alberti), 1598[14], inc.; Il dolce mormorio (E. Cavalletto), 1598[14], inc.; Pargoletta è Laurina (C. Rinaldi), 5vv, 1602[7], inc.

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PIERO GARGIULO

**Bicilli** [Becilli, Biccilli], **Giovanni** (*b* Urbino, 1623; *d* ?Rome, Oct 1705). Italian composer. Although nothing is known about his musical training it may be assumed that he finished his studies in Rome, where his brother Cesar was a member of the Congregazione dell'Oratorio at the Chiesa Nuova. On 16 December 1648 he was elected *maestro di cappella* of the Chiesa Nuova. In 1650 his motets began to appear in printed collections. Documents from the 1660s indicate that he conducted a private music school. He was particularly active in Roman oratories: he was in charge of the music at the Oratorio del SS Crocifisso in 1665 for the first and fifth weeks in Lent, in 1667 for the second week and in 1671 for the first week. Between 1675 and 1684 he was *maestro di cappella* of S Giovanni in Laterano and in 1686 became a *guardiano* of the division of *maestri di musica* for the Congregazione di S Cecilia. It is not known when he took up again the position of *maestro di cappella* at the Chiesa Nuova, but he held it from at least 1693 to 1705. He is important primarily as a composer of oratorios. In 1693 he presented manuscripts of 46 of them to the Congregazione dell'Oratorio; a list of these works, most of which are lost, is in the Archivio della Congregazione dell'Oratorio dei Padri Filippini, Rome (14.I.66; published, but not related to Bicilli, in Gasbarri, 314).

WORKS

ORATORIOS
*all MSS in I-Nf*

S Felicità, 6vv; Oratorio dei Maccabei, 6vv; S Filippo Neri; S Nicolò, 5vv; S Teresa, 5vv; La vita humana, 5vv, Vienna, 1670; Ismaele esiliato, Vienna, 1698; S Cecilia, 5vv, 1700

OTHER WORKS

Single motets, 1650[1], 1655[1], 1664[1], 1668[1], 1672[1]
Other liturgical works, *D-MÜs*, *I-Rf*, *Rsg*, *Rvat*, *S-Uu*
Secular arias and cants., *A-Wn*, *B-Bc*, *S-Uu*

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HOWARD E. SMITHER/R

**Bicinium** (from Lat. *bis*: 'twice' and *canere*: 'to sing' or 'to play'). A term applied by many modern scholars to any two-part vocal or instrumental composition of the Renaissance or early Baroque. In its stricter, historically more correct definition, it was used in German-speaking areas of the period, mainly by Lutheran Latin schoolteachers, to designate pedagogical duos. Duos were written for this purpose in the 15th century (see Bernstein, 1980), but the Lutherans were the first to realize their value as aids for teaching and practising contrapuntal music in all clefs and church modes.

The term's earliest known appearance is in Jan z Lublina's *Tabulatura* (manuscript, 1540), which contains a definition, rules for composition and examples (see Chybiński). Georg Rhau first used it in a printed collection in his two volumes of bicinia published in 1545. These provided an international repertory of 194 duos (followed by a smaller assortment of three-to eight-part compositions) with secular French (borrowed mainly from Moderne's, Gardano's and perhaps also Attaingnant's chanson publications of the 1530s; see Bernstein, 1980), and sacred and secular German and Latin texts, in canonic, freely imitative and homophonic textures. The Latin duos, most closely reflecting Luther's desire to train children both in music and in the Bible, are two-part sections usually from masses ('Pleni', 'Benedictus', the second Agnus Dei), *Magnificat* settings and motets by the Franco-Flemish composers of Josquin Des Prez's generation. In borrowing duos from this large repertory, Rhau sometimes retained the original texts, but more frequently replaced them with biblical moralizing contrafacta (in spite of his claim in the dedication to *Secundus tomus biciniorum* of 1545 that he had 'attached to the individual songs the words that properly belong to them', as he did not wish to 'commit an injustice against artists of great worth and renown'). His procedure provided a model for other Lutheran editors, notably Rotenbucher who in his *Diphona amoena* (1549) borrowed 91 Latin duos from similar sources (including some from Eustachio Romano's *Musica* of 1521) and added biblical texts to them.

Although not specifically recommending use of bicinia, contemporary Lutheran school ordinances frequently cited treatises with duo and trio examples. The early Lutheran theorists (including Rhau, Listenius and Lampadius) still followed the 15th-century tradition of Tinctoris, Gaffurius, Cochlaeus and Ornithoparcus in composing their own examples for illustrating rules of proportions. *Artis canendi* (1537) by Sebald Heyden marked a turning-point by providing for his schoolboys exercises 'sought out with especial care from the best musicians ... Josquin, Obrecht, Pierre de La Rue, Heinrich Isaac and the like'. Many of these 'marvels of the musical art' are duo- and trio-canons (or *fugae*), considered particularly good pedagogical material because they could be 'correctly sung by boys of the same age among themselves'. Heyden's method of progression from duos to trios to larger compositions may have been the model for Glarean (in his *Dodecachordon*) and definitely was for Wilfflingseder.

The most widely used textbook, the tiny *Compendiolum musicae* by Heinrich Faber (so popular that it was recommended by 49 school ordinances from 1559 to 1613 and was the basis of later revisions by Christoph Rid and Gumpelzhaimer, and the model for Colhart, Vulpius and Walliser), includes 12 duo and trio examples 'extremely well suited to beginners'. Faber suggested that teachers supplement his own pieces with 'many more examples, especially considering there are two-voice songs in print' (perhaps referring to Rhau's 1545 collections). In the 1560s Wolfgang Figulus and Ambrosius Wilfflingseder gathered their exercises in supplements to their books. In 1581 Friedrich Beurhaus designated his examples, many borrowed from Faber and Figulus as well as Rhau, as 'bicinia', 'tricinia' and 'quadricinia' in his supplement. By the 1590s, Lindner's and Gumpelzhaimer's large collections dwarfed the size of their brief handbooks of rules. Lindner's title shows the changing emphasis in pedagogy: a collection of 80 bicinia (many by Lassus) 'to which is added a handbook'. The Lutheran conservativeness continued well into the 17th century with bicinia collections and handbooks that maintained a duo style little changed from Josquin's time.

Compared with the Lutheran bicinia, the Italian duo publications of the same period are progressive. Intended for a more exclusive clientèle, and particularly for private instruction of amateurs, most of the Italian collections include more contemporary music: chansons, madrigals and especially instrumental ricercares. The publications of Metallo, Lupacchino and Tasso, each with numerous editions, dominated the market.

The early wave of bicinium cultivation was not without influence on Catholic composers such as Castro and notably Lassus. The latter's popular *Novae aliquot* contains 12 Latin pieces (whose style resembles that of the earlier Lutheran bicinia) and 12 textless ricercares (after the style of the contemporary Italian instrumental duos). A 1601 edition of his duos with a third part added, considered by Boetticher to be a 'document of early monody', illustrates a later manifestation of bicinium style, the *concerto ecclesiastico* in Italy and the *geistliches Konzert* in Germany (see Adrio). The amalgamation of various styles, including the bicinium and tricinium, in numerous early 17th-century publications such as Grimm's *Fest-Bicinia, nebst dem Generalbass* (1636) and his *Tyrocinia* (1624), really tricinia with and without figured bass, is worthy of more research. By the late 17th century, a further alteration of the term occurred with the Lutheran Pezel's *Bicinia* for *Stadtpfeiffer*; it continued to be used to designate duos for brass instruments by Mattheson (*Der vollkommene Capellmeister*, 1739), Altenburg (*Versuch einer Anleitung*, 1795) and Koch (*Musikalisches Lexikon*, 1802), the latter two including tricinia and quadricinia in a similar style. Numerous 20th-century composers, notably Kodály, have revived the term for compositions with a pedagogical purpose.

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(*selective list*)

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*using duo and trio examples*

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*See also* TRICINIUM.

BRUCE A. BELLINGHAM

**Bickel, Conrad.** *See* CELTIS, CONRADUS PROTUCIUS.

**Bickerstaff, Isaac (John)** (*b* ?Dublin, 26 Sept 1733; *d* ?1808). English playwright of Irish birth. He served in the army before moving to London and drew on his military experience in his libretto for the patriotic afterpiece *Thomas and Sally* (1760). His successful Covent Garden piece *Love in a Village* (1762) started a new fashion in opera, as *The Beggar's Opera* had done decades earlier. He combined a witty, romantic plot in spoken dialogue with sophisticated music drawn from continental comic opera. The pasticcio score is derived mostly from Italian opera, from oratorio, and from the songs of Thomas Arne, but uses little traditional English music, which Bickerstaff despised. As in ballad opera, the songs help to advance the action, but they also demand well-trained singers and full orchestral accompaniment.

Bickerstaff's innovation spread quickly in the London theatre. He continued to vary the form: *The Maid of the Mill* (1765) had a strong continental flavour with its sentimental plot and borrowed French music; the farcical

intrigue of *The Padlock* (1768), on the other hand, had a lively original score by Charles Dibdin. However, his successful career ended abruptly in 1772, when he fled from England rather than face charges of homosexuality. He probably died in 1808, the last year in which he received his military pension, although reports persisted for years that he was still alive. The genre of English comic opera that he pioneered eventually developed into the musical comedy.

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LINDA TROOST

**Bickham, George,** jr (*b* ?London, ?1706; *d* London, bur. 23 June 1771). English engraver, publisher and bookseller. He worked in Covent Garden, London, having learnt the trade from his father George Bickham (*b* ?1684; *d* London, 4 May 1758), an engraver best known for *The Universal Penman* (1733–41). He was principally famous in music circles for his two illustrated folio volumes *The Musical Entertainer*, first issued in fortnightly parts, each containing four plates, from January 1737 to December 1739. The 200 plates are songs, headed and surrounded with pictorial embellishments illustrative of the song (see illustration), and engraved in the style of and even copied directly from Gravelot and Watteau. This work was the first of its kind to be published in England and quickly produced imitators such as Lampe's *British Melody*, engraved by Benjamin Cole.

A second edition, corrected by Lampe, was also issued in parts (1740–41), and a third, printed from the original plates, appeared in 1765, issued by John Ryall. Other musical works engraved by Bickham include *Songs in the Opera of Flora* (1737), *An Easy Introduction to Dancing* (1738) and the frontispiece for Simpson's *The Delightful Pocket Companion for the German Flute* (*c*1745).

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FRANK KIDSON/H.G. FARMER/PETER WARD JONES, DAVID HUNTER

**Bidera, Giovanni Emanuele** (*b* Palermo, 4 Oct 1784; *d* Palermo, 8 April 1858). Italian librettist. He studied law in Naples but returned penniless to Sicily, to work as an actor and playwright. Back in Naples, he turned to librettos, altering Mercadante's *Gabriella di Vergy* for Genova (1832). He contributed the synopsis for Cammarano's *Ines de Castro* (Persiani, 1835), becoming involved in a year-long struggle with the censors, and provided Donizetti with *Marino Faliero*, for performance in Paris, which the Neapolitan censors considered a highly subversive text and which was also submitted as *Antonio Grimaldi* and *Il pascià di Scutari* to escape their notice. His best libretto, *Gemma di Vergy*, was also set by Donizetti; his later librettos, of variable quality, were for minor composers. Bidera's versification was better than his dramatic instinct, but he was willing to tackle 'strong' (notably Byronic) subjects. He was also the author of a popular book on travel around Naples and of one on declamation. He retired to Sicily in 1848.

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JOHN BLACK

**Bideri, Ferdinando.** Italian firm of music publishers. It was founded in Naples in about 1875 and rapidly established itself as one of the leading producers of popular Neapolitan songs. As well as printing songsheets (the firm's main output), Bideri also produced a series of musical postcards which depicted favourite comic or ballad singers of the day shown opposite the melodies of popular songs. Bideri's printing equipment was modern and he was able to publish songs with colour covers. The firm enjoyed huge commercial success and a constant flow of new songs was ensured by placing many of the firm's favoured composers under exclusive contracts. Bideri also organized an annual song-writing competition. For over 30 years the firm had a prolific production schedule, but it appears to have gone into decline after World War I.
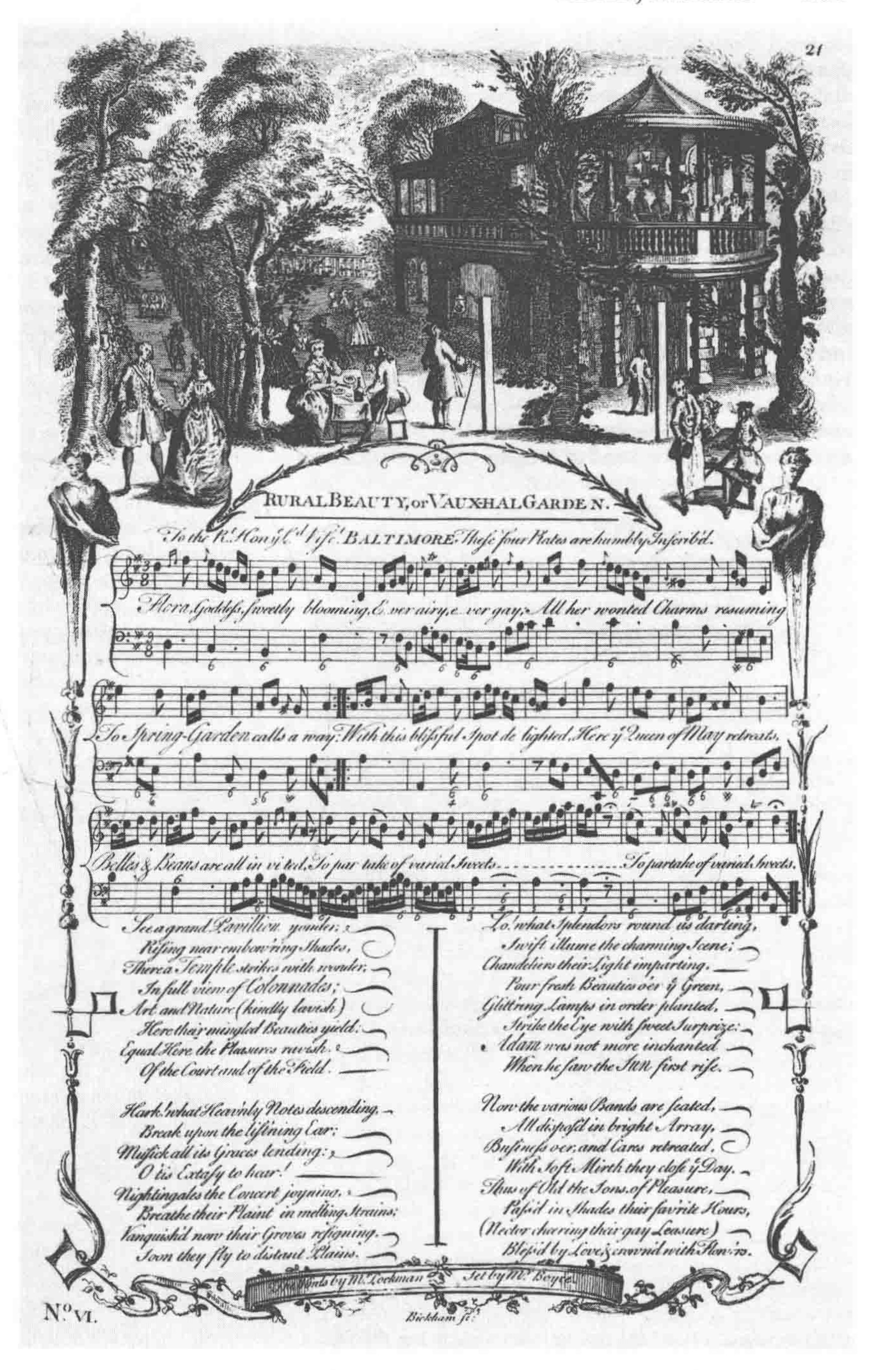
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NIGEL SIMEONE

**Bidermann** [Biderman]. German makers of mechanical musical instruments. Samuel Bidermann (i) (*b* Ulm, *c*1540: *d* Augsburg, 7 Dec 1622) and his eldest son David (1582/3–1622) learnt the art of 'barrel-pinning' from the composer and organist H.L. Hassler, who built mechanical instruments as a side-line. They were also influenced by the organist Erasmus Mayr of Augsburg, who had examined the water organ at the Villa d'Este in Tivoli in 1576. While other Augsburg makers, such as Marx Günzer and Achilles Langenbucher, produced mainly automatic organs, Bidermann specialized in automatic spinets besides building small and large organs. Examples survive in the Kunsthistorisches Museum, Vienna, the National Museum, Wrocław, and in the Mathematisch-Physikalischer Salon des Zwingers in Dresden. These instruments may be played either from the keyboard or by a clockwork-driven pinned barrel contained in the cabinet. The business was continued after Samuel Bidermann's death by his other sons, Samuel Bidermann (ii) (*b* Augsburg, *c*1600; *d* *c*1653) and Daniel Bidermann (*b* Augsburg, 1602–3; *d* Augsburg, 14 Feb 1663). Samuel Bidermann (ii) had previously worked as a journeyman with the cabinetmaker Konrad Eisenburger, and set up his own establishment in 1633. An automatic spinet by him is in the Rück Collection at the Germanisches Nationalmuseum, Nuremberg.

Automatic spinets by all members of the Bidermann family occasionally were built into pieces of furniture (such as writing and sewing tables and ornate cabinets). An instrument combining a musical clock with a clock-




*William Boyce's 'Rural Beauty, or Vaux-hal Garden' from 'The Musical Entertainer', i (1737), printed from plates engraved by George Bickham jr*

work spinet, pipe organ and automaton parade is in the Time Museum, Rockford, Illinois. It bears the Augsburg cabinetmakers' marks and suggests that it is the result of a collaboration between the Bidermann family, the Langenbuchers and Eisenburger. However, for many years the Bidermanns and the Langenbuchers were locked in futile legal disputes. When Mersenne (*Harmonie universelle*, Paris, 1636–7/*R*) described the automatic spinet as a German invention he may well have had Bidermann instruments in mind.

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HANS KLOTZ/ARTHUR W.J.G. ORD-HUME

**Bidon** [Collebaudi, Colebault], **Antonio** [da Asti] (*b* Asti, *c*1480; *d* before 1525). Soprano singer and composer, active in Italy. He was one of the most famous singers of

his time; Castiglione described his manner of singing as one that was 'so skilled, quick, vehement, impassioned, and has such various melodies that the spirits of his listeners are stirred and are so entranced that they seem to be uplifted to heaven'. Similar encomia can be found in other writings. A member of the Savoy chapel from 1500 to 1502, he was recruited to join the Ferrarese chapel in 1502 and stayed in Ferrara until he was lured to Rome by Leo X in 1516. He was first employed by the pope in some sort of private capacity, but had become a member of the papal chapel by 1519. He was not altogether happy in Rome, however, and made an attempt in 1517 to return to Ferrarese service which was rebuffed. He must have died before 1525 as two laudatory epitaphs were published that year. His only known composition is an added voice to Josquin's *Miserere* (*CH-SGs* 463). He may also have been related to Jacques Colebault (Jacquet of Mantua).

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RICHARD SHERR

**Biechteler, Benedict** (*b* Obergünzburg, nr Kempten, 26 March 1689; *d* Wiblingen, nr Ulm, 21 Aug 1759). German composer. He was educated at St Gallen, Switzerland, entered the Benedictine monastery at Wiblingen in 1706, and taught in the school there until 1732. In that year he moved to another Benedictine house, at Kempten, where he had charge of the choirboys. Later he returned to Wiblingen, eventually becoming sub-prior there.

Biechteler's three surviving publications belong to the body of church music for parish choirs which appeared in the mid-18th century. The masses of op.1 appeared in the same year as the op.1 of Valentin Rathgeber, the composer who set the pattern for published church music for the next 20 years; but they are less well adapted to the needs of small choirs than Rathgeber's, requiring rather larger and more experienced forces. In particular, the orchestra includes a viola as well as two violins, and separate concertato and ripieno voice parts are provided. The scoring of op.2 is more obviously designed for parish choirs – solo voice and violin or concertante organ. However, these pieces are conceived in a thoroughly instrumental idiom; the voice is expected to negotiate exactly the same figurations as the violin or organ, sometimes even singing a separate syllable to each semiquaver; and they lack both the tunefulness and the simplicity of the best parish church music. An account of his career is given in A. Layer: 'Die Biechteler: Allgauer Musiker der Barockzeit', *Allgäuer Geschichtsfreund* [Dillingen], lxxiv (1974), 98–101.

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Vox suprema, 24 ant, S/A, org/vn, bc, op.2 (Augsburg, 1731)
Veni Sancte Spiritus, 8vv, org, *D-Mbs*

ELIZABETH ROCHE

**Biechteler, Ignatius** (*b* Obergünzburg, nr Kempten, 1701; *d* Wiblingen, nr Ulm, 26 Nov 1767). German composer, brother of Benedict Biechteler. He became a monk at Wiblingen in 1719 and studied in Augsburg before returning to Wiblingen to teach. He later worked as parish priest in Wiblingen and in the nearby village of Gögglingen. None of Biechteler's compositions is extant; the only one mentioned by name is his music to the prologue of the Singspiel *Theodorus I, König von Korsika*, which was performed at Wiblingen in 1731. His career is discussed in A. Layer: 'Die Biechteler: Allgauer Musiker der Barockzeit', *Allgäuer Geschichtsfreund* [Dillingen], lxxiv (1974), 98–101.

ELIZABETH ROCHE

**Biechteler** [Biechteller, Biechtele, Piechteler, Wiechteler, Wiechterl] **von Greiffenthal, Matthias Siegmund** [Mattia Sigismondo] (*b* Leibnitz, nr Graz, *c*1668; *d* Salzburg, 27 Aug 1743). Austrian composer and lutenist. He studied at the Jesuit university at Graz from not later than 1684 to 1687, and then moved to the Benedictine university at Salzburg, probably as a result of the election of his father's former master and patron, Johann Ernst, Count Thun, as Prince Archbishop of Salzburg. In 1688 he entered the court Kapelle, perhaps as a solo singer. He became vice-Kapellmeister in 1703, Kapellmeister in 1706, and also taught the choristers singing for some time. In 1723 he was ennobled by Emperor Charles VI. He was appointed high steward in 1726 by the ruling Archbishop of Salzburg. It is notable that as Kapellmeister, a post he filled until his death, Biechteler was paid less than his predecessor, Heinrich Biber.

Biechteler made an important contribution to the construction of a self-contained repertory for Salzburg Cathedral. His numerous liturgical works observe the distinctions, common in Catholic sacred music, between the *stylus a capella*, *stylus mixtus* and *stylus solennis*. They also take account of the particular practice in the cathedral whereby some of the musicians were placed in galleries beneath the dome at the intersection of the nave. Consequently Biechteler laid greater emphasis on sound effects than on contrapuntal structure. Quite often his vocal works revive the older motto technique, while his church sonatas seem to be influenced by Corelli but in form are similar to the contemporary *sonata da chiesa*. Biechteler was taught the theorbo at the behest of Archbishop Thun, and was among the last lute virtuosos in the south German area.

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2 int, *Sd*, *Sk*; 4 hymns, *Sd*, *Sk*; seq, *Sd*, *Ssp*; seq, *CH-E*; 2 Ger. arias, *A-Sn*
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THOMAS HOCHRADNER

**Biedermeier** (Ger.). A term used of the culture of German-speaking Europe between the Treaty of Vienna (1815) and 1848, the year of revolutions. It is associated especially with southern Germany and with the Austria of Metternich, the architect of political stability in post-Napoleonic Europe. The term is borrowed from the name of a fictional schoolmaster created in the early 1850s by Ludwig Eichrodt (1827–92) as a satirical caricature of a bourgeois philistine. It was later adopted to refer to the comfortable domestic architecture and the decorative arts and painting of the period, and to a way of life founded in peaceful domestic harmony by contrast with the turbulence of the Napoleonic years. In the visual arts it is reflected in the domestic scenes and picturesque genre paintings of Josef Franz Danhauser, Peter Fendi and Carl Spitzweg (see illustration).

The Biedermeier culture of domesticity, associated with a politically quiescent bourgeoisie, presents an image of social stability, underpinned by a political conservatism whose aims were summed up in 1839 by Grillparzer in an unpublished essay on Metternich as 'the repression of liberalism and the preservation of the status quo'. The mood of cosy resignation is reflected in a popular song composed in about 1840 by Carl Hampe with words by J.B. Moser, *Die Welt ist ein Komödienhaus* (ex.1): it plays on the traditional metaphor of the world as a stage to express a fatalistic acceptance of the various roles allotted to mankind by providence or chance. However, the Biedermeier image of contented stability was not all it seemed. Beneath the surface there was growing political unrest, which was to lead to the fall of Metternich in 1848; so, too, in the arts the old-fashioned, rather staid taste that the term 'Biedermeier' suggests is only one element in a complex scene fraught with cultural tensions.



*Painting in Biedermeier style, 'The Sunday Walk' by Carl Spitzweg, 1841 (Museum Carolino Augusteum, Salzburg)*

Ex.1

Andante

Die Welt ist ein Ko - mö - dien - haus, wir Men-schen sind *Ac - teurs,* das Schick-sal theilt die Rol - len aus, der Zeit - geist ist *Souf - fleur*

It was in the 1930s that the term was adopted in literary history as a designation for the post-Romantic period, which saw the beginnings of realism but also clung to the heritage of German classicism – a combination typified in the work of the Austrian novelist Adalbert Stifter and the Swabian poet Eduard Mörike, whose poems were set to music by both Schumann and Robert Franz. The use of the term as a historical category came from an attempt to see the arts in a social context (a perspective at odds with the Romantic doctrine of the sovereign artist) and from a perception that much artistic activity was linked to an essentially un-Romantic social context. Yet most of the outstanding authors of the period achieved their lasting stature not by conforming to a 'Biedermeier' stereotype but by transcending it, as Grillparzer and Mörike did. This was also the age of the great German-language dramatists of radical discontent, Büchner and Nestroy. So too in music, there were sharply conflicting styles, so that the term is more accurately used as a description of the everyday musical culture of the period rather than as a designation of a school or a common creative mood: 'to speak of "Biedermeier music" ... is to invent a non-existent category' (Hilmar).

Throughout the Biedermeier period the main musical and theatrical centre in German-speaking Europe, and the focal point for composers and performers, was Vienna, still the largest city in the German-speaking countries (it was not overtaken in size by Berlin until the 1850s). Public concerts flourished: the Gesellschaft der Musikfreunde, founded in 1812, opened the first public concert hall in Vienna in 1831, and 11 years later the Vienna PO, based on the orchestra of the opera house, gave their first concert. Commercial instrument manufacture also prospered: in 1828 Ignaz Bösendorfer founded his piano-making firm in Vienna (the equivalent in Berlin, the firm of Carl Bechstein, followed in 1853). The steady growth of the urban middle class also fostered the development of private music-making in small circles. The Schubertiads of the 1820s are the best-known example. There was also a vigorous salon culture, commemorated by Stifter in his essay 'Wiener Salonszenen' (first published in 1848) and by Danhauser in a painting, *The Concert*, which reputedly depicts a chamber concert in the house of one of the leading Viennese patrons. The music-making of the Viennese middle classes was recorded by the exiled Moravian novelist Charles Sealsfield in his (generally hostile) account of Metternich's Austria, *Austria As It Is* (London, 1828):

> Wherever you go, the sound of musical instruments will reach your ears. Whatever family of the middle class you enter, the pianoforte is the first object which strikes your eyes; you are hardly seated, and a flagon filled with wine, another with water, and Pressburg biscuit placed before you, when the host will tell Caroline to play a tune to the gentleman.

In this culture it was natural that the fashion for lieder should thrive, also small-scale pieces for solo piano (or small groups), dances, études, and short lyrical pieces bearing titles such as 'Albumblatt', 'Moment musical', 'Bagatelle' and the like. Tastes ranged from the sentimental to the ironic (Schumann's Heine settings *Dichterliebe*). In the theatre, French Romantic operas such as Meyerbeer's *Robert le diable* enjoyed sustained success, while at the same time the commercial theatres in Vienna cultivated a tradition of musical pastiche. This is best exemplified by the figure of Adolf Müller, who provided the scores to most of Nestroy's plays in the 1830s and 1840s, including his parodies of Hérold and Meyerbeer, *Zampa der Tagdieb* (1832) and *Robert der Teuxel* (1833), both at the Theater an der Wien. Successful German operas and Singspiele included *Der Freischütz* (first performed in Berlin in 1821) and the works of Spohr and, above all, Lortzing in the 1830s and 1840s; Conradin Kreutzer's *Das Nachtlager von Granada*, first performed in 1834 at the Theater in der Josefstadt, is often cited as the archetype of Biedermeier opera. But the dominant operatic fashion of the time, in Vienna as in London, was Italian opera. The Rossini craze – 25 Rossini operas were performed in Vienna between 1816 and 1825, and Sealsfield records that a new Rossini opera at the Kärntnertortheater would produce 'even more excitement than the opening of the Parliament in London' – was followed by a vogue for Donizetti, who, appointed court composer in 1842, provided two new operas for the Kärntnertortheater, *Linda di Chamounix* (1842) and *Maria di Rohan* (1843).

Conservative ('Biedermeier') musicians tended to see themselves as followers of Mozart and the heirs of

Classicism, while the Romantics saw themselves as followers of Beethoven. Both figures were treated by central authors of the Biedermeier period, including Grillparzer and Mörike. In the oration written to be spoken at the unveiling of the monument over Beethoven's grave in 1827, Grillparzer extolled Beethoven as the true inspirational artist; 15 years later, in a poem written at the time of the unveiling of the statue to Mozart in Salzburg, he defined Mozart's 'greatness' in terms of the quintessential Biedermeier virtues of control and moderation. Mörike's short story *Mozart auf der Reise nach Prag*, written in the early 1850s and regarded as a prime example of Biedermeier writing, presents the artist in a setting of happy domesticity. Mozart was revered in traditionalist spirit as the 'Shakespeare of music', but the lack of understanding showed itself in the limited part of the opera repertory devoted to him in Vienna. In 1842 a reviewer of a new production of *Die Zauberflöte*, commenting on the high attendance, remarked that the number of Mozart lovers was generally reckoned to be very low (*Der Humorist*, 13 January 1842).

The juxtaposition of the Romantic and the parodistic, of the spectacular and the trivial, of traditionalism and timid philistinism, is typical of the contradictions of Biedermeier culture. The one common denominator in musical tastes that may be linked with the political climate is an element of escapism. This can readily be detected in the more trivial fashions: the phenomenal popularity of the waltz, inspired by Johann Strauss (i) and Joseph Lanner; the many expressions of sentimental local patriotism in popular songs of the time, which would often be sung to the zither in popular taverns (a number of Viennese examples are included in Eduard Kremser's collection *Wiener Lieder und Tänze*); in the 1840s, a vogue in the commercial theatres for trivial comedies punctuated by slight musical numbers, based on the model of the Parisian *comédie-vaudeville*. But there is also an escapist element underlying more serious trends, including the fondness for both Romantic opera and Romantic ballet: the star dancers (Jules Perrot, Carlotta Grisi, Maria Taglioni, Fanny Elssler) were as popular in Vienna as in the other great capitals. Escapism also underlies the cult of virtuoso performance: Paganini and Liszt were lionized in Vienna, and one of Nestroy's biggest successes, *Einen Jux will er sich machen* (1842), contains a telling satirical allusion to the expensiveness of the recitals that were all the rage.

All this was only part of the Romantic scene. As in literature and the theatre, though major figures may reflect elements of Biedermeier taste (examples commonly cited include some of Schubert's settings of Wilhelm Müller, or again Schumann's *Frauenliebe und -leben*), the undemanding naivety of that taste stands at odds with the tensions, the pre-revolutionary spirit fermenting beneath the surface.

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W.E. YATES

**Biego, Paolo** (*fl* 1682–1714). Italian composer, organist and singer. A member of the clergy, he worked at S Marco, Venice, from 12 January 1687 until his death in 1714, as an 'organetto' player and bass singer (promoted to *basso del maestro* in 1690). From 1688 to 1698 he was *maestro di coro* of the Venetian Ospedale dei Darelitti. At least two operas by him were staged in Venice; he may be the Don Paolo who sang at the Teatro S Giovanni Grisostomo there in 1682 and 1684.

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Il Pertinace (dramma per musica, text wrongly attrib. P. d'Averara), Venice, S Salvatore, 1689; attrib. Biego by Bonlini, music lost

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LORENZO BIANCONI/JENNIFER WILLIAMS BROWN

**Biehle, August Johannes** (*b* Bautzen, 18 June 1870; *d* Bautzen, 4 Jan 1941). German acoustician. After studying at the Dresden Conservatory he became Stadtkantor at Bautzen from 1898 to 1914 (from 1908 with the title of director of church music), where he organized music festivals in 1905, 1907 and 1912. He then went on to study acoustics, especially the acoustics of bells, in which field he was a pioneer, at the Technische Hochschule, Dresden. From 1916 he taught acoustics at the Technische Hochschule, Berlin, becoming professor in 1922. Meanwhile in 1918 he took up a lectureship in church music at the University of Berlin, and in 1920 became adviser on church bells and organs to the Prussian Ministry of Culture. In 1927 he set up the Institut Biehle, under the auspices of the University and the Technische Hochschule, Berlin, for the study of church buildings, organs, bells and acoustics. Further information is given in E.M. Müller, ed.: *Festschrift Johannes Biehle* (Leipzig, 1930).

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*Raumakustische, orgeltechnische und bau-liturgische Probleme: Untersuchungen am Dome zu Schleswig* (Leipzig, 1922)
*Die liturgische Gleichung* (Dresden, 1923, 2/1931)
*Die Tagung für Orgelbau in Berlin 1928* (Kassel, 1929)

MALCOLM TURNER

**Biel, Michael von** (*b* Hamburg, 30 June 1937). German composer. After leaving school in Canterbury, England, Biel abandoned his business training in order to study the piano, theory and composition at the University of Toronto (1956–7). He went on to study privately in Vienna (1958–60), in New York with Feldman (1960) and in London with Cardew (1961–2). In 1961 he began attending the Darmstadt summer school where he won the first prize for composition (*Book for Three*) in 1962. He moved to Cologne in 1963, to create *Fassung* for four groups of loudspeakers (1963) in the electronic studio of WDR. From 1965 to 1966 he served as composer-in-residence at SUNY, Buffalo. His 'American experience' led, in the mid-1960s, to an engagement with the ideas of Fluxus, resulting in the creation of 'concert actions', musical 'happenings' and 'world pieces' that paid considerable attention to the circumstances of performance. After studying with Joseph Beuys at the Düsseldorf Kunstakademie (1968–9), Biel turned the majority of his creative energy to the field of graphic design. Since the mid-1970s he has composed series or cycles of works particularly for solo instruments. While his early works (such as the String Quartet no.2) are concerned primarily with the analysis of musical material, more recent compositions – especially those written for guitar or piano – are postmodern, freely exploiting tradition, reflecting personal and period styles and seeking engagement with pop and entertainment music. The process of composition becomes the process of summarizing and assimilating music history. In spite of the composer's stylistic changes, one central principle has remained constant throughout his career: Biel conceives of his activity as process oriented. Improvisation plays such an important role in performance that he considers even completed compositions to be open and subject to change.

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(*selective list*)

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HANS-JOACHIM WAGNER

**Bieling, Franz Ignaz** (*b* after 1700; *d* Kempten, 14 Aug 1757). German organist and composer. He was a court musician in the service of the Prince-Abbot of Kempten. In 1731 he married there in the collegiate church of St Lorenz. Two works by him were published by Lotter in Augsburg: *X Ariae de Deo & Sanctis, ad modernum stylum elaboratae* (1729), and *VI Lytaniae Lauretanae de B.V. Maria, cum annexis II Te Deum laudamus* (1731) for four voices and instruments. These works remained in the publisher's catalogue for two decades.

His son Joseph Ignaz Bieling (*b* Kempten, 7 March 1735; *d* Kempten, 7 Jan 1814) studied logic and possibly theology at Salzburg University in 1752, and while there was a pupil of Leopold Mozart. He married at the church of St Lorenz in 1762. He succeeded his father in the post of court organist, and in addition was Kapellmeister of the Hofmusik and Kammermusik, the last Kapellmeister to the princely court before the secularization of Kempten. Besides writing church music (in *A-ST*, *CH-MÜ*, *SAf*, *D-KPsl*, *Tl* and Kempten civic archives) he composed instrumental works (in *CH-E*), including a harpsichord concerto, as well as theatre music and a setting of a poem by the music director Count Fugger zu Kirchberg und Weissenhorn.

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ADOLF LAYER/STEPHAN HÖRNER

**Bieling, Joseph Ignaz.** *See under* his father BIELING, FRANZ IGNAZ.

**BIEM** [Bureau International de l'Edition Mécanique]. *See* COPYRIGHT, §II.

**Biener, Mathias.** *See* APIARIUS, MATHIAS.

**Bientina, Il.** *See* BUONAVITA, ANTONIO.

**Bienvenu, Florent** (*b* Rouen, 3 March 1568; *d* Paris, 20 July 1623). French organist and composer. The family name (possibly Norman) was Helbic, but his father Jean, a hospital bursar in Rouen, adopted the French name Bienvenu. The young Florent was presumably influenced there by Titelouze, five years his senior. He became a priest and moved to Laon, where he was cathedral canon, and then to Paris, where he was chaplain and organist at the Ste Chapelle by September 1597. His widowed mother, Marguerite Lefèvre, was also there, and documents regarding a controversy with ecclesiastical authorities about her lodging in 1598 show him to have been strong-willed and independent. He became prominent enough to be asked to test the renovated organs at the abbey of St

Denis in 1604 and at Poitiers in 1612, and he must have supervised the rebuilding of the Ste Chapelle instrument in 1616–20. At his death he owned two spinets, the larger described as his preferred instrument, as well as a clavichord and a five-stop chamber organ by Valeran de Hémant. His pupil Jean Denis called him the finest organist and composer of vocal music of his time (*Traité de l'accord de l'espinette*, Paris, 1643, 2/1650). No music is known today.

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BRUCE GUSTAFSON

**Bierdiajew, Walerian** (*b* Grodno, Belorussia, 7 March 1885; *d* Warsaw, 28 Nov 1956). Polish conductor and teacher. He studied with Nikisch and Reger in Leipzig, and made his début as a conductor at Dresden in 1906 with Tchaikovsky's *Yevgeny Onegin*. From that time he appeared as an opera and concert conductor both in Poland and abroad, and was active as a teacher and musical organizer. In 1930 he was appointed conductor of the Warsaw Opera, in 1945 conductor of the Kraków PO, in 1949 conductor of the Poznań Opera, and in 1954 director of the Warsaw Opera. He was a fine interpreter of Classical music, particularly by Beethoven, and he taught a number of leading Polish conductors, including Bohdan Wodiczko, Artur Malawski and Henryk Czyż.

MIECZYSŁAWA HANUSZEWSKA

**Bierey, Gottlob Benedict** (*b* Dresden, 25 July 1772; *d* Breslau [now Wrocław], 5 May 1840). German composer and conductor. He learnt singing, the oboe and the violin at home and studied basso continuo and composition with the Kantor of the Kreuzschule, Christian Ehregott Weinlig. In 1788 he became musical director of the Voigt drama company and in 1790 of the Döbbelin opera company. From 1791 to 1806 he held the same position in Joseph Seconda's company, which toured Dresden, Leipzig, Brunswick and Ballenstedt. He married the singer Sophie de Merell in 1794. Following the successful première of his opera *Wladimir, Fürst von Nowgorod*, commissioned for the Theater an der Wien by its director Prince Esterházy, Bierey became Kapellmeister and musical director of the Breslau Stadttheater in January 1808 and remained there for 20 years, much to the advantage of the city's musical and operatic life. He founded a choral society in 1812 and directed it until 1816. In January 1824 he took over the entire management of the theatre, of which he was also principal musical director, but after attacks from his enemies he resigned both posts in December 1828. Thereafter he divided his time between Leipzig, Weimar, Wiesbaden and Mainz, returning to Breslau in 1834.

Bierey was regarded as a 'skilful, conscientious and artistic conductor' (Mendel and Reissmann). He also won considerable renown as a prolific and versatile composer, and was even described as a 'favourite composer of Germany' (*AMZ*, 31 March 1840). His 30 or so operas and Singspiels, in particular, were popular during his lifetime, but the generally poor quality of their librettos prevented their having any lasting success. For serious opera, he admired and imitated Cherubini, whose influence is perceptible in, for instance, *Wladimir*. This and the delightful Singspiel *Rosette, das Schweizer Hirtenmädchen* are among Bierey's best works and, like most of his pieces, were performed on the leading German stages and in Budapest. Pleasing melodies, skilful ensemble writing and effective instrumentation are characteristic of his music, which unites Classical and early Romantic elements.

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Much incid music, some pubd separately as inst ovs, dances and marches
Wie an dem stillen Abend (Easter cant.), soloists, chorus, orch (Leipzig, 1806); Ky, Gl, 8vv, orch (Leipzig, n.d.); Das Daseyn Gottes, 4vv, orch (Breslau, 1813); other religious music, *Dl*, *LEt*
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DIETER HÄRTWIG

**Biernacki, Nikodem** (*b* Tarnopol, 1826; *d* Sanok, 6 May 1892). Polish violinist and composer. He began learning music from his father and Tonini, an Italian Kapellmeister at the court of Count Konstanty Przeździecki. In 1841 he played in a military band at Czerniowce and later he was Konzertmeister of the Lemberg (now L'vov) theatre orchestra. He studied at the Leipzig Conservatory with Hauptmann (piano and composition) and David (violin), at the same time playing in the opera orchestra. In about 1850 he began a soloist's career, soon making his début at the Gewandhaus and then accepting the post of leader of the Warsaw Opera orchestra. He also made an extensive concert tour of eastern Europe. In autumn 1857 he went to Paris, where he continued his studies with Spohr, H.W. Ernst and Reber and gave concerts, including one at the Salle Pleyel in March 1858. In 1859 he made an extensive tour of Germany, Belgium, Austria and Russia; in 1862 he went to the USA and in 1864 he played at the court of Emperor Maximilian of Mexico. Later he was leader of the royal orchestra in Stockholm. After his return to Poland he settled in Poznań, where he organized a music school, taught and gave concerts until 1886, when he was forced by the occupying German authorities to leave the town. He spent his last years at Chyrów, teaching music at a Jesuit school. His small output, most of it unpublished, includes songs, chamber music and, above all, pieces for the violin.

ELŻBIETA DZIĘBOWSKA

**Biezen, Jan van** (*b* Wassenaar, 22 April 1927). Dutch musicologist. He studied mathematics at the University of Leiden (MSc 1954) and organ with Adriaan Engels; he was a secondary school teacher (1954–72) and organist and choirmaster of the Dutch Reformed Church in Wassenaar (1954–97). He took the doctorate at Utrecht University in 1968, with a dissertation on middle Byzantine Kanon notation. He taught musicology at the Universities of Leiden (1970–89) and Utrecht (1971–88) and was deputy chairman of the Vereniging voor Nederlandse Muziekgeschiedenis (1975–9).

Van Biezen's research is chiefly concerned with aspects of tempo and rhythm (especially in Byzantine and Latin hymns, Genevan psalms, hymns of the Reformation, and 15th-century 'stroke notation'), tuning and temperament, and Dutch organ history. He played a key role in the creation of the *Liedboek voor de Kerken*, the collection of psalms and hymns that has been used in most of the Dutch Reformed churches from its publication in 1973. He has been involved with the restoration of several important organs in the Netherlands, and has written a standard work on the Dutch organ from the 15th century to the 18th (1995). He has also prepared scholarly editions, chiefly of Dutch music from the 16th and 17th centuries.

WRITINGS

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*Het Nederlandse orgel in de Renaissance en de Barok, in het bijzonder de school van Jan van Covelens* [The Dutch organ during the Renaissance and Baroque periods, especially the school of Jan van Covelens] (Utrecht, 1995)

EDITIONS

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with M. Veldhuyzen: *Souterliedekens 1540* (Buren, 1984) [facs. edn with introduction and notes]

with J.P. Gumbert: *Two Chansonniers from the Low Countries: French and Dutch Polyphonic Songs from the Leiden and Utrecht Fragments (Early 15th Century)*, MMN, xv (1985)

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JOOST VAN GEMERT

**Bifara** [Biffaro]. *See under* ORGAN STOP.

**Bifetto** [Biffetto], **Francesco** (*b* Bergamo; *fl* 1545–61). Italian composer. In Pietro Aaron's *Lucidario* (1545) he is described as an exceptionally good 'cantore a libro', i.e. a singer of polyphonic music. Through the influence of Rore he was engaged as *maestro di cappella* at S Maria Maggiore, Bergamo, on 17 September 1551; he left after a year but returned in 1554 and remained until 1561. He is known by two volumes of four-part madrigals (Venice, 1547, 1548, inc.). They are written in the C signature (*a note nere*) fashionable in the 1540s and include the use of declamatory melodic formulae, with a good deal of internal repetition, particularly in his settings of Ariosto and of other ottava stanzas.

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JAMES HAAR

**Biffi, Antonio** [Antonino] (*b* Venice, 1666/7; *d* Venice, early 1733). Italian composer and singer. His approximate date of death derives from a manuscript note (*I-Vnm*), which also states that he was 66 when he died. He is widely supposed to have been a pupil of Legrenzi, but there is no firm evidence. On 6 July 1692 he joined the choir of S Marco, Venice, as a contralto. After barely a week the procurators entrusted him with the task of helping the *maestro di cappella*, G.D. Partenio. On Partenio's death in 1701, he applied for the vacant post together with the *vicemaestro*, C.F. Pollarolo, and the two organists, Antonio Lotti and Benedetto Vinaccesi; he was appointed on 5 February 1702 and held the post until his death, though he may well have been assisted, or replaced, by Antonio Lotti during his last year because of infirmity. He also succeeded Partenio as director and *maestro di coro* of the Conservatorio dei Mendicanti; Giovanni Ferrandini and perhaps D.G. Treu were among his many pupils there.

The style of Biffi's music is in general influenced by the spirited, colourful and expressive music characteristic of the Venetian school. Although this influence is tempered by a restraint typical of the more sober Roman school, he adhered in general to the concertato style, and counterpoint does not play a prominent role in his textures, which, although his output is predominantly sacred, may well have been influenced by secular music.

WORKS

*principal source: I-Vnm; others: A-Wn, D-Dlb, GB-Lbl, I-Bc, Fc*

Il figliuol prodigo (orat, R. Ciallis), Venice, Oratorio Filippino di S Maria della Fava, 1697, lost

La manna in deserto, orat, Venice, 1723, lost

6 ps: Ecce quam bonus, 2vv; Et exultavit cor meum, 2vv, org; Miserere, 4vv, vns, vas, org; Natus in Iudea, 3vv, bc; Quia laetatus, 2vv, bc; Repleti prius, 2vv, org

Masses, mass movts, motets, cant., further ps

Several secular works, incl. Amante moribondo, cant. (fragment only); Adorar beltà; La primavera

BIBLIOGRAPHY

*CaffiS*, i; *DBI; ScheringGO*, 130, 232; *SchmitzG*, 102

M.A. Zorzi: 'Saggio di bibliografia sugli oratorii sacri eseguiti a Venezia', *Accademie e biblioteche d'Italia*, v (1931–2), 79–96, 493–508

ARGIA BERTINI

**Biffi, Gioseffo** (*b* Cesena; *fl* 1596–1606). Italian composer. His *Primo libro delle canzonette*, for six voices (Nuremberg, 1596), and his *Madrigali con duoi soprani*, for five voices (Milan, 1598), identify him as *maestro di cappella* for Zsigmond Báthory, and his *Madrigali libro terzo*, for six voices (Nuremberg, 1600), states that he was a composer for Friedrich I, Duke of Württemberg. His *Della ricreatione di Posilipo libro primo*, for three to six voices (Naples, 1606), also survives.

BARBARA KIMBALL ANSBACHER

**Bigaglia, Diogenio** (*b* Venice, *c*1676; *d* Venice, *c*1745). Italian composer. He entered the Benedictine monastery of S Giorgio Maggiore, Venice, on 11 March 1694. He became subdeacon in 1698, priest on 22 August 1700 and deacon on 12 June 1704 (or 1706), and in 1713 he was given the priorate of the monastery. Printed librettos indicate that his oratorios were performed in Bologna, Rimini and Faenza as well as Venice, but few copies of his sacred music have come to light. Large liturgical works for soloists and chorus with continuo or orchestral accompaniment indicate considerable skill; many of the solo motets and solo cantatas, written in a progressive style, are also very fine. In some manuscripts he is identified as Padre Benedettino Bigaglia.

WORKS

ORATORIOS

L'Abele, Bologna, n.d., *I-Bc*

Giaele (D. Giupponi), Rimini, 1727, lost

Oreste, convertito ad intercessione di S Gaetano Thiene, Iesi, 1734, lost

Il profeta Daniele (Giupponi), Bologna, 1744, lost

SACRED VOCAL

*in A-KR unless otherwise stated*

Masses, all Ky-Gl only: C, SSATB, 2 fl, 2 ob, 2 vn, org; a, SSSSAATTBB, 4 str, org; G, SSATB, ob, 2 tpt, 3 str, org; e, SSSAATTBB, ob, tpt, 2 vn, vc, org; D, SSATB, 2 fl, tpt, 2 vn, org; F, SSATB, ob, fl, 2 vn, org; F, SSATB, 3 str, org; C, SATB, 2vn, 2 ob, 2 clarino in C, timp, org, *CZ-Pak*; G, SSATB, 2 fl, 2 ob, 2 vn, vc, org; D, SSATB, 2 cl, 2 fl, 2 vn, org; G, SSATB, 2 ob, 2 tpt, 2 vn, va, org; F, SSATB, 2 fl, 2 ob, 2 vn, org; F, SSATB, 2 fl, 2 ob, 2 vn, va, bc, org; D, 2 SSATB choirs, ob, 2 clarino, 2 vn, vc, cembalo; e, SSSAATTB, ob, clarino solo, tpt, 2 vn, va, org; a, SSSSAATTBB, cl, 2 vn, va, org

Dixit Dominus, S, A, B, SSAATB, 2 tpt, ob, str, *GB-Lbl*; Laudate pueri, S, 4 str, org; Miserere, c, SSATB, 3 trbn, 4 str, org; Miserere, c, frag., ?same as Miserere, c, S, SATB, bc, *I-Nf*; Miserere, c, SATB, 3 trbn, 2 vn, va, vle, org; Miserere, str, org; Pange lingua, SSAATTBB, clarino, 3 trbn, vle, org; Pange lingua, SATB, 3 trbn, org

Motets, all for 1v; Aure placide, vn, bc, *I-Ac*; Contra navem in mari agitatem, 2 vn, va, bc, *D-Bsb*; Da mihi penas, vn, bc, *I-Ac**; In serena coeli scena, 2 vn, va, bc, *D-Bsb*, *MÜs*; Pheonix vigit in ardore, 2 vn, va, bc, 1727, *I-Ac**; Quid tyranno quid minaris, str, org, *BV*, *CZ-Pak*; Salve in amaros lumina fletus, 2 vn, va, bc, *I-Ac**; Si consurgant in me costra, str, bc (org), *BV*, *CZ-Pak*; Vaga fonte non turbando, bc, *I-Ac*

2 masses in *A-KR* formerly attrib. Bigaglia are by N. Fago and F. Mancini.

SECULAR VOCAL

*cantatas, 1 voice, continuo, unless otherwise stated*

Ah! santi numi, *I-Nc*; All'ombra di sospetto, *Nc*; Aure care, frondi amene, *D-MÜs*, *GB-Lbl*, *I-Nc*; Aure che qui d'intorno, *GB-Lbl*, *I-Nc*; Bel piacer d'un amante, *Nc*; Dammi o sposa, *D-MÜs*; Deh vane al mar più lento, *B-Br*

Di Giove in fronte, *I-Vnm*; Dove vai mio, ben crudele, *GB-Lbl*, *I-Nc*; Ecce che il primo albore, *GB-Gu*; Ecco perfida Irene, *I-Nc*; Eran ancor immote, *Nc*; Figlie del mio dolor, *GB-Lbl*; Filli che vedo, *I-Nc*; Fiumicel che lento, *GB-Lcm*; Già è pallido il fiore, S, str, bc, *I-Bas*; Gran crudeltà di stella, *GB-Lbl*, *I-Nc*, *PAc*; Grazie agli inganni tuoi, *D-HRD*, *DK-Kk*; In serena caeli scena, *D-Bsb*; Io non intendo, *I-Vnm*; Ite dilette mie candide'agnelle, *D-Bsb*; Mentre in torbido stato, *GB-Lcm*; Mi fai pur tanta pena, *I-Gl*; Mira la violetta, *GB-Lcm*; Non lasciarmi, o bella speme, *I-Nc*; O frondoso arboscello, *GB-Gu*; Ombre amiche, ombre care, *B-Bc*; O mesta tortorella, *S-Sk*; O sasso, amaro sassa, *I-Gl*; Oh Metilda anima, *GB-Lbl*, *Lcm*, *Cfm*; Pastor d'Arcadia, *Gu*; Per me fu caro, str, bc, *D-BAs*

Quante sian le mie pene, *I-Nc*; Se di me voi vedeste, *GB-Lbl*; Se in cielo, *H-Bb*, *Bl*; Se tu resisti, o cor, *GB-Lbl*, *I-Nc*; Siam soli Erminia, *DK-Kk*; Siedi Amarilli, *GB-Gu*; Silvio per questa volta, *CH-E*; Sto pensando à quel ruscello, *I-Gl*; Sudaste al fin, *S-Sk*, *Uu*; T'intendo si mio cor, cited in *EitnerQ*; Vaghe luci, *GB-CDp*; Vorrei che il mio timor, *D-Bsb*

Duets and trios, female vv, bc, *B-Bc*, *D-Bsb*, *GB-Lbl*, *S-Sk*

22 cants., *F-Pc*

INSTRUMENTAL

XII sonate, vn/fl, vc/bc, op.1 (Amsterdam, *c*1722)

Conc. à 6, 2 ob, 2 vn, va, bc, *D-SWl*; conc., hpd, 2 vn, va, vc, ob, *B-Bc*; conc., ob, orch, *Bc*, *D-SWl*; Conc. à 5, ob, str, bc, *HRD*

3 trio sonatas, 2 fl, bc, *B-Bc*, also *D-SWl*; 2 sonatas, vn, b, *I-BGc*; trios, *S-L*, *Skma*

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*EitnerQ; GerberNL* ('Bianchi'); *MGG1* (F. Fano and A. Kellner)

F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*, repr. 1931); ed. E. Surian (Florence, 1987)

A. Kellner: *Musikgeschichte des Stiftes Kremsmünster* (Kassel, 1956)

SVEN HANSELL (with OLGA TERMINI)

**Bigard, Barney** [Albany Leon] (*b* New Orleans, 3 March 1906; *d* Culver City, CA, 27 June 1980). American jazz clarinettist. He first learnt to play E♭ clarinet, studying with fellow black jazz musician Lorenzo Tio jr and using an Albert system instrument. Discouraged on the clarinet, he adopted the tenor saxophone and late in 1922 joined Albert Nicholas's band, with which he travelled to Chicago late in 1924. There the two men joined King Oliver at the Plantation Café from February 1925 to March 1927. Bigard recorded with a contingent from Oliver's band and with Oliver.

As Oliver altered his band's personnel, Bigard was occasionally called upon to play the clarinet, which soon became his principal instrument. He also recorded with Jelly Roll Morton and, in April 1927, with Johnny Dodds and Louis Armstrong. He joined Charlie Elgar's group in Milwaukee for the summer and then returned to New York, playing with Luis Russell for two months before joining Duke Ellington at the end of 1927 or the beginning of 1928.

Except for a brief absence in summer 1935, Bigard remained with Ellington until June 1942. During this period he perfected a highly individual clarinet style characterized by a warm tone in all registers, sweeping chromatic runs and long, continuous glissandos. His quickly became a distinctive voice in the Ellington orchestra, and he was prominently featured on hundreds of recordings, most notably on *Clarinet Lament* (*Barney's Concerto*) (1936, Bruns.), which he wrote with Ellington (Bigard also collaborated on *Mood Indigo* (1930, Bruns.), *Ducky Wucky* (1932, Bruns.) and *Saturday Night Function* (1929, Vic.), among others). In addition he recorded with Morton in 1929.

After leaving Ellington, Bigard led his own groups in Los Angeles and New York. His work during the autumn

of 1946 with Louis Armstrong in the film *New Orleans* led to his next important association, as the clarinettist with Armstrong's All Stars. During his long tenure with this group (1947–52, 1953–5, 1960–61) he toured the world. He went into semi-retirement in 1962, but continued to play occasionally at concerts, for recording dates and television appearances, and at numerous jazz festivals, both in the USA and overseas.

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R. Stewart: 'Illustrious Barney Bigard', *Down Beat* (8 Sep 1966), 18–20; repr. in *Jazz Masters of the Thirties* (New York, 1972), 113–20

A. Judd: 'Barney Goin' Easy', *JJc*, xx/9 (1967), 4 [interview]

S. Dance: 'Barney Bigard [clarinet]', *The World of Duke Ellington* (London, 1970/*R*), 77–87

D. Ellington: 'Barney Bigard and Wellman Braud', *Music is my Mistress* (Garden City, NY, 1973), 114–5

D. Koechlin: *50 ans de jazz avec Barney Bigard* (n.p. [Darnetal], n.d. [1979])

B. Bigard: *With Louis and the Duke*, ed. B. Martyn (London, 1985)

M. Tucker, ed.: *The Duke Ellington Reader* (New York, 1993)

Oral history material in *US-NEij*, *NORtu*

LEWIS PORTER

**Bigelow, Michael L.** (*b* Annapolis, MD, 7 Dec 1946). American organ builder. After graduating from the University of Utah with a degree in architecture, he studied organs informally in America and Europe before serving an apprenticeship with John Brombaugh for four years. In 1978 he opened his own workshop in Provo, Utah, to build mechanical-action organs based on historical northern European tonal principles, and in 1984 moved to a larger workshop in American Fork, Utah. A characteristic of some of his smaller two-manual organs is his unique 'either-or' stop action whereby three-position stop knobs allow the organist to use any stop on either of the two manuals, or to put it off altogether. An example of this type of organ, housed in a decorated case of classical design, was built in 1987 for the Mormon Church in Provo. Among Bigelow's larger instruments are those built for First Congregational Church, Oroville, California (1985), Victory Lutheran Church, Mesa, Arizona (1987), and Conception Abbey, Conception, Missouri (1996).

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C.J. Cramer: 'An Interview with Michael Bigelow', *American Organist*, xx/10 (1986), 54–5

L. Edwards, ed.: *The Historical Organ in America* (Easthampton, MA, 1992)

BARBARA OWEN

**Biggs, E(dward George) Power** (*b* Westcliff, Essex, 29 March 1906; *d* Boston, 10 March 1977). American organist of English birth. He studied at the RAM in London. After touring the USA in 1929 as the soloist in an ensemble, he took up residence there in 1930 and became an American citizen in 1937, initially holding church and teaching positions before embracing a career as a recitalist, broadcaster and recording artist that did much to popularize the concert organ and organ music as well as the artist. From 1942 to 1958 he broadcast weekly solo programmes over a nationwide radio network. Originating in the Germanic (now Busch-Reisinger) Museum at Harvard University, these recitals on an Aeolian-Skinner 'classic style' organ brought the sound of organ mixtures, mutations and Baroque reeds, as well as the music itself, to many listeners for the first time. Biggs was meanwhile an indefatigable public performer. A product of both activities was the extensive series of recordings, made in the USA and in many European cities, including the 'Historic Organs of England', the 'Mozart Organ Tour' and the award-winning 'The Glory of Gabrieli', the Handel organ concertos (recorded at Great Packington), various Bach projects, and others with instrumental ensembles. Biggs published editions of early music and performed new works (by Hanson, Piston, Quincy Porter, Sowerby and others, with particular emphasis on those for organ and orchestra). His career was marked, then, by interest in organ music of all eras and in many kinds of organs most suitable to its interpretation, and by unfailing energy in performance. He played with most major American orchestras, and in 1962 joined Catharine Crozier and Virgil Fox in inaugurating the organ at Philharmonic Hall, New York. He was a major contributor to the 'Organ Reform' movement of the mid-20th century.

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B. Owen: *E. Power Biggs, Concert Organist* (Bloomington, IN, 1987)

E.J. Hunt: *E. Power Biggs: Legacy of the Performing Artist* (DMA diss., Boston U., 1986)

VERNON GOTWALS/R

**Biggs, (William) Hayes** (*b* Huntsville, AL, 5 May 1957). American composer. He studied at Southwestern [now Rhodes] College, Memphis (BM 1979), the Berkshire Music Center (1981), Southern Methodist University (MM 1982) and Columbia University (DMA 1992). His principal composition teachers included Mario Davidovsky, Jack Beeson, Donald Erb, Donald Freund and Marvin Lamb. He first came to public attention in 1984 with the humorous song *Northeast Reservation Lines*. In 1993 his *Mass for All Saints* was awarded second prize in the 5th Concours International de Musique Sacrée, Festival de Musique Sacrée de Fribourg. It was given its première the following year in Fribourg by the NDR Chor. In 1995 he received a commission from the Fromm Music Foundation to write *When You are Reminded by the Instruments* (1997) for the Parnassus ensemble, New York.

Biggs's experience as a vocal accompanist and choral singer has shaped his approach to text setting. His performances of Gregorian chant and Renaissance motets, in particular, have influenced the rhythmic and contrapuntal suppleness of his instrumental writing. Seeking to integrate tonal and non-tonal elements by means of tight motivic unity, his music also displays a concern for highly variegated and subtly shifting timbres.

WORKS
(*selective list*)

Inst: E.M. am Flügel, pf, 1992; God Hath Sent Me to Sea for Pearls, va, pf, 1992; A Consuming Fire, fl + pic + a fl, ob + eng hn, pf, 1995; To Becalme His Fever, 1995; When You are Reminded by the Insts, ob + eng hn, cl + b cl, hn, str, 1997

Choral (unacc. SATB, unless otherwise stated): Introit: Requiem aeternam, S, SATB, orch, 1982; Phos hilaron (Book of Common Prayer), SATB, org, 1986; Der gerechten Seelen sind in Gottes Hand (Apocrypha: *Wisdom of Solomon*), 1987; O sacrum convivium, 1989; O magnum mysterium, 1990; Vidi aquam, 1991; Mass for All Saints, 1993; Videntes stellam, S, SATB, 1994; O Sapientia, 1995; Quem vidistis pastores?, 1996; Cantate Domino, 1997; Miserere mei, Deus, T, TBarB, 1997

Solo Vocal: i carry your heart (e.e. cummings), med v, pf, 1977; 2 Poems from Chbr Music (J. Joyce), S, pf, 1977–8; Northeast Reservation Lines (J. Shore), S, pf, 1984; Songs from Water and Stone (A. Macleish, L. Glück, D. Levertov, L. Bogan), S, fl + pic + a fl, cl + b cl, vn, vc, pf, 1985; Ave formosissima (*Carmina Burana*), S + claves + tamborine, cl, vc, 1987; Child of the Ravenhair (C. Hebald), S, Mez, T, B-Bar, chbr orch, 1988;

Sephestia's Song to Her Child (R. Greene), S, pf, 1991; I pastoria (G. d'Annunzio), S, 4 vc, 1994; Ps xxiii, S, pf, 1996

Principal publishers: Peters, Margun

DON C. GILLESPIE

**Bignami, Carlo** (*b* Cremona, 6 Dec 1808; *d* Voghera, 2 Oct 1848). Italian violinist, composer and conductor. A pupil of his father Giovanni, also a violinist, as was his elder brother Giacomo, he gave his first public concert in 1819 in Cremona. He then played in theatre orchestras in Cremona and later in Milan; in 1829 he became concert leader and director at the Teatro Sociale in Mantua. From there in 1836 Paganini summoned him to Parma and after a rigid examination gave him a ten-year contract as leader of an orchestra there. After Bignami had resigned his Mantua post, however, it appeared that Paganini had not cleared the appointment with the archduchess Marie-Louise, who rejected it, perhaps partly because Bignami was suspected of liberalism; his fame rests mainly on his having been the innocent cause of this embarrassment to Paganini. In 1837 he returned to Cremona as conductor at the Teatro della Concordia; financial difficulties caused him in 1839 to apply for help to Paganini, who bought him off with 400 francs and a letter of patronizing advice (he was to give recitals in neighbouring towns with piano accompaniment to avoid the expense of an orchestra) and praise (he was 'the greatest violinist in Italy', a phrase which there is no evidence that Paganini meant seriously). A report of a concert that Bignami gave at La Scala with the cellist Alfredo Piatti (*AMZ*, xliii (1841), col.641) describes Piatti as an 'excellent' player and Bignami as a 'respectable' one. Having taken part in the Revolution of 1848, he was forced to flee on foot to Piedmont and died on the trip at an inn near Voghera. He wrote a number of works for violin, of which *Capricci estudi per violono solo* was published.

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*DBI* (P. Donati)
F. Regli: *Dizionario biografico* (Turin, 1860/*R*), 62
A. Mandelli: 'Carlo Bignami e Nicolò Paganini', *Gazzetta musicale di Milano*, xlviii (1893), 732, 743, 787
G.I.C. de Courcy: 'Carlo Bignami 1835–1836', *Paganini, the Genoese*, ii (Norman, OK, 1957/*R*), 222
S. Martinotti: *Ottocento strumentale italiano* (Bologna, 1972)

SERGIO MARTINOTTI

**Bignami, Otello** (*b* Bologna, 6 Aug 1914; *d* Bologna, 1 Dec 1989). Italian violin maker. Originally a violinist, Bignami became interested in violin making towards the end of the 1940s. During the early 1950s he studied with Gaetano Pollastri (1886–1960), who schooled him in the Bolognese violin tradition. A period of intense activity and considerable success followed, with numerous commissions received from Italian conservatories and artists. In 1956 he won the first prize (viola section) of the Accademia di S Cecilia in Rome; in 1957 he obtained the Gold Medal at the Exhibition in Ancona and in 1976 he was awarded the 'gold violin' at the Bagnacavallo competition. From 1979 until 1983 he directed the Violin Making School in Bologna. A natural disposition for teaching ensured his success in this role, for which he was awarded a special prize at the Bagnacavallo Competition in 1979.

Bignami's instruments possess classic Bolognese features and are always coated with a red or golden orange varnish, rich in colour and texture. He was inspired by the Amati style; the tonal qualities of his instruments reflect this and have assured him a world-wide reputation.

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R. Verti and others: *Vita d'autore: note su Otello Bignami, liutaio in Bologna, 1914–1989* (Bologna, 1991) [incl. bibliography]
W. Bignami, ed.: *Otello Bignami, liutaio in Bologna/Violinmaker in Bologna* (Cremona, 1998)
S. Pasqual and R. Regazzi: *Le radici del successo della liuteria a Bologna* (Bologna, 1998)

ROBERTO REGAZZI

**Bignens, Max** (*b* Zürich, 9 June 1912). Swiss designer. In 1939 he became chief designer and director of the costume workshops at the Berne Stadttheater, moving to the Basle Stadttheater in 1946. After 1952 he began collaborating with the opera houses in Munich, Stuttgart and Frankfurt, becoming chief designer and head of technical and artistic services at Cologne in 1964, where he designed sets and costumes for productions of *La traviata*, Auber's *Fra Diavolo*, *Stiffelio* and *Der Rosenkavalier*, as well as for the première of Zimmermann's *Die Soldaten* (1965). A meeting with the Argentine producer Jorge Lavalli led to a fruitful artistic partnership lasting 15 years. Their production of *Idomeneo* for Jean-Albert Cartier at the Angers Opéra in 1975 won the French Critics' Prize. That year Rolf Liebermann invited them to stage *Faust* at the Paris Opéra, followed by *Pelléas et Mélisande* (1977), *Oedipus rex* (1979) and Rameau's *Dardanus* (1980), and also mounted their La Scala stagings of *L'enfant et les sortilèges* (1976) and *Madama Butterfly* (1980). The Aix Festival invited them for *La traviata* (1976), *Figaro* (1979) and *Zauberflöte* (1989). While he always insisted that he had no specific style, Bignens's hallmarks were the grand scale of his sets, the use of hanging lighting projectors like hair dryers, and the exploitation of each stage to the utmost limits of its technical capabilities. He and Lavalli collaborated in opera productions throughout Europe, including *Carmen* (1979, Brussels), *Norma* (1983, Bonn), *Andrea Chénier* (1986, Bonn), Sutermeister's *Le roi Bérenger* (1985, Munich) and *Salome* (1986, Zürich). Bignens also designed sets for the Comédie Française, and for *Die Entführung* with Everding (1980, Munich), *La fanciulla del West* with Kurt Tscherer (1981, Munich), and Cherubini's *Médée* (1985), *Turandot* (1986) and the beginning of a *Ring* cycle (1990) in Bonn with Jean-Claude Riber.

CHARLES PITT

**Bignetti, Emilio** (*fl* 1671). Italian composer and organist. He was *maestro di cappella* and organist at Prato. He published *Novelli fiori di messe* (Bologna, 1671) for four and five voices with the addition of violins in some of the works. An earlier volume of masses that he is thought to have published in Rome is not extant.

□

**Bigonzi, Giuseppe** (*b* Rome; *fl* 1707–?33). Italian alto castrato. He sang intermittently in Venice (1707–23), appearing in five operas, including works by Albinoni and Michelangelo and Francesco Gasparini, and in Florence (1718–19) in Predieri's *Partenope*. He was probably the 'Biganzo' who according to the Ruspoli account books sang in the Roman Chiesa degl'Agonizanti in June 1715. About 1723, also in Rome, he took the title role in Caldara's oratorio *Santo Stefano*. Engaged for the London season of 1723–4, he arrived on 7 October and made his début in Ariosti's *Vespasiano* at the King's Theatre on 14 January 1724. He sang small parts in Handel's *Giulio Cesare* and Bononcini's *Calfurnia*, but made little mark. He sang in Paris later in 1724, and

probably in Macerata in 1730 and Camerino in 1733. A caricature by A.M. Zanetti in the Cini collection (*I-Vgc*) may represent him as Megabise in M. Gasparini's *Arsace* (Venice, 1718). Another Bigonzi, Giovanni Battista, also an alto, sang at Senigallia in 1709.

WINTON DEAN

**Bigophone** [Bigothphone]. A MIRLITON invented in 1888 by Bigot. A descendant of the EUNUCH-FLUTE, it was made of zinc or cardboard in various shapes, often in the form of orchestral brass instruments. Similar mirlitons were called Varinette, Jazzophone or Cantophone. Bigophones were given literary recognition by André Malraux in *Lunes en papier* (1921).

□

**Bigot, Eugène** (*b* Rennes, 28 Feb 1888; *d* Paris, 17 July 1965). French conductor. After studying the violin and the piano at the Rennes Conservatoire, he entered the Paris Conservatoire in 1905, where his teachers included Xavier Leroux, André Gédalge and Paul Vidal. He was appointed chorus master in the Théâtre des Champs-Elysées in 1913, and then, after World War I, toured Europe with the Ballets Suédois, for whom he composed several works, including *Dansgille* and *La princesse d'Elide*. He conducted the Paris Conservatoire Orchestra from 1923 to 1925 before returning to the Théâtre des Champs-Elysées as musical director (1925–7). Bigot's most important appointments were as president and director of the Concerts Lamoureux (1935–50), as principal conductor of the Opéra-Comique (1936–47), and as a radio conductor. He was responsible for the orchestral and operatic broadcasts of the Compagnie Française de Radiophonie from 1927 to 1935, and from 1947 until his death was principal conductor of the ORTF. From 1947 to 1958 he also directed a conductors' course at the Paris Conservatoire for students of the special foreign section.

Bigot's repertory consisted largely of 19th-century works. He was highly regarded as a conductor of Wagner, Russian music and French composers from Berlioz to Pierné, but he also gave many first performances of new music, including works by Alain, Barraud, Hubeau, Rivier and Sauguet. He was a thoroughly competent conductor, faithful to the composer's score and eschewing all spectacular effects. He also composed numerous instrumental pieces, chamber music, ballet suites and symphonic works.

CHRISTIANE SPIETH-WEISSENBACHER

**Bigot (de Morogues)** [née Kiené], **Marie** (*b* Colmar, 3 March 1786; *d* Paris,16 Sept 1820). Alsatian pianist. At the age of five she moved with her parents to Neuchâtel, Switzerland, where her mother gave her early piano lessons. In 1804 she married Paul Bigot, librarian to Count Razumovsky in Vienna, and thus gained introductions to Haydn, Salieri and Beethoven. On 20 February 1805 she played to Haydn, who exclaimed 'Oh! my dear child, it is not I who wrote that music, it is you!'. In May 1805 she played at the opening concert of the Augarten, encouraged by Beethoven, and Nohl recorded that she played the 'Appassionata' Sonata at sight from the autograph, which Beethoven later gave her. It is clear from Beethoven's correspondence that he was on friendly terms with the Bigots, and Marie also partnered Schuppanzigh in his concerts. There was intense rivalry between Marie Bigot and the eminent piano manufacturer Nanette Streicher .

In 1809 the Bigots moved to Paris, where she came in contact with Cherubini, Baillot and many others; Cramer and Fétis praised her playing highly. Her husband was captured during the Russian campaign of 1812, and the remaining years of her life were devoted to teaching; one of her pupils was the young Mendelssohn. She also published some piano works in Vienna and Paris. Her playing was clearly of exceptional quality. Fétis wrote: 'exquisite feeling gave her a rare understanding of every masterpiece, and enabled her to interpret every kind of expression, and, reaching to her fingertips, gave her playing-style indefinable charm unequalled in her time'.

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HUGH MACDONALD

**Big Youth** [Buchanan, Manley Augustus] (*b* Kingston, 19 April 1949). Jamaican DJ and rapper. Born into poverty, his career began in the early 1970s as the resident toaster for the Emperor Lord Tippertone sound system in Kingston. However, it was through his alliance with the producer Keith Hudson that he achieved success. Between 1971 and 1973 in Jamaica he had seven songs in the charts, five of them in the top ten, including his sound-effect driven *S.90 Skank*, named after a Japanese motorcycle. In 1973 he appeared in New York at one of the first major reggae events in America, performing *Every Nigger is a Star*, co-written with the American actor Calvin Lockhart and recorded with Bob Marley's female vocal backing trio, the I Three. In the mid-70s he caused controversy when he attacked Michael Manley's socialist government in the song *Green Killing Bay* (1978).

Big Youth became one of the most influential and emulated DJs. His style was often alive with calls to consciousness and rebellion and was simultaneously humorous and intimidating. Over familiar roots rhythms and foreign pop tunes, his vocal style included shrieks, squeals, shouts and growls, as can be heard on the albums *Screaming Target* (Trojan, 1973) and *Natty Cultural Dread* (Trojan, 1976). Recognized by the red, gold and green jewels embedded in his front teeth, he still recorded and toured sporadically into the 1990s.

ROGER STEFFENS

**Bihari, János** (*b* Nagyabony, Hungary [now Vel'ké Blahovo, Slovakia], bap. 21 Oct 1764; *d* Pest, 26 April 1827). Hungarian violinist and composer. He appeared in Pest in 1801 (or 1802) with his band, which is said to have consisted of four violinists and a cimbalom player. From then on he worked mainly in Pest and soon became widely known.

It was his superb interpretation, not his own music, that was praised in contemporary records. Of the former not even a rough idea can be formed from the three publications (Vienna, 1807–11), which include nearly a quarter of Bihari's surviving Hungarian dances, written down and transcribed by others, perhaps partly by Count János Fáy. When he played to the members of the

Hungarian Parliament in Pozsony, he was praised by the best-known Hungarian paper (*Hazai tudósitások*, 24 November 1811) not as a composer, but as 'a consummate master of the violin'. The only letter in his own hand that has come down to us was written to the palatine in the capital (Buda-Pest) in 1814; in it he referred to his recruitment of soldiers at the time of Napoleon's offensive in 1809, presenting himself not as a composer but as 'a musician well known to the public'.

To Bihari, recital and composition, or reshaping, were probably fairly similar notions, since his own world of music was so close to folk art (doubtless due to his gypsy origins). Some of his compositions were variants of folksongs, others completely original. Many of both these categories have survived as folk music to the present. The genre of which he (together with Lavotta and Csermák, two non-gypsy violin virtuosos) was the most illustrious representative, the recruiting music, the *verbunkos*, had its origin in popular music, more particularly in an energetic male peasant dance which had been performed during recruitment since the mid-18th century. This is the source of the captivating pathos and heroism of the *verbunkos* and of Bihari's music, and of its noble, dance-like character common to his slow and fast movements. Still older were the tunes he used which are probably contemporary with or slightly later than Rákóczi's war of independence (i.e. early 18th century). One of these, a Rákóczi song which was widespread in the 18th century and extant in a number of variants, was amalgamated in about 1810 with the recruiting music to produce the Rákóczi March. Bihari played both the song and the march; it cannot be proved whether the latter was devised by him or another, but it was he who made it most widely known.

All social classes found pleasure in his music, which was halfway between folk music and well-written art music, and in his matchless skill as a performer. Bihari was praised by such poets as Sándor Kisfaludy and Dániel Berzsenyi as well as by Count István Széchenyi; Beethoven heard him play on several occasions in Vienna, and used one of Bihari's tunes in his overture *König Stephan* (1811). In 1814 he played in Vienna during the Congress. In 1815, on Margaret Island, well-born young men performed a stately national dance to his music at one of the Grand Duchess Pavlovna Katharina's festivities. In 1820, on Csepel Island at a great popular spectacle following the military exercises, it was to Bihari's music that peasants performed dances in the presence of the Emperor Franz, Prince Albrecht and other royalty. It was at this time that Baron Podmaniczky sent some pieces by Bihari to Weber. In 1823 Liszt, then still a child, played the Rákóczi March together with compositions by Bihari, Lavotta and Csermák from Ágoston Mohaupt's *verbunkos* collection, which was then published, at one of his Pest concerts. In 1825 Bihari performed at the queen's coronation ceremony and ball in Pozsony, with works of his own composed for that occasion (published in Vienna in 1828, arranged for the guitar by Pfeifer and for the piano by Joseph Czerný). That, however, was during his decline as a performer; in the previous year he had broken his left arm and he was gradually deserted by his former colleagues. He died in poverty.

A large number of compositions by Bihari, who never read or wrote a note, had by that time been published in various Hungarian *verbunkos* collections, written in far simpler notation than that in which their composer played them. His influence was lasting. It can be felt in the character of Liszt's Hungarian Rhapsodies, observed in the formal principles of one type of Erkel's arias, and traced even in the latest published transcriptions and current musical practice.

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DEZSŐ LEGÁNY

**Bihler, Franz.** *See* BÜHLER, FRANZ.

**Biland, Ambrose.** *See* BEELAND, AMBROSE.

**Bilash, Oleksandr Ivanovych** (*b* Hraduz'k, Poltava region, 6 March 1931). Ukrainian composer. He graduated in 1957 from the Kiev Conservatory where he studied with Vilinsky; he taught at the Kiev Pedagogical Institute from 1956 to 1961. He became vice chairman of the Composers' Union of Ukraine in 1968, then chairman in 1989; he was also chairman of the Kiev branch of the Composers' Union of Ukraine from 1976. He was the recipient of the Shevchenko Prize in 1975. He achieved fame as a very prolific writer of over 200 songs (of both concert and popular variety) which combined elements of traditional Ukrainian folk songs (primarily lyrical), 19th-century romance, 20th-century cabaret and Ukrainian popular choral music. At the height of his popularity (1960–85), Bilash's musical style completely conformed to the tradition of socialist realism, but it possessed a national face: it was very tuneful, exploiting the populist urban quasi-folk manner, and embraced either the sentimental, heroic or dance-like modes. In his operas (and orchestral pieces) the style became more academic but retained its basic naïve quality. The characterization in the stage works were clearly defined, but two-dimensional, while his orchestral style owed much to late 19th-century Russian operatic tradition.

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VIRKO BALEY

**Bilbao** (Basq. Bilbo). City in the Basque country of Spain. It was founded in 1300 by Diego López de Haro (*fl* 1295–1310), whose family is known to have patronized *juglares* and troubadours, for instance Pero da Ponte, Raimon Vidal de Besalú and Aimeric de Peguilhan. Two musical chapels existed. The chapel of the convent of S Francisco, built in 1498, ceased its activities in 1851,

when it was demolished after a fire. The Capilla de Santiago, documented as early as 1577 and supported financially by the Ayuntamiento (town council), functioned until 1882, when its last director and organist, Nicolás Ledesma, retired after a 52-year tenure. Important directors were Simón de Huarte Arrizabalaga (*fl* mid-17th century), José de Zaylorda (*c*1688–1779) and Manuel de Gamarra (1723–91). The use of the regional language, Euskera, is documented earlier in the convent church of S Francisco (in 1755 with *Nay duen ezquero sein ederrac* by Martín Jarabeitia) than in the church of Santiago (in 1794 with *O padre amoroso* by Pedro Estorqui, which includes the Basque *zortziko*, *Urte Guztijetaco*). Not much of the music used in the chapels has been preserved. Among the organists, often considered more important than the directors, Joaquín Ojinaga (1719–89) became organist of the cathedrals of Burgos and Toledo and of the Capilla Real.

Musical instruments were imported; in a census from the last years of the 18th century only two organ builders are listed. The organ of Santiago, built in 1662, was rebuilt by the Franciscan friar Domingo de Aguirre in 1710, and renovated in 1792 by Diego de Amezua. It was rebuilt in 1890; work began again on a new organ, by Pellerin & Uys, during the 1990s. The other three churches possessed small organs. S Nicolás, consecrated in 1756, had an organ only when that of the Jesuit Colegio de S Andrés had been transferred to it, the Jesuits having been expelled from Spanish territory in 1767. When the convent church of S Francisco was demolished, its organ was moved to the nearby church of Begoña. Music education took place in the two chapels, but private teachers were active in the town as well. Music was taught at the Colegio de S Nicolás, founded in 1603 to help poor children. For official events the Ayuntamiento maintained three city waits and several *tambolineros* for dance music. The Consulado, an association of local merchants, employed a minstrel until 1713. Most of the waits and minstrels were of foreign origin.

In 1733 amateurs are known to have taken part in the *capilla* of Santiago for the first time. Professional musicians performed chamber music at the gatherings of the Real Sociedad Bascongada de los Amigos del País, a society patronized by Javier María de Munibe, Count of Peñaflorida (1729–85), which met in the nearby villages of Azcoitia, Marquina and Vergara from 1764, and is still in existence. This society, the first in Spain to promote the ideals of the French Enlightenment, regarded musical activities as among its most important objectives. One member functioned as *maestro de capilla*, and several were musicians, mostly from Bilbao. Instrumental music and opera were performed by this ensemble. In 1772 members of the society endorsed the performances of the first Italian opera company to visit the Basque country, that of the impresario Nicolà Setaro.

The musical activities of the Real Sociedad Bascongada provided important support for the regime of Carlos III (reigned 1759–88), organized by his most important counsellor, the Count of Aranda (1719–98). The Count's downfall in 1773 caused these activities to be restricted to private settings. Setaro was captured and tried on false accusations of amorality, and the *maestro de capilla* of the Real Sociedad Bascongada, who also directed the *capilla* of Santiago, was threatened with dismissal. After these incidents the works of musical theatre performed at Bilbao were Spanish *comedias* and *tonadillas*; Italian opera was not given regularly again until the 19th century. Chamber music continued in the houses of such families as the Mazarredo, Torres and Villabaso. This was the setting of the early activities of Michael Rophino Lacy and Juan Crisóstomo de Arriaga. When the royal family of Spain passed through Bilbao in 1845 the Orquesta Filarmónica Vascongada was founded, though its activities remained limited.

Regular performance of musical theatre became possible after the construction of the first public theatre in 1799. The Teatro de la Villa, a free-standing building, was opened in 1834. It was demolished in 1886 and replaced by the present Teatro de Arriaga, whose inauguration in 1890 coincided with a period of major industrial development, rapid population growth and an incipient nationalist movement. Emiliano de Arriaga (1844–1919) and other enthusiasts encouraged the organization of the Sociedad de Cuartetos in 1884 and the founding of the Sociedad Filarmónica in 1896; the latter still offers an excellent chamber music series.

In the mid-19th century the first signs of a choral movement appeared. In 1886 the Orfeón Bilbaíno (later Sociedad Coral de Bilbao) was founded. The admission of women made possible the development of the so-called Basque opera, treating Basque themes and using librettos in Euskera and idealized folk melodies. Most of these operas had their premières in the Teatro Campos Elíseos during the second decade of the 20th century.

During the 1880s Luis Dotesio set up as a publisher of music. His firm became a major publishing house after buying several other small firms and moving to Madrid. Juan Carlos de Gortázar (1864–1926) published the *Revista musical*, a periodical of high quality, from 1909 to 1914.

The Conservatorio Vizcaíno de Música was founded in 1919; its primary goal became the education of musicians for the Orquesta Sinfónica de Bilbao, which was founded in 1922. The orchestra's conversion into a purely municipal institution was an event of the utmost importance in Spanish musical life. From 1959 on the Ayuntamiento shared its patronage with the Diputación, a regional council, and the orchestra suffered notable neglect during the last years of Franco's government (to 1975). It subsisted only thanks to private sponsorship. During the 1980s it was reorganized, concurrent with the city's project of converting itself into a centre of cultural interest, having been deindustrialized. From 1953 the Asociación Bilbaína de Amigos de la Opera maintained a chorus and staged an annual season of opera. The Palacio Euskalduna was inaugurated in 1999 as the new home of the Bilbao SO and the Asociación Bilbaína de Amigos de la Opera.

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CARMEN RODRÍGUEZ SUSO

**Bilbao, Beatriz** (*b* Caracas, 8 Dec 1951). Venezuelan composer. She studied composition and choral conducting with Bor and Grau in Caracas. She later studied orchestral conducting with Emil Simon in Romania and composition at the University of Wisconsin with Les Thimmig, and at Indiana University in Bloomington with Juan Orrego-Salas, Eaton and Fred Fox (BA, 1982). On her return to Venezuela in 1982 she started teaching composition and founded several children's choirs in schools in Caracas. In 1990 she was appointed head of the composition department of the Instituto Universitario de Estudios Musicales in Caracas. With the composer Ricardo Teruel and the percussionist Edgar Saume she founded in 1985 the ensemble Ipso-Facto, dedicated to the performance of electro-acoustic and mixed-media compositions. Their joint project, the *Concierto de las tres esferas*, won the Previsora prize in 1989. In 1992 she founded the Arkeom ensemble to develop projects exploring the relationship between the arts. She returned to the United States in 1994 to present her compositions at the Inter-American Composition Workshop of the Indiana University Latin American Music Center and at the Sonidos de las Américas Festival of the American Composers Orchestra in New York.

Bilbao has earned several Venezuelan national composition prizes, and she is considered a leading representative of mixed-media, interdisciplinary and middle-of-the-road trends in her country. By the 1990s she was using indigenous Venezuelan elements in her composition.

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CARMEN HELENA TÉLLEZ

**Bildstein, Hieronymus** (*b* Bregenz, *c*1580; *d* in or after 1626). Austrian composer and organist. He came from a respected middle-class family from Bregenz and received his first musical education there, though he probably soon started studying at Konstanz. According to his own testimony he received particular encouragement from Jakob Fugger, an energetic advocate of Catholic reform and the Counter-Reformation, a great patron of the arts and himself a practising musician. Fugger was Prince-Bishop of Konstanz from 1604 to 1626 and made Bildstein court organist immediately after his enthronement. Bildstein was one of a number of prominent organists at important centres in southern Germany, and his reputation as an excellent organist and teacher gradually spread from Meersburg, where the prince-bishop usually resided: in 1604 Ferdinand de Lassus unsuccessfully recommended him as organist to the Hohenzollern court; in 1607 his advice was sought over the building of the large organ in the church of the monastery at Mittelzell on the Reichenau; in 1613 there was close competition between him and Christian Erbach for the position of organ teacher to Heinrich, Lord High Steward of Waldburg; and from 1617 to 1620 a chorister from the Hohenzollern court was his pupil. Prince-Bishop Fugger very early rewarded his 'loyal services' with annual salary rises, which in 1615 became a pension that was to remain valid until the many children born of his marriage (1604) came of age. In return he had to pledge himself to continue in his post at Konstanz and Meersburg until Fugger's death. This occurred in 1626, after which there is no further trace of Bildstein.

His only surviving volume of music is *Orpheus christianus seu Symphoniarum sacrarum prodromus, 5–8 vocum cum basso generali* (Ravensburg, 1624; ed. in DTÖ, cxxii, 1971; cxxvi, 1976). It comprises 25 motets that show him to have been a gifted south German pioneer of the new concertato style. In the preface he mentioned a second collection, *Amphion christianus*, but it presumably either never appeared or is lost; either it or the 1624 volume may be identical with the *Symphoniae sacrae* mentioned in a Freising inventory of 1651. Bildstein's only other extant piece is the five-part motet *Maria Frau, hilf* (ed. in TM, viii, 1972, p.20) in an important Counter-Reformation anthology (RISM 1604[7]); the motet shows that he was also a master of the *stile antico*.

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WALTER PASS

**Billart** (*fl* ?*c*1400). French composer. He is known only from the four-voice Marian isorhythmic motet *Salve virgo virginum/Vita via veritas/Salve regina* in *GB-Ob* Can.misc.213 (ed. in Van den Borren, no.24). This is a work of exceptional mensural complexity and repeated harsh dissonances in the upper voices, optimistically described by Van den Borren as giving 'some idea of improvised counterpoint, as it was practised in the fifteenth century'. The top voice has as its text one of the best-known glosses (Chevalier no.18318) on the antiphon used in the tenor. Given the manuscript context and the style of the work, Billart may well be identifiable with

Aubert Billard (Albertus Billardi), a clerk and chaplain at Notre Dame, Paris, from 1392 to 1394.

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DAVID FALLOWS

**Billaudot.** French firm of music publishers. It was founded in Paris in 1896 by Louis Billaudot (1871–1936) with his purchase of Editions Alphonse Laurens and initially specialized in choral, band and theatrical music as well as works on the study of harmony. The business was expanded with the publication of new music and the acquisition of other firms: Cordier (1903), Lory (1905), Gobert (1907), Tilliard (1914), Guille (1918), Thomas (1921), Pinatel (1926), Librairie Théâtrale (1929) and, since World War II, Béthune (1945), Costallat (1958), Andrieu (1962), Pierre Noël (1966), Jacquot (1973) and Editions Françaises de Musique (the former publications section of Radio France; 1988).

In the 1920s Robert Billaudot (1910–81) and Gérard Billaudot (1911–86) joined the firm; from 1958 it was run by the latter as Gérard Billaudot Editeur, and from 1979 by his son-in-law François Derveaux (*b* 1940). The firm has specialized since the 1950s in educational publications, including instrumental methods and study notebooks, edited by such musicians as Maurice André, Pierre Pierlot, Daniel-Lesur, Jacques Lancelot, Pierre-Yves Artaud, Jean-Yves Fourmeau and Gérard Caussé; it has also established a substantial instrumental and orchestral catalogue including early French music and the works of many modern and contemporary composers, including Auric, Barraud, Castérède, Clostre, Denisov, Dubois, Dutilleux, Françaix, Ibert, Jolas, Jolivet, Koechlin, Nigg, Ohana, Schmitt, Tailleferre and Tansman as well as representatives of the younger generation including Hurel, Dalbavie, Qigang Chen, Levoux and Escaich. Theatrical publishing and bookselling continues with the Librairie Théâtrale in the place de l'Opéra-Comique. (*Gérard Billaudot Editeur: 1896 Centenaire 1996*, Paris, 1996)

JEREMY DRAKE

**Billeter, (Otto) Bernhard** (*b* Zürich, 26 July 1936). Swiss musicologist and organist. He studied the piano with Grete Hinterhofer and the organ with Anton Heiller at the Hochschule für Musik in Vienna (1958–61) and the piano with Paul Baumgartner at the Basle Music Academy (1962–4). He also studied musicology with Kurt von Fischer at the University of Zürich, where he took the doctorate in 1970 with a dissertation on the harmony of Frank Martin. He was organist at the church of Zürich-Unterstrass (1963–91) and taught a piano class at the Lucerne Conservatory (1969–81). He also taught theory at Zürich University (from 1971) and organ at the Musikhochschule of Zürich (from 1975). He was appointed editor of the *Schweizer musikpädagogische Blätter* in 1984.

Billeter's reputation as an interpreter rests particularly on his performances on historic keyboard instruments, particularly the clavichord and fortepiano, and he was the pianist of the Zürich Piano Quintet, 1967–87. He has, however, achieved great success as an interpreter of the music of Frank Martin, which he has made the subject of two definitive books. He has also done important work on the history and construction of the organ, tuning, 20th-century music theory and the works of Brunner and Rheinberger.

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JÜRG STENZL

**Billhon, Jhan de.** *See* BILLON, JHAN DE.

**Billi, Lucio** (*b* Ravenna; *fl* 1601–3). Italian composer. A Camaldolese monk, he was working at Ravenna in 1601 but had moved further down the Adriatic coast to Pesaro the following year. His three published volumes show him to belong to the generation of Giovanni Gabrieli, for they comprise double-choir sacred music and five-part madrigals. The double-choir music is of course provincial: it is simple, lacks Venetian splendour, and uses an eight-part texture rather than Gabrieli's bolder ten or 12 parts, and the word-setting is generally syllabic. However, Gabrieli's concern for formal symmetry is echoed in two of Billi's motets of 1601, which are in ternary form; in one of them the central section is in a lively triple time with sequences. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

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Il primo libro de madrigali a 5 voci con un dialogo a 8 (Venice, 1602)

Messa e motetti, 8vv, bc, libro secondo (Venice, 1603)

2 madrigals, 5vv, in 1604[12]; 1 motet, 8vv, in 1611[1]; 1 mass, 8vv in org tablature, in *D-Mbs*

JEROME ROCHE

**Billings, William** (*b* Boston, 7 Oct 1746; *d* Boston, 26 Sept 1800). American composer and teacher of choral singing. The son of a Boston shopkeeper also named William Billings, he was apprenticed to a tanner following elementary schooling and worked in the leather trade on and off for much of his life. His primary musical education probably came in singing schools (class instruction in music reading and choral singing). In composition he is thought to have been largely self-taught, learning his craft by studying the tune books and choral works of English psalmodists, such as William Tans'ur, Aaron Williams, John Arnold and Uriah Davenport. Later in his career he may also have had some help in the techniques of modulation from Hans Gram, a Danish immigrant musician in Boston.

Billings began teaching singing schools in the Boston area as early as 1769 and quickly gained a high reputation that led him, by 1778, to musical leadership in many of Boston's most fashionable churches. While his teaching centred on Boston, in 1774 he taught as far south as Providence, Rhode Island, and later perhaps as far north as Yarmouth, Maine. On 26 July 1774 Billings married Lucy Swan, who had been a student in his 1774 singing school in Stoughton, Massachusetts. They had nine children, six of whom survived their parents. Although no portrait of Billings is known to exist, he was described by contemporaries as a man of moderate size, with a short leg, one eye, a withered arm, a stentorian voice and a habit of taking enormous amounts of snuff. Still, according to the diarist William Bentley, he spoke, sang and thought as a man above the common abilities.

Billings's physical handicaps did not prevent him from achieving great success as a singing master, and by 1780 he was affluent enough to purchase a house at 89 Newbury Street in Boston and to rent a pew at the Hollis Street Congregational Church. During the American Revolutionary War he supported the patriot cause musically and was friends with such leaders as Samuel Adams and Paul Revere. In 1783 he attempted to broaden his activities by becoming editor of *The Boston Magazine*, a literary publication, but protests from Boston's gentlemen forced his removal from this post after only one issue. In the mid-1780s Billings was active with the Aretinian Society (a choir of accomplished singers) presenting concerts of sacred music in Boston.

The late 1780s saw his financial fortunes decline, because of which he accepted several menial public positions, such as scavenger, hogreeve, and Sealer (inspector) of Leather for the City of Boston, a post he retained until 1797. By 1790 his financial condition was desperate, and Boston choristers arranged a benefit concert on his behalf. Soon afterwards Billings mortgaged his house and attempted to sell all of his music to the publishing firm of Thomas and Andrews, an offer they declined. As an act of charity, Boston's choristers arranged for Thomas and Andrews to publish his final tune book, *The Continental Harmony* (Boston, 1794), and give him the profits, which were probably very small. On 26 March 1795 Billings's wife died, leaving him with six children under the age of 18. His last five years are shrouded in obscurity, and while he probably continued to teach singing schools, all that is known is that upon his death in 1800 he left an estate valued at about $800, principally his house. He is thought to have been buried in an unmarked grave in the Boston Common cemetery.

Billings composed over 340 compositions, almost exclusively sacred choral pieces for four-part unaccompanied chorus, intended for use in singing schools and churches. He composed no instrumental music or solo songs. Most of his works are hymn tunes, but he also composed 51 fuging tunes, 4 canons and 52 anthems and set-pieces. Billings published six collections of his music between 1770 and 1794, with *The New England Psalm-Singer* (Boston, 1770) being the first tune book devoted solely to compositions by a single American composer. In spite of musical and graphical deficiencies, it was widely popular and gained considerable fame for its author. In 1772 Billings attempted to secure copyright for his tune book. Although the Massachusetts legislature passed a bill approving copyright, the royal governor refused to sign it. His most successful tune book was *The Singing Master's Assistant* (Boston, 1778), known as 'Billings's Best', which went through four editions by 1789 and contained many of his most popular pieces. Before the US copyright law of 1790, his music could be freely reprinted, and many of his best pieces appeared in collections of other musicians. After 1790, however, his new pieces were seldom reprinted while his old ones continued to be held in high esteem. *Music in Miniature* (Boston, 1779) contains a group of pieces for congregational singing printed in a small, upright format designed to be bound with a metrical psalter. *The Psalm-Singer's Amusement* (Boston, 1781) has been described as 'Billings's most flamboyant performance' because of the audacity of the music. It contains anthems, fuging tunes and hymn tunes designed to attract and challenge the accomplished singer. *The Suffolk Harmony* (Boston, 1786) provides a set of newer pieces in a more restrained style, some of which were probably intended for use by the Universalist Church. *The Continental Harmony* (Boston, 1794) was, as noted above, published as an act of charity. It is Billings's largest tune book, containing some of his most advanced music, and is considered a 'retrospective compendium of [Billings's] musical achievements' (Kroeger and Nathan, 1977–90). In addition to the six tune books, during the 1780s and 90s Billings issued half a dozen pamphlet-sized booklets containing five anthems, two fuging tunes and two hymn tunes, including *An Anthem for Easter*, his most enduringly popular work. A few pieces first appeared in tune books other than his own, including John Stickney's *The Gentleman and Lady's Musical Companion* (Newburyport, MA, 1774), John Norman's *The Massachusetts Harmony* (Boston, 1784), *The Worcester Collection* (Boston, 1788) and William Norman's *The Boston Collection* (Boston, 1799). Over a dozen pieces are found only in manuscripts (not in Billings's hand) and were unpublished in his day.

Billings was attracted to the poetry of Isaac Watts, and the great majority of the texts he set were taken from Watts's psalms and hymns. Other texts were drawn from Brady and Tate's *A New Version of the Psalms*, the Universalist poets James and John Relly, and local poets such as Mather Byles and Perez Morton. Billings himself wrote about a dozen hymns that he set, modelled on the poetry of Watts. He constructed his anthem texts from various biblical verses, but often interspersed biblical prose with poetry drawn from Watts or which he wrote

himself. He frequently altered the biblical texts to suit his own aesthetic purposes.

Billings used an additive method of composition, akin to techniques found in Renaissance choral music. The principal melody was composed first and assigned to the tenor voice. The bass was added following the rules of consonant counterpoint. The treble (soprano) was then composed to fit consonantly with the tenor and bass, and finally the counter (alto) was written to fill in any missing pitches in the harmony. He advocated doubling the tenor part an octave above with a few trebles and the treble part an octave lower with a few tenors. He recommended that half the voices in the choir be assigned to the bass part. Billings attempted to give each voice an interesting melodic line, passing motifs between the parts to form a generally tightly knit, complex and rhythmically exciting musical structure. He had a great gift for expressive melody, but his contrapuntally derived harmony is sometimes static and does not follow the harmonic principles of Classical art music. In his later works he seems to have made a conscious effort to align his harmonic procedures closer to the norms of his day. He achieved his highest artistic goals in his anthems, many of which are dramatic settings of prose and poetry exceeding ten minutes in length. He enjoyed composing fuging tunes (strophic pieces with at least one section of imitative polyphony having overlapping text) and highly praised the form as having 'more variety in one piece of fuging music, than in twenty pieces of plain song [i.e. hymn tunes]'. He claimed to follow compositional rules that he had devised for himself and encouraged 'every *Composer* to be his own *Carver*'.

Billings was the most talented member of a group of largely self-trained composers who arose in New England during the period 1770–1820. They created an indigenous sacred music intended to be sung by their friends and neighbours that achieved a great popularity. A reform movement, dating from the 1790s but begun in earnest about 1805, suppressed this music and led to a European-orientated repertory. After 1820 little of Billings's music is found in mainstream American sacred music collections, and during the 19th century Billings's music was denigrated as crude in technique and irreverent in spirit. His style and some of his pieces were, however, kept alive by the southern shaped-note singers in the American rural south. Following World War II a new generation of scholars and performers found his music fresh and vigorous, leading to a re-evaluation of his work.

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*all published in Boston*

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The Singing Master's Assistant, or Key to Practical Music (1778/*R*, 4/1786–9)

Music in Miniature (1779)

The Psalm-Singer's Amusement (1781/*R*)

The Suffolk Harmony (1786)

The Continental Harmony (1794/*R*)

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KARL KROEGER

**Billington** [née Weichsel], **Elizabeth** (*b* London, 27 Dec 1765; *d* nr Venice, 25 Aug 1818). English soprano. On her death, the *Gentleman's Magazine* described her as 'the most celebrated vocal performer that England ever produced', although it was as a child pianist that she first attracted public notice. Her mother was a singer and her father an oboist; she was taught by him, J.C. Bach and J.S. Schroeter and was playing the piano at her mother's benefit concerts from an early age. She first sang in public in March 1775. Her brother Charles, a year younger than her, appeared with her in these concerts and was to be leader of the orchestra for many of her later operatic performances. She composed two sets of piano music before she was 12. She sang at Oxford in July 1783, and that October married her singing teacher, James Billington. They went to Dublin, where she made her début as Eurydice in an adaptation in English of Gluck's *Orfeo ed Euridice*. At this time, according to Mount Edgcumbe, she was young and pretty with 'a delightful fresh voice of very high compass'. Her first London stage appearance was as Rosetta in a royal command performance of *Love in a Village* (February 1786); she was an instant success, commanding high fees and playing only leading roles. She sang Clara in *The Duenna*, the title role in *Rosina* and Polly in *The Beggar's Opera*, and created parts in works by Shield and others. She sang in London concerts, including the Professional Concert, in oratorio seasons and in provincial festivals. In the Concerts of Ancient Music George III asked that she should be persuaded 'to sing pathetick songs and not to over *grace* them', but Anna Seward wrote that 'she had too much sense to gambol like [Mara] in the sacred songs'. She continued to

improve her technique, working with Michele Mortellari, and with Antonio Sacchini in Paris in 1786. The accuracy of her intonation, the brilliance and taste of her ornaments and the high tessitura of her voice dazzled audiences and impressed the connoisseurs. Burney declared: 'nothing but envy or apathy can hear her without delight'.

The scandal following the publication of the scurrilous *Memoirs of Mrs Billington* in 1792 caused her to leave London and that November there were overflow audiences for her in Dublin. In 1794 the Billingtons, accompanied by her brother, were on the Continent. Here she mastered a new repertory of Italian opera, singing first at Naples, where her husband died suddenly the day after her triumphant début. After two years she embarked with her brother on a highly successful tour of other Italian operatic centres. In Milan she sang with John Braham, was received by Josephine Buonaparte and married her second husband, Felissent. They lived near Venice, but he ill-treated her and she returned to London, where rivalry for her services resulted in her singing alternately at Drury Lane and Covent Garden in 1801–2. From January 1803 she starred in four seasons of Italian opera at the King's Theatre, where for her benefit in 1805 she revived J.C. Bach's *La clemenza di Scipione* and in her 1806 benefit sang Vitellia in *La clemenza di Tito*, the first Mozart opera to be given in London. This was her last season on stage, but she continued to perform regularly in concerts for a few more years, including subscription series she helped organize at Willis's Rooms in 1808 and in 1810. In 1817 she returned with her husband to Italy and there were rumours that he was responsible for her death.

*The Harmonicon* praised her 'inexhaustible fund of ornaments, always elegant, always varying, always extemporaneous: not even a pencil memorandum of what she meant to do was ever in her singing copy', but admitted that later in her career '*Enbonpoint* deprived her of elegance, and even ease of motion'. She was generous to younger singers and Michael Kelly describes her travelling to Bath to sing, for no fee, at Rauzzini's concerts. To Kelly she was 'an angel in beauty, and the Saint Cecilia of song'.

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OLIVE BALDWIN, THELMA WILSON

**Billington, Thomas** (*b* Exeter, 1754; *d* ?Tours, ?1832). English composer and music teacher. He described himself as a 'Harpsichord and Singing Master'. His brother James, a double-bass player, was the husband of Elizabeth Billington: another brother, Horace, was an artist of some repute. He was a chorister at Exeter Cathedral and was admitted to the Society of Musicians on 6 April 1777. On 6 May 1783 he sang catches and glees at Covent Garden alongside Reinhold and Champness. He sang in the Handel Commemoration in 1784 and from 1790 to 1792 took part in the annual charity concerts for the clergy at St Paul's Cathedral. He lived and taught for most of his career at 24 Charlotte Street, Rathbone Place, and moved to Sunbury, Middlesex, in 1824. Although the *Gentleman's Magazine* for April 1832 mentions the death in Tunis of 'Thomas Billington, late of Sunbury', his place of death was probably Tours. His will, which was signed 13 September 1827 but not witnessed, was ratified by two of his neighbours, who swore 'acquaintance of the deceased formerly of Sunbury but late of Tours in the kingdom of France'.

Billington began with chamber works, but was soon concentrating on secular cantatas for soloists, chorus and orchestra, and setting poems of consistently high quality, undeterred either by length or by unwieldy decasyllabic lines. *Young's Night Thoughts* (1788) is virtually a secular oratorio in three acts, each with its own overture, and *Pope's Eloisa to Abelard* (1786) is as long, with 366 lines. Billington usually eked out his own fitful invention with borrowed items; *Young's Night Thoughts* includes music by Handel and Arne, *Gray's Elegy* (1784) music by Haydn. His short solo cantatas include three based on Thomson (*The Seasons*) and one on Petrarch (*Laura*, 1790). The fourth of his sets of *Love Canzonets* for one or two voices (1784) includes some 'Observations on Singing' in which it is stated that falsetto is bad for the male voice and French bad for any voice; a list of London's singing teachers is provided. Billington set 30 poems by Shenstone; the six 'pastoral ballads' of 1787 were published with an overture, and of the 24 that appeared about 1795 two have orchestral accompaniment given in full score. This latter publication is one of several that offers a list of Billington's compositions. Billington also arranged concertos by Corelli and Geminiani for organ or harpsichord and some Boccherini quintets for keyboard with violin accompaniment. Pope's *Dying Christian to his Soul* was almost the only poem he ever set that was actually intended for music, or indeed suitable for it. Unsurprisingly, Billington had to publish most of his music at his own expense. (*BDA*)

WORKS

*published in London, not dated*

VOCAL

The Te Deum, Jubilate, Magnificat & Nunc Dimittis, 3vv, op.1

Cants.: Celadon and Amelia (after J. Thomson: *The Seasons*), vv, hpd; The Children in the Wood, S, S, B, insts; Damon & Musidora (after Thomson: *The Seasons*); Gray's Elegy, vv, pf, op.8; Lavinia (after Thomson: *The Seasons*); Laura (after F. Petrarch); Pope's Dying Christian to his Soul, 1v, hp; Pope's Eloisa to Abelard; Pope's Messiah, op.13; The Soldier's Farewell on the Eve of a Battle; Young's Night Thoughts

Ballads: Shenstone's Pastorals, consisting of 24 Ballads, acc. hp/pf; 6 Pastoral Ballads after Shenstone

Glees: A First Set of Glees . . . selected from the Scots Songs, 3–4vv; A Second Set of Glees . . . selected from the Scots Songs, 3–5vv; I Lost my Poor Heart with a Kiss, 3vv; Laura's Wedding Day; The Coast Storm, 4vv

Canzonets: 8 Canzonets peculiarly adapted for Ladies, 1–2vv, pf/hp; A Fourth Set of 12 Love Canzonets . . . to which is added a Sonata, & a Few Hints to Young Vocal Performers, 1–2vv, op.10; Sylvia

Other vocal: Jubilee Songs in Honor of Handel; Be it the god's peculiar care; How rapid how fleeting; A Lovely Rose; Maria's Evening Service to the Virgin; Pope's Elegy to the Memory of an Unfortunate Lady; Prior's Garland; Sterne's Soliloquy on hearing Maria sing her Evening Service to the Virgin, 1v, insts; St George

and the Dragon; Strephon and Sylvia; The Consolation for a Nation's Loss; The Faded Bouquet; The New Storm

INSTRUMENTAL

6 Sonatas, hp/pf, 4 with obbl fl, 2 with obbl vc, op.5
3 Trios, vn, va, vc, op.7
6 Duets, vn, va, op.12
Qt, F, ob, vn, va, vc; Str qt, E♭: both *US-BEm*

Arrs. of works by Boccherini, Corelli, Geminiani, Handel, Haydn, Pleyel, Sammartini, Stamitz

ROGER FISKE/R

**Billon** [Billhon], **Jhan** [Jan, Jehan, Joannes] **de** [du] (*fl* 1534–56). South Netherlandish composer. His *Missa 'Content désir'*, printed by Attaingnant in 1534, parodies Sermisy's chanson, which had appeared from the same press 13 months earlier. The work also exists in a manuscript copied in the middle of the century by the papal scribe Joannes Parvus; this was no doubt the basis for Fétis's claim that Billon was a singer in the papal chapel. However, more recent studies of Vatican musicians have failed to substantiate this hypothesis. Billon's musical style closely resembles that of Jhan Gero and Jacquet de Berchem, maintaining a similar balance of canonic writing, imitation, voice-pairing and chordal passages. His other sacred works, a three-voice *Magnificat* and five motets for two to five voices, were first printed in Paris or Lyons between 1534 and 1553 before being reprinted or copied in Italy and Germany.

The 'Jo. debillon' who set a chanson text by Mellin de Saint-Gelais, *Quand viendra la clarté*, is almost certainly the same composer. Only the bassus part survives, but it is sufficient to show the simple syllabic text-setting, root-position harmony and short, clearly defined phrase-structure typical of the *voix de ville* favoured at Paris in the mid-16th century.

WORKS

Missa 'Content désir', 4vv, 1534[1], *I-Rvat* C.S.154
Magnificat primi toni, 3vv, 1534[8], ed. A. Smijers, *Treize livres de motets parus chez Pierre Attaingnant*, vi (Paris, 1960)
Virgo prudentissima, 5vv, 1539[5], ed. in SCMot, x (1998); Nativitas tua Dei genetrix virgo, 4vv, 1539[10], ed. in SCMot, xi (1998); Constantes estote videbitis auxilium, 5vv, 1542[5], ed. in SCMot (forthcoming); Pleni sunt caeli, 2vv, 1543[19]; Ego Joannes vidi, 5vv, 1553[7]
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FRANK DOBBINS

**Bilson, Malcolm** (*b* Los Angeles, 24 Oct 1935). American pianist and fortepianist. After receiving his BA from Bard College in 1957, he studied with Grete Hinterhofer at the Akademie für Musik und Darstellende Kunst in Berlin, with Reine Gianoli at the Ecole Normale de Musique in Paris, and with Stanley Fletcher and Webster Aitken at the University of Illinois (DMA 1968). He was appointed to the faculty of Cornell University in 1968, became a full professor in 1976 and the Frederick J. Whiton Professor of Music in 1990. In 1969 he purchased one of the first five-octave fortepianos by Philip Belt, based on a Louis Dulcken original in the Smithsonian Institution, and in 1977 he acquired a copy by Belt of Mozart's Walter concert instrument. Bilson was one of the first artists to make a persuasive case for the use of period instruments in Viennese Classical music. He achieved this through stylish and imaginative performances that took the idiomatic capabilities of the fortepiano as their starting-point; he has played all over the USA and Europe, and given numerous masterclasses. With Sonya Monosoff and John Hsu, he formed the Amadé Trio in 1974 and made several recordings with the ensemble; in 1983 he embarked on an admired complete recording of Mozart's piano concertos with John Eliot Gardiner and the English Baroque Soloists. His solo recordings of Mozart, Haydn, Beethoven and Schubert sonatas have received high praise for the new light they throw on a well-established repertory. More recently Bilson has ventured further into the 19th century, playing works by Schumann, Chopin and other composers on an 1825 Alios Graf piano.

ROBERT WINTER

**Bilstein** [Bilstenius], **Johannes** (*b* Ober- or Niedermarsberg, *c*1560; *d* after 1595). German writer and theologian. During his youth he lived for a time at Emden and in 1581 matriculated at the University of Marburg, but in 1582 he transferred to Rostock, where he studied with David Chyträus. He was again living at Marburg in 1587. In 1588 he matriculated at the University of Basle, where on 15 May 1593 he became a doctor of theology. He gave some lectures at Kassel in 1590. Between 1584 and 1596 he published numerous learned books on grammar, rhetoric and so on, among them *Syntagma Philippo-Rameum artium liberalium* (Basle, 1588, 2/1596), which includes a chapter on music ('De musica', 355–60). In this book, which he wrote for a private pupil at Marburg in ten weeks in 1587, he steered a middle course – as its title suggests – between the views of Philipp Melanchthon and Petrus Ramus. In the chapter on music he subscribed to Ramus's definition 'Musica est ars bene canendi' as well as to the rules for ligatures set out by Friedrich Beurhaus, whose *Musicae erotematum* (first published in 1573) he recommended as a textbook along with Listenius's extremely popular *Musica*.

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KLAUS WOLFGANG NIEMÖLLER

**Bimboni, Alberto** (*b* Florence, 24 Aug 1882; New York, 18 June 1960). American composer of Italian birth. He studied at the Cherubini Conservatory in Florence and began his career there as a conductor. As an accompanist he later worked with Caruso, Eugene Ysaÿe and John McCormack; he was also active as an organist. In 1911 he emigrated to the USA, where he toured as a conductor with the Henry Savage Opera Company; he also conducted the Century Opera Company and later appeared at the Havana Opera House. He taught at the Curtis Institute and at the University of Pennsylvania, and for 20 years was conductor of the Chautauqua Opera Association. For the last 26 years of his life he coached French and Italian at the Juilliard School.

Bimboni composed six operas, of which the most important is *Winona*, first performed by the American Grand Opera Company in Portland in 1926. Basing the opera on a Sioux-Dakota legend, Bimboni incorporated melodies which he had either collected from Minnesota Indians or obtained from the Smithsonian collection; overall, however, the opera's music may be likened to the idealized 'Indian style' of his contemporary Charles

Wakefield Cadman. Bimboni was awarded the David Bispham Memorial Medal when the opera was revived in Minneapolis in 1928. He also composed songs, including the collection *Songs of the American Indians* (1917). Further information is given in E.E. Hipsher: 'Alberto Bimboni', *American Opera and its Composers* (Philadelphia, *c*1934); repr. with introduction by H. Earle Johnson (New York, 1978), 72–6.

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Calandrino (The Fire Worshippers), 1902 (1, after G. Boccaccio), ?unperf.
Fiaschi?! Delitto perpetrato dagli studenti W.C. e Costanzo Arrigoni (operetta-ballo, 3), Florence, 1903
Winona (3, P. Williams), Portland, 11 Nov 1926
Karin, 1929–30 (3, C.W. Stork), unperf.
Il cancelleto d'oro (The Gilded Gate; There was a Gilded Gate) (1, A. Romano), New York, National Arts Club, 11 March 1936
In the Name of Culture (1, N.F. Stolzenbach), Rochester, Eastman School of Music, 9 May 1949

OTHER WORKS

Lovelights, 1v, pf (1900); Preludio e fuga, org (1915); Red Day, 1v, pf (1917); Your Voices Raise, SATB; Mass 'Cor Jesu, fons vitae' (1942)

THOMAS WARBURTON

**Bimio, Giacomo Filippo.** *See* BIUMI, GIACOMO FILIPPO.

**Bimler, Georg Heinrich.** *See* BÜMLER, GEORG HEINRICH.

**Bi-musicality.** This was first proposed by Ki Mantle Hood who argued that if a scholar's 'desire is to comprehend a particular Oriental musical expression so that his observations and analysis as a musicologist do not prove to be embarrassing, he will have to persist in practical studies until his basic musicianship is secure' (Hood, 1960, p.58). He dismissed 'the argument that an alien musical expression has cultural or racial characteristics which make it inaccessible' (p.55). Intellectually, he was reacting against anthropologists of music and an earlier generation of comparative musicologists who limited their research to 'passive observation, working with informants and museum studies' (p.55). Hood claimed that learning to improvise, 'the crowning achievement' of bi-musicality, involved the assimilation of 'the whole tradition', including 'the related arts . . . language, religion, customs, [and] history' (p.59). The anthropologist Alan Merriam, an advocate of holistic studies of music, remained unconvinced, and criticized scholars' active participation in studying music and performance as 'sandbox ethnomusicology'. He and some others at the time found bi-musicality 'too subjective, too self-indulgent, too unscholarly [and] too much fun' (Titon, 1995, p.289).

Though controversial in the 1960s, the acquisition of bi-musicality through active training and participation in the music making of a second culture has become a standard, useful and largely unproblematic aspect of ethnomusicological fieldwork. In the United States, prefieldwork training in bi-musicality is a feature of graduate programmes at UCLA (which Hood founded) and those started by UCLA graduates at Brown, Florida State, Michigan, Washington and Wesleyan universities. Programmes founded by anthropologists, folklorists, or European comparative musicologists and their students (including Columbia, Illinois, Indiana and Texas) do not emphasize such training, though their students have effectively employed bi-musicality in their research.

In a 1995 issue of the *Journal of American Folklore* devoted to bi-musicality, ethnomusicologists and folklorists advanced Hood's position that bi-musicality led to cultural and social, as well as musical, understanding. Bi-musicality, they claimed, allows ethnomusicologists to enter into realms of feeling, value and social relations opened up by music and to experience them in ways that deepen and amplify the results of observation and explanation.

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TIMOTHY RICE

**Bīṇ (i).** A South Asian double clarinet. *See* PŪNGĪ.

**Bīṇ (ii).** A North Indian stick zither. *See* VĪṆĀ, §4.

**Bin 'Abd al-Jalīl, 'Abd al-'Azīz** (*b* Meknes, 1931). Moroccan musicologist. After completing his musical training in Morocco and later in Paris (1959), he was appointed director of the Conservatory in Meknes (1979–97). He writes on Moroccan music, focussing on Arab-Andalusian music, known in Morocco as Andalusian-Maghrebian music. He has tried to link the opinion of current practitioners and their colloquial terminology for musical vocabulary to the historical roots preserved in old treatises, which resulted in his publishing a dictionary on Andalusian-Maghrebian music (1992). He has also written about Moroccan countryside music and in his recent publications has turned to the study of Moroccan music manuscripts. He is a member of the Arab Academy of Music.

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CHRISTIAN POCHÉ

**Binaghi** [Binago], **Benedetto** (*b* Milan, late 16th century; *d* before 1619). Italian composer. According to the title-page of his *Sacrarum cantionum*, in 1598 he was the organist of S Ambrogio in Settala, near Milan. From 1602 to 1610 he was organist of S Gaudenzio, Novara, and from 1611 *maestro di cappella* of S Maria della Scala, Milan. According to Borsieri, Binaghi left a large number of printed works, notably several books of motets; only two publications, however, along with several individual works in anthologies, are known. Borsieri also indicated that the composer was dead by 1619.

WORKS

Sacrarum cantionum, liber primus, 5vv (Milan, 1598)
Coronae divinarum laudum, liber primus, 3vv (Milan, 1604) [score pubd separately, Milan, 1604]

Sacred vocal works in 1608[13], 1609[20], 1612[9], 1616[2], 1619[3], 1619[4], 1620[2], 1622[2], 1627[1]
Pater noster, 5vv, *I-Mcap*

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MARIANGELA DONÀ

**Binaria** (Lat.). A *ligatura binaria* or ligature comprising two notes. *See* LIGATURE (i).

**Binary form.** A musical structure consisting of two mutually dependent sections of roughly equal duration. It is usually symbolized as *AB*, but often may be better expressed as *AA′*.

1. Definition. 2. To 1700. 3. After 1700.

1. DEFINITION. Binary form is characterized by an articulated movement to another key followed by an articulated return to the tonic. A conclusive arrival on the principal contrasting key (normally the dominant) marks the end of the first section, and is matched by the final return to the tonic at the end of the second half. Each section is usually marked to be repeated. Binary form is generally understood to imply a continuous form in which the harmonically incomplete first half demands continuation. It may also be sectional or composite, however, and contain harmonically complete and thematically distinct first and second halves. In its most characteristic manifestations binary form is associated with Baroque instrumental music, in particular the dance movements of the suite; but so obvious a form was in use long before the Baroque period.

2. TO 1700. The medieval BAR FORM can be classed as a sectional binary form in which only the first part is repeated, giving an *AAB* structure. Even in the early rondeau and other *formes fixes*, in which a complex system of phrase repetition was required by the verse structures, the music itself was often made up of two periods or phrases. With the disappearance of the *formes fixes*, and the development of instrumental music whose shaping owed a good deal to the symmetries of phrases required for dancing, binary movements became more and more frequent.

Some of the keyboard settings from a Venetian collection of about 1520 (*I-Vnm* Ital.iv.1227) illustrate this. *De che le morta la mia signora* has two strains closely corresponding in rhythm, the first in G minor, the second beginning in B♭ and moving back to G minor. No repeats are indicated but they would make good sense. Elsewhere in the collection double bars suggest that repeats should be made (*O Dio, ch'a fatto il ciel con la fortuna*), or such repeats are actually written out (*Margaritum*). Attaingnant's publications of the 1530s contain branles in binary form; an allemande by Claude Gervais (HAM no.137) and Ammerbach's *Wer das Töchterlein haben wil* from the Leipzig *Orgel order Instrument Tablatur* of 1571 are similarly constructed, and partsongs like Anerio's *Al suon* (HAM no.160) and Hassler's *Ach Schatz* (HAM no.165) provide vocal examples. In balletts such as Morley's *My bonny lass* or Weelkes's *Hark, all ye lovely saints*, fa-las provide a textual identity for the close of each section: a comparable musical identity was to become a usual feature of instrumental dances later in the development of the form.

Many dances of the late Renaissance were written in three strains, however, and such pieces are preponderant in a collection like the Fitzwilliam Virginal Book, though galliards by Bull and Philips (nos.17 and 87 respectively) and *Muscadin* (no.19) show the new tendency towards binary form. But the pavan in three strains persisted almost to the end of the 17th century and sarabands and minuets were also occasionally constructed in this way. By the close of the century, however, binary form was usual in the majority of dances.

3. AFTER 1700. In the 18th century sectional binary form continued to appear in folk music and in chorales (for example in Bach's chorale no.38, *Straf mich nicht in deinem Zorn*). It is most commonly found in arias, and may be understood retrospectively as a da capo form that unexpectedly fails to complete itself. This almost always occurs for dramatic reasons, as in Jonathan's 'No, no, cruel father, no!' from Handel's *Saul*, where a lamenting first section in B minor is succeeded by a G major Allegro. Both sections are harmonically closed, leaving the larger structure open; *AB* is clearly a more appropriate designation here. A more complex example is Iole's aria 'My father! ah! methinks I see' from Handel's *Hercules*. In the first section, beginning and ending in C minor, Iole relives the killing of her father by Hercules. The relative major is held in reserve for the second section, in which Iole bids her father rest in peace. Rather than finishing in E♭ major, though, the music clouds over into E♭ minor, implying that Iole's remembrance of the violent death has invaded her thoughts. The close thus reverts to the mode of the first section and creates some sense of rounded shaping to the whole, if in the first instance for dramatic reasons; there are also some subtle thematic recollections from *A*. Handel therefore manages to give both an informal hint of a da capo in terms of mode and material and a sense of coherence to an unusual sectional binary structure.

Simple binary form was the most common type of continuous binary form used in the Baroque period. It is characterized by a broad continuity of manner, with much freedom of detail, and the second section is often at first only loosely thematically related to the first. In the second half of the Courante from Handel's Suite no.6 in G minor, for example, references to the material of the *A* section are sporadic and unsystematic, and although much of the material is new, it is not distinctively so and is similar to the manner of the first part. The two halves are roughly equal in length, creating a large-scale temporal balance that helps secure the coherence of the whole. (This simple continuous binary form is rarely found after the mid-18th century, and it is perhaps for that reason that Schoenberg omitted it from his *Fundamentals of Musical Composition*, implying that it was no longer of use to the student of tonal music.)

Both these aspects of design were subject to alteration. It became increasingly common during the Baroque era for the second half to relate more precisely to the first. In particular, the listener's comprehension of the form was aided by a 'rhyming' of the outer parts of each half. Thus the second half would often begin with a dominant version of the first half's opening unit or phrase, either briefly acknowledged or quoted extensively. An inversion of the material was also common, particularly in gigue movements (see, for instance, the Gigue from Bach's English Suite no.4 in F). In the Allemande from the same work, not only does the material appear in retrograde,

but also the hands swap roles, the left hand now taking the melodic lead. This dominant version of material was often used as a springboard to regaining the tonic, albeit often only briefly before the harmony moved further afield.

The dominant equivalent of the first-half opening was retained as if by force of habit for some time in sonata-form movements, remaining common until the 1780s. In the first movement of Haydn's Sonata no.46 in E, for example, the account of the theme in the dominant is followed immediately by one in the tonic. This acts rather like a false reprise, although it is quickly deflected by a turn towards V of VI. The two features may be seen in conjunction in a simple binary context in the Presto of Benedetto Marcello's Sonata no.2 in G. Occasionally the return to the tonic is still more direct, such as in the Sonata no.21 in A by Seixas (ed. in PM, ser.A, xxxiv, 1980), where the first two bars of the second half are almost identical with the first two bars of the first. With the first half ending unusually in the relative minor, though, the tonic and its initial material are a necessary reference point before further ambitious harmonic journeys can be undertaken. This exposes the underlying premise of this harmonic habit.

Such rhyming could also be found at the ends as well as the beginnings of the respective halves. At first it may have amounted to little more than a correspondence between the respective cadences, as in the Allemande of Froberger's Suite in E minor, but the explicit thematic matching became more extensive, as often the entire final strain of the first half in the dominant was repeated in the tonic at the end of *A′*. This procedure yields the so-called balanced binary form. It is perhaps associated above all with the sonatas of Domenico Scarlatti, where a significant amount of end-rhyme is common. Many binary-form pieces of the period are 'balanced' at both the beginning and the end of the second half.

The end-rhyming form has perhaps received more emphasis (to the extent of earning its own label) because of its apparent anticipation of one of the governing principles of sonata form. That is, it restores to the tonic prominent material originally exposed in another key, making thematically explicit the harmonic structure that underpins the form. Sonata form in fact exemplifies the other principal binary type, rounded binary form. Here the double return creates a discontinuity of design that leads to the perception of three sections in thematic terms, yet the harmonic process remains the same as that found in simple binary form. This conflict between melodic and cadential design leads to a designation of *ABA′* for this binary form. Sonata form does not have to coincide with rounded binary form, however. Chopin's sonata-form movements are closer to the principles of balanced binary form, avoiding as they do the return of the opening material in the tonic but transposing all the important non-tonic material in the last section. On the other hand, there are also many rounded binary movements that are not in sonata form, particularly minuets and scherzos. A representative example is the Minuetto from Clementi's Sonata in A op.10 no.1. Where the first section ends in the tonic, though, the form should be thought of as a sectional rounded binary form: in spite of the firm tonic cadence at the end of *A*, the thematic continuity between first and second sections makes the description 'ternary' misleading (*see* TERNARY FORM). The Minuet of Haydn's String Quartet in E♭ op.20 no.1 provides an instance of this.

The development of rounded binary form is indicative of a trend found also in simple binary form: the tendency for the second half to become longer than the first. A succinct example is the Sarabande of Bach's French Suite in D minor. The first half, a single eight-bar strain moving to a half-cadence on the dominant, is answered by a second half of precisely twice the length. Although there is no rounding of the form as such nor any end-rhyme beyond the rhythmic resemblance of the two final cadential bars, similar impulses are at work. Bach begins *A′* by transferring the melody of the first five bars to the left hand, untransposed, and reharmonizing it with new upper parts; this is part of an eight-bar phrase that cadences on the subdominant. The final eight-bar phrase restores the first five melodic bars to the soprano, but transposes them with slight adaptations up a 5th. The whole of the second section, while obviously maintaining continuity of material with the first part, has the more expansive and somewhat exploratory character typical of this lengthened version of simple binary form.

There was no simple progression from simple to balanced to rounded binary form, however. For a considerable time in the earlier 18th century these types were merely alternative means of structuring an instrumental movement. Bach's Partita no.4 in D, for example, exploits all the resources and nuances of binary construction. A simple binary form can be found in the Minuet, but the minimal end-rhyme found between the left-hand parts of the respective final bars of each half is not enough to constitute a truly balanced form. The second half begins with fresh material, and, although there are two references to the opening melodic unit, neither would justify the description 'rounded' binary form. The second half is much expanded, having 20 bars as opposed to the eight of the *A* section. The Allemande, on the other hand, has nearly equal halves, the first having 24 bars and the second 32, and it is balanced at both ends. The start of the second half provides an equivalent of only the first bar of the piece, with the characteristic flattening of the fourth scale-degree and consequent touching on the tonic, but the end-rhyme is extensive, the final six bars of the first half being transposed at the end of the second. Bach inserts some derived material near the end to create a grander sense of climax. Apart from this, almost every event of *A* is accounted for in *A′*, but is reordered to yield a still larger, if complex, sense of rhyme. The Sarabande, too, is balanced at both ends of the second half, but it also exemplifies rounded binary form, the opening two bars being straightforwardly recapitulated at bars 29–30. After this, though, the music seems to revert to the processes and material of the central section, so that any sense of recapitulation in a later, sonata-form sense is denied. Thus, although seemingly more 'progressive' in its formal essentials, the Sarabande is considerably less concerned with establishing a large-scale equilibrium than the Allemande.

The example of Domenico Scarlatti also reminds us that balanced binary form should not be considered less well developed or less versatile than the rounded form. Scholars have been much preoccupied with the composer's consistency in this formal regard and have failed to do justice to the variety of its realizations. Indeed, Scarlatti can hardly have been aware of the fact that he was using

what we would now define as the subspecies of one historical form. After all, that many subsequent composers consistently employed sonata form in certain movements is hardly a matter for comment. In any case, Scarlatti's sonatas often begin with material that is relatively indeterminate thematically (but certainly not in the force of its expression) and do not arrive at something more clearly shaped, and more 'thematic' in its behaviour (in other words, reiterated as a unit), until the end of the first half. By ensuring, like Chopin later, that this material is accounted for in the tonic at the end, the composer is in fact articulating the same principles of harmonic argument that are evident in rounded binary and sonata forms.

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W. DEAN SUTCLIFFE (1, 3), MICHAEL TILMOUTH(2)

**Binchois** [Binchoys], **Gilles de Bins** [Binch, Binche] **dit** (*b* ?Mons, *c*1400; *d* Soignies, 20 Sept 1460). Franco-Flemish composer. He is one of the three major musical figures from the first half of the 15th century. Modern critics normally rank him behind his contemporaries Du Fay and Dunstaple, for he had none of the legendary influence attributed to Dunstaple and far less music than Du Fay. But the extent to which his works were borrowed, cited, parodied and intabulated in the later 15th century implies that he had more direct influence than either. His composing career was shorter than Du Fay's; but in the musical sources of the 1420s and 1430s his work is more often recopied than that of Du Fay – a notable detail, considering that these sources are mainly from northern Italy, where Du Fay was living, whereas Binchois was in far-away Flanders. He was the only one of the three composers to have had any significant connection with the Burgundian court in the 'Burgundian era'. The years he spent there resulted in a body of work whose consistency of style lends meaning to the concept of a Burgundian tradition in music. All ascriptions for his music read simply 'Binchois' or 'Binchoys', and archival references tend to use that or the forms 'Gilles de Bins' or 'Gilles de Bins dit Binchois' (with varying orthographies); evidently, then, his professional name or sobriquet was simply Binchois, his personal name was Gilles de Bins, and the conflated form 'Gilles Binchois' is a misnomer (though he does appear in the much later theorist Tinctoris twice as 'Egidius Binchois').



1. LIFE. An obit-book of St Vincent, Soignies (Archives de l'Etat, Mons, Obituaire 51, ed. in Demeuldre, 1904), names his parents as Johannes and Johanna de Binche. They are probably to be identified with Jean de Binch (*d* ?1425) and his wife Jeanne, née Paulouche (*d* ?1426), both bourgeois of Mons. Jean was a councillor to Duke Guillaume IV of Hainault and from 1417 to his daughter Jacqueline of Bavaria; he also built a new chapel for the church of St Germain (with provision for daily masses to be said in his memory in perpetuity) and was a councillor of the neighbouring church of Ste Waudru in Mons. So the composer was probably born in the same city as Lassus rather than the town of Binche 16 km away; and he may have received his first musical education around the Mons court which had strong cultural ties with the courts of France and Burgundy. The earliest known documents mentioning the composer are in the accounts of Ste Waudru, where he played the organ from 8 December 1419 (Archives de l'Etat, MS 71) and was registered as 'fil Ghinoit l'orghanistre', '1 jovene homme appelet Binchois liquels jeuwa des dittes orghenes' and 'maistre Ghile l'orghanistre'; on 28 July 1423 'Ghuis l'orghanistre' paid the town of Mons for the privilege of going to live in Lille (Archives de l'Etat, Comptes de la ville, 294, f.9).

Gilles probably trained as a chorister, in which case it may have been at St Germain, Mons, whose choristers also served Ste Waudru. Certainly there is no evidence for the common assertion that he was a chorister at Cambrai Cathedral. It derives from a carelessly phrased sentence in J. Houdoy, *Histoire artistique … de Cambrai* (Lille, 1880/*R*1972, p.83). The Binchois concerned is a Jean de Binche who entered as a chorister on 17 August 1469 and subsequently sang both at the Burgundian court (1472–94) and at 's-Hertogenbosch (1495–1507).

In Ockeghem's *Deploration* for Binchois it is stated that in his youth he was 'soudart/De honnourable mondanité' – an honourably chivalrous soldier. This may have been in the service of William Pole, Earl of Suffolk, who was among the English occupying forces in France. A legal deposition made by one Guillaume Benoit in 1427 concerning a suspected assassination attempt on Duke Philip the Good of Burgundy tells, as peripheral background information, how in 1424 Suffolk commanded 'Binchoiz' to create the rondel *Ainsi que a la foiz m'y souvient*; and the same deposition tells how in April 1425 'Binchoiz' supported the Duke of Burgundy rather than the Duke of Gloucester in an argument against two Norman servants of Suffolk's.

Later in the 1420s Binchois joined the Burgundian court chapel. The precise date cannot be determined since the payment lists between 1419 and 1436 are missing. The first evidence of his presence is in his own motet *Nove cantum melodie* written for the baptism of the short-lived Prince Anthoine of Burgundy on 18 January 1431; its text names the 19 chapel singers, among them Binchois himself. But he must have been there some years earlier since the list of 1436 places him as fifth chaplain in order of seniority within the choir. Moreover the otherwise irrelevant references to Binchois in Benoit's deposition of 1427 suggest that he was already a ducal employee at that time.

Lists of chapel payments show that Binchois did not have a university degree and was not an ordained priest, though he was ordained subdeacon in 1437 (Strohm, 1985, p.153). This was one of the few choirs in which it was possible to be a chaplain without being a priest. Nor was it necessary for him to be a priest to hold his prebends at St Donatian, Bruges (7 January 1430), at Ste Waudru, Mons (17 May 1437), at St Vincent, Soignies (from 1452), and at St Pierre, Cassel (21 May 1459), all of which he retained until his death. These were almost certainly acquired by the collation of the duke, from whom Binchois received further favours: about 1437 he was made an honorary secretary to the court; on 29 May 1438 he was paid for the volume of *Passions en nouvelle*

*maniere* (see work-list); and he seems also to have had some powers as a healer, for in July 1437 he was sent 28 sous to provide for the duchess a ring that cured toothache.

Each day's absence from the choir was scrupulously noted in the court accounts, however, so Binchois cannot have travelled independently much during these years: the prebends were held *in absentia*. But he did visit Mons in March 1449 when he arrived there together with Du Fay for a convocation of the canons of Ste Waudru. This is the only documented meeting of the two composers, though they probably met in Chambéry in February 1434 and could have met frequently in the 1440s when Du Fay was at Cambrai and freer to move as he chose. By an intriguing coincidence, Du Fay's apparent patron Jehan Hubert appears as a witness in many Mons court documents alongside Binchois' father; there is therefore a possibility that the two composers knew one another from an early age.

Soignies was Binchois' retirement home. He was appointed provost of the collegiate church of St Vincent in 1452 and any payments in the Burgundian court accounts after the end of February 1453 have the annotation that he was 'paid even though he was absent'. At his death he was still receiving this extremely generous pension, presumably as a reward for some three decades of distinguished service. During these last years the composers Guillaume Malbecque (an executor of his will) and Johannes Regis, were both present in Soignies, whose musical reputation was then growing such that it was later to be praised by both Lessabaeus (*Hannoniae urbium*, Antwerp, 1534) and Lodovico Guicciardini (*Descrittione di tutti i paesi bassi*, Antwerp, 1567) for its exceptionally fine singing in an age when musicians from this area were in demand throughout Europe. Binchois died there on 20 September 1460, as recorded in his *execution testamentaire* (Archives de l'Etat, Mons, Chapitre de Soignies, 42) that also mentions his brother Andri de Binch, his nieces Catherine and Biétrison, daughters of Ernoul de Binch, and a more distant relation Maigne Tramasure, wife of Aimery Dirich, living in Graty (7 km north-west of Soignies).

2. PORTRAITS. Four alleged portraits of Binchois survive. (1) The illumination in a manuscript of Martin le Franc's *Le champion des dames* prepared at Arras in 1451 (for illustration *see* DU FAY, GUILLAUME). Binchois holds a harp and faces Du Fay who stands by an organetto; Binchois points his hand upwards and Du Fay points downwards. No convincing explanation of this symbolism has been advanced. Both composers are named in the illumination. (2) Jan van Eyck, *Portrait of 'Tymotheos'*, signed and dated 10 October 1432, with the motto 'LEAL SOVVENIR' (fig.1). Panofsky (1949) argued persuasively that this could be Binchois on the thesis that the name Tymotheos might symbolize a musician who extended the range and scope of music (after Timotheus of Miletus) and that of the three major composers of the day only Binchois was at the Burgundian court in the 1430s. But nothing specifically defines the sitter as Binchois; indeed he may even not be a musician since the scroll in his hand contains script, not music. Although this identification has been supported by Lowinsky and Seebass, there must remain doubt so long as there is no convincing explanation for either the odd pseudo-Greek lettering or the antique scuffing of the parapet on which the sitter leans. Other proposed identifications are reported in Campbell (1998).




*1. 'Tymotheos' (perhaps Binchois): portrait by Jan van Eyck, 1432 (National Gallery, London)*

(3) *The Wedding of Philip the Good and Isabelle of Portugal* (otherwise known as *The Hawking Party of Philip the Good*; see Mullally, 1977). The original, formerly attributed to Jan van Eyck, was destroyed by fire in 1608, but late copies are at the Musée National du Château de Versailles (*see* BURGUNDY, fig.3) and the Musée des Beaux-Arts, Dijon (formerly at the Château d'Azay-le-Rideau). Besseler (1959) suggested that the man dressed in black (one of only two in the whole picture who are not in white) could be Binchois. The man is apparently singing with the two ladies and the man who surround him. Besseler asserted that the scroll of music in his hand contained music from the tenor of Binchois' four-voice song, *Filles a marier/Se tu t'en marias*; but this cannot be confirmed, either from the Versailles detail published by Besseler or from the Dijon detail presented here (fig.2). As with the Tymotheos portrait, the arguments lean rather too heavily on the assumption that Binchois was the only eminent musician at the Burgundian court. (4) A funeral monument now in the cloister of St Vincent, Soignies, taken from the body of the church during restoration in the 19th century. Kreps (1960) suggested it was that of Binchois as described in his *execution testamentaire*. The donor kneels between two figures in an annunciation scene. The monument is badly



2. *Detail, perhaps a portrait of Binchois, from the 'Wedding of Philip the Good': late copy of a lost original, ?1430 (Musée des Beaux-Arts, Dijon)*

rubbed and few details remain; the inscription now below it, in pseudo-Gothic script, was made at the suggestion of Kreps and reflects no demonstrable fact.

Doubt is in order for all of these identifications. Only the first can be accepted with any conviction; and manuscript illuminations are not often careful portraits. The most this one tells is that Binchois may have been slightly taller than Du Fay.

Eyewitness descriptions provide another kind of portrait. Martin le Franc wrote (1442) of the composer's self-effacing reaction to the two blind vielle players from Castile:

> J'ay veu Binchois avoir vergogne
> Et soy taire emprez leur rebelle

('I saw Binchois ashamed and silent at their rebec playing'). He contrasted this with the more angry and envious reaction of Du Fay. Ockeghem's *Deploration* described Binchois as 'Le pere de joyeuseté' and 'patron de bonté', adding that he served God 'en humilité'.

3. Reputation and influence. His reputation among writers went hand in hand with that of Du Fay: Martin le Franc twice mentioned the two composers in one breath, and the habit has continued to this day. Simon Greban's *Complainte sur la mort de Jacques Milet* (1466), Guillaume Crétin's *Deploration sur la mort d'Ockeghem* (1497), Jean Molinet's *Naufrage de la Pucelle* and Eloy d'Amerval's *Livre de la deablerie* (probably *c*1490, though printed only in 1508) all mention them together and only Eloy d'Amerval – himself a musician – showed any awareness of the difference between the two.

Binchois is similarly represented in the theoretical and critical writings. Martin le Franc's opinion that the influence of Dunstaple caused Du Fay and Binchois to produce a 'nouvelle pratique' was taken over by Tinctoris (*Proportionale musices*; CSM, xxii/2a, 1978, p.10) who called it an 'ars nova'; the idea appeared again in Sebald Heyden (*De arte canendi*, 1540), Johannes Nucius (*Musices poeticae*, 1613) and even in an inaugural discourse given by the German schoolmaster Joannes Moller (*De musica eiusque excellentia*, 1667, published 1681). In his *Liber de arte contrapuncti* (1477; CSM, xxii/2, 1975, p.12) Tinctoris described Binchois, Dunstaple and Du Fay as the teachers of the next generation; and in the *Proportionale musices* (CSM, xxii/2a, 1978, p.45) he endorsed an unusual mensuration sign in Binchois. His list of ten famous composers in the *Complexus effectuum musices* (CSM, xxii/2, 1975, p.176) appeared again in Hermann Finck (*Practica musica*, 1556), with severe reservations in Adrianus Petit Coclico (*Compendium musices*, 1552), and was the single fact about Binchois relayed in the earliest modern dictionaries of J.G. Walther (1732), Choron and Fayolle (1810) and Gerber (1812). A similar but different list of ten famous composers representing the peak of contrapuntal skill in the anonymous Spanish treatise in *E-E* C.III.23 (*c*1480) included Binchois. But it would seem that the only critic between Martin le Franc and Ficker to remark independently on the music was Gaffurius, who in his *Practica musicae* (1496) observed that Binchois, like Dunstaple, Du Fay and Brassart, was apt to employ a passing dissonance on the *semibrevis*. (The frequently found assertion that Binchois is mentioned in Vincenzo Galilei's *Dialogo* is incorrect and derives from a misreading of a passage in Haberl.)

If his name survived in the literature only alongside that of Du Fay, his music had more of an independent reputation attested by the intabulations of six songs in the Buxheimer Orgelbuch (one of them seven times), by the citation of 11 song titles in the poetry of Jean Molinet (who cited one of them four times), and by other citations in plays and in the poetry of Jean Régnier and John Skelton. The appearance of his *Te Deum* in the choirbooks of Gaffurius at Milan and (with two additional voices) in the Segovia Cathedral manuscript gives it a longer active life than almost any work of its generation. Tenor lines were abstracted from two (possibly three) of his songs to make basse danses; and the tenor of *Vostre tres doulx* appears in two English sources in contexts that suggest it was used as a basis for improvisation. His songs were used for four mass cycles of the mid-15th century: Ockeghem's *Missa 'De plus en plus'*, Bedyngham's *Missa 'Dueil angoisseux'*, the anonymous mass *Se tu t'en marias* and the anonymous mass-motet cycle *Esclave puist il devenir*. The subsequent generation made extensive use of three pieces that may not be by Binchois: *Tout a par moy* (possibly by Frye), *Je ne vis oncques* (possibly by Du Fay) and *Comme femme desconfortée* (thought by Rehm to be unauthentic). But if they are his – and the evidence of the sources suggests that all three are – Binchois' song tenors provided the material for no fewer than seven works by Agricola, and three each by Josquin and Ghiselin as well as other works by Brumel, Tinctoris, Obrecht and Isaac. The latest Renaissance setting of a Binchois tenor

is probably in the motet *Ave rosa sine spinis* by Senfl who may have known the tenor of *Comme femme* only through its use in Josquin's *Stabat mater*.

Nevertheless the finest tribute came at his death in the form of laments by his two greatest surviving contemporaries. Ockeghem's *Mort tu as navré de ton dart* contains more biographical information than any other single source. It is a ballade written at a time when ballades were almost extinct, and it adds a fragment of the Requiem Mass in the tenor towards the end. At the opening, before the entry of the French text, the three lower voices have a section texted 'Miserere', as though quoting from a work of Binchois, though no such quote can be located. Du Fay's magnificent rondeau *En triumphant de Cruel Dueil* must date from around 1460, has a text lamenting the loss of a friend, and contains the words 'Dueil Angoisseux' and 'Triste Plaisir'. Du Fay must have known these two most successful of Binchois songs, and their presence here can hardly be a coincidence. The most reasonable explanation is that this song, too, was written to commemorate the composer who embodied Burgundian music.

Surviving sources of information are clear in their estimate of Binchois. He was always numbered among the great composers. The musical sources of the 1420s and 1430s appear to suggest that in those years Binchois was rather more valued than Du Fay: even though Du Fay was in Italy, where most of these manuscripts were copied, it is the works of Binchois that more often appear in multiple copies during these years. In the later 15th century his works are far more quoted and borrowed than those of Du Fay and Dunstaple. Tinctoris (CSM, xxii/2a, 1978, p.45) said that his immortality was ensured by his 'compositione jocundissima' ('most joyful composition'), but the music itself does not fully endorse the remark which may simply be a paraphrase of Ockeghem's description of him as 'pere de joyeuseté'.

4. Binchois and England. Several writers suggest that Binchois may have visited England with either Suffolk or Gloucester, but the evidence is to the contrary. Suffolk did not return to England until 1432, by which time Binchois was permanently employed by the Duke of Burgundy. A letter written by Gloucester's third wife, Jacqueline of Bavaria, from Valenciennes (Rehm, 1957, p.5*, incorrectly states that it was from England) on 23 November 1428 mentions a 'Binchois': but the references in Guillaume Benoit's testimony of 1427 suggest that Binchois was already at the Burgundian court by then.

Despite this, he would have known English music well. Martin le Franc in *Le champion des dames* (1442) told how Binchois and Du Fay developed a new style by following Dunstaple and taking on the *contenance angloise*. That the work of Binchois shows no stylistic change comparable to that identified by Besseler (1950) in the work of Du Fay may be merely because Binchois would have come across English music rather earlier than the colleague who was making his career in Italy. The English occupation of France brought with it English singers and English liturgies; if he worked for Suffolk in 1424 Binchois would have had direct contact with English music.

Insular characteristics often appear in his music: clear cases of this are the Sarum antiphon for *In exitu Israel*, the use of a favoured English text for *Ave regina celorum* and the general pauses in *Gloria laus et honor*. In addition the *Kyrie feriale* and the paired *Sanctus–Agnus feriale* bear a family resemblance to the *Missa ferialis* in *GB-Lbl* Eg.3307; and the section from 'Visibilium' to 'omnia facta sunt' of his Credo K18 appears identically as the verse of the English carol *Pray for us* (ed. in MB, iv, 1952, no.106) – though in this last case there may be room for wondering whether the Credo is really by Binchois. Other manifestations of English style in Binchois were tentatively mentioned by Harrison (1958) and have been fully explored by Peter Wright (in Kirkman and Slavin, 2000). The discussion in Kenney (1964) is an interesting attempt to define the Binchois song style and draw parallels with the English carol repertory; but it treats Binchois as though he were a contemporary of Walter Frye, rather than a leader of the preceding generation, and it makes much of the conflicting ascriptions of Binchois' works to English composers, while omitting to mention those to Du Fay, Grossin and Clibano. Such matters are easily overstressed; and they are extremely difficult to interpret with any precision. Some of the pieces may actually be by English composers and only mistakenly ascribed to Binchois, but it is dangerous to use style as a criterion for attribution in that repertory. Moreover, the city of Bruges, where the Burgundian court often resided, was a vital point of both commercial and cultural interchange between England and the continental mainland; several other composers from that area show bafflingly English details in their style. Some writers refer to the chant paraphrase in the middle voice of two hymns and a Kyrie as being in the English style: indeed it is, but the same is found in two hymns, a Kyrie and a sequence by Du Fay. If these are exclusively English fingerprints – and evidence has yet to be brought to prove it – then they merely confirm Martin le Franc's testimony that both composers were influenced by English music.

The two works of Binchois which were demonstrably known in England are songs. *Vostre tres doulx* is mentioned twice in the works of John Skelton, and its tenor appears in two English manuscripts. *Dueil angoisseus* was used for a mass cycle by Bedyngham who may never have left England; and the song itself has so many characteristics of English style that it would be tempting to doubt his authorship were it not that it is ascribed (as is *Vostre tres doulx*) in the most authoritative of all Binchois manuscripts and sets a poem by Christine de Pizan. In such cases interchange of ideas between English and continental musicians seems clear, as indeed it was inevitable, even though evidence of its influence on subsequent English music is negligible.

5. Transmission of his works. Although music of Binchois appears in over 50 manuscripts of the 15th century, the survival of many pieces in only one source implies a substantial loss over the centuries. The very diversity of format in his smaller sacred pieces, for instance, gives reason to suspect that more is buried in the anonymity of Trent codices 90 and 88. In this way history has perhaps favoured Binchois less than Du Fay, who spent much of his active life in that part of Europe where most of the major surviving manuscripts were prepared.

Binchois the songwriter is most strongly represented in *GB-Ob* Canon.misc.213 (copied probably between 1428 and 1436), which contains nearly half of his secular music, most of it ascribed to him in that source only; since several of the Binchois ascriptions are over erasures it is

possible (as Schoop suggested) that the manuscript was revised by somebody close to the composer. *I-TRmn* 92 and the related manuscript *AO* 15 are similarly responsible for most of the mass sections while the *Magnificat* settings and smaller sacred pieces are mostly in *MOe* α.X.1.11. These four manuscripts, which account for most of what is known of his work, were copied in Italy, far from the Burgundian court where he spent his life.

In the few surviving northern sources he is poorly represented. The Cambrai choirbooks (*F-CA* 6 and 11) contain only five Binchois works between them. The chansonnier *E-E* V.III.24 (EscA), written in the north, has excellent readings but unfortunately very few ascriptions, and may thus contain more Binchois songs than we now know (see Kemp, 1990). A northern-looking hand of unusual authority added two Binchois pieces (*Kyrie 'Cunctipotens'* and *Magnificat primi toni*) to an otherwise Italian manuscript, *I-Bu* 2216.

Northern origin seems probable for an extremely important source, *D-Mbs* Ms. Galloram monacensis 902, a fragment of four parchment bifolia containing 11 songs, some more complete than others. Eight are ascribed 'binchois'. For the other three, the facing page which would contain the ascription is missing, though one of them, *Margarite fleur de valeur*, is ascribed to Binchois elsewhere. The remaining two songs are included below as probable works of Binchois on the grounds that the collection is apparently exclusively of his work. None of the songs in *GB-Ob* 213 is found in this Munich fragment, which may therefore contain a later repertory, perhaps from 1435–40. Such a hypothesis provides a guide to a chronology of his songs and makes it easier to see how in the early 1450s he could have written more complex works such as *Comme femme*, *Je ne vis oncques*, *Tout a par moy* and the textless rondeau found in the Schedelsches Liederbuch (*D-Mbs* Cgm 810).

6. SECULAR WORKS. Binchois belongs to the first generation of composers for whom the rondeau was the dominant form in secular song. For the rest of the 15th century over three-quarters of the polyphonic song repertory was to be in rondeau form. In Binchois this concentration is matched by a restriction to four- and five-line stanzas, which appear in approximately equal proportions. (*Comme femme* is his only rondeau with a six-line stanza.) Over three-quarters of his rondeaux have an eight-syllable line. Add to this that all but one of the songs are in triple time, and a picture emerges of a singular restriction in external stylistic features.

Courtly manners and traditions inform not only the musical form but the poetic content. Whereas the songs of his contemporaries include May Day songs, New Year's Day songs, songs to celebrate an occasion and whimsical spoof songs, those of Binchois almost always remain firmly within the strictest courtly conventions. The Burgundian court was reputed to be the embodiment of courtly tradition; and Binchois supplied what was expected of him. *Filles a marier/Se tu t'en marias* is well outside this boundary, of course, but it is alone. Otherwise the nearest thing to an infringement is the mildly obscene *Je ne pouroye estre joyeux*; but even this remains far closer to the court code than do the equivalent songs of Du Fay or Hugo de Lantins.

His use of textures is also more restricted than that of his contemporaries. Many Du Fay songs are clearly designed to be sung by several voices, whereas little of Binchois seems suited to having more than one voice texted. For him a song almost invariably has a discantus which carries the text (sometimes with an untexted introduction), a tenor in longer notes a 5th lower in range, and a contratenor normally in the same range as the tenor but sometimes a little lower. Deviations from this format are rare, just as the textural experiments with overlapping voices so common in Du Fay's songs do not seem to have appealed so much to Binchois.

Over all his contemporaries Binchois excelled in an effortlessness of melody. This is found not only in the unforgettable grace of *De plus en plus* or the restrained elegance of *Mon cuer chante* but more tangibly in the carefully balanced phrases of *Adieu jusques je vous revoye*. His melodic style is a relatively simple one involving an almost complete absence of hemiola or rhythmic intricacy. Any rhythmic displacement is confined to the lower parts and is normally restricted to a simple hemiola pattern; rhythmic complexity is apt to come only in the coda (as in *Vostre tres doulx*). His melodies are also characterized by a tendency for iambic or trochaic patterns to underlie apparently more complex rhythmic schemes. Most striking is the extreme economy of material, which led Reese to describe *Adieu m'amour* as 'a mere perfunctory stringing together of cadence formulas', but which when seen in the context of a careful deployment of cadential pitches, a precise balance of phrase lengths, a wide range of passing dissonances and a precisely calculated melodic peak is merely another aspect of the restrained but refined courtly tradition within which Binchois worked.

In line with this melodic perfection is a classic approach to balance. Rehm noted how many of the songs are symmetrical, in terms of their length, about the midpoint cadence. This tendency may be coincidental, and becomes less common in the later works. But in stanzas of five lines Binchois often inserted an extra untexted line as though to restore the balance between the sections. Occasionally, too, it is this added, untexted line that contains the melodic peak of the song (as in *Adieu adieu*, *Jamais tant*, *Je me recommande*). It is as though the poetic form was much less important than the musical design: for it is in Binchois that matching of melodic material sometimes specifically contradicts the rhyme scheme of the poem, as in *Amours et souvenir* where a poetic scheme of *abba* is set by music in the form $ABA^{1}B^{1}$. Whatever the reasons, Binchois is one of the few composers from the 15th century in whose music the poetic form of a song cannot always be deduced correctly from the music alone.

So also, there is a concern for keeping musical form free of the shackles imposed by the poetic *formes fixes*. The untexted prelude and postlude to *Je ne pouroye* are identical and imply that the music should continue nonstop in cyclic fashion; and the sectional nature of the rondeau form is thereby avoided. Similar short cuts can be found in several other Binchois songs. The idea may have come from the famous 'circle rondeau' of Baude Cordier, several of whose works anticipate the style of Binchois. Alongside that phenomenon, and perhaps for the same reasons, is Binchois' odd approach to tonal centres: most famously in *De plus en plus*, but also in many of his other songs, the final pitch can be almost impossible to predict from what has gone before (see Slavin in Kirkman and Slavin, 2000).

7. SACRED WORKS. Neither the chronology nor the stylistic profile of the songs can be extended to apply to

the sacred music. As is perhaps inevitable for a composer so deeply committed to fulfilling specific functions, the different categories of his work are markedly different in style. The octave-leap cadence which is found in practically all his songs appears seldom in the sacred music. Major prolation, so common in the early songs, appears but twice in the sacred music, and then just to mark the contrast between sections. With one exception, *tempus perfectum diminutum* is found only in the multi-sectional sacred works (see Bent, 1996). The precious symmetry of the songs gives way in the mass movements to a discursive structure in which sections are contrasted by changes of texture, range and mensuration.

Before the publication of Kaye's edition of the sacred music (1991), several writers tended to portray Binchois as primarily a song composer; that view does not correspond to either the relative quantity of his works in the various categories or the greater variety of styles and techniques found in his sacred music. According to such criteria, the mass movements are at the centre of his artistic world. Here there is a more freely articulated flow of melodic and rhythmic invention. The lower parts move more independently: their large melodic leaps, long held notes and attention-seeking patterns contrast strongly with the gentle passive accompaniments to the songs. His Credo settings include some of the longest works of their generation.

No complete cyclic mass by Binchois survives. Even though Feininger and Parris have attempted to deduce cycles from the scattered movements, none can be established with any of the kind of coherence found in the contemporary cycles of Du Fay, Dunstaple, Power, Grossin, Reson, Liebert, Johannes de Lymburgia and Arnold de Lantins, nor even that of the 14th-century cycles. Only pairs survive. These are united not by a common tenor or motto opening, but by more general stylistic features. Moreover, there is room for a reconsideration of how composers in the 1420s planned their pairing of mass movements: three independent manuscripts of high authority (*GB-Ob* Canon.misc.213, *I-Bc* Q15, *TRmp* 92) pair the Gloria K1a with the very different Credo K19; the much more closely matched Credo in the two Cambrai manuscripts and elsewhere in *TRmp* 92 (all probably after 1440) may well have been written much later to fit in with different attitudes to pairing.

In the mass movements, as in his other sacred pieces, chant is used as a basis for melodic paraphrase but apparently never as a structural foundation in the form of a long-note cantus firmus. (The few long-note tenors, *Kyrie feriale*, *Nove cantum melodie* and *Veneremur virginem*, have not been traced in the Gregorian repertory.) Thus for all their increased freedom in relation to the songs, his mass movements show a conservative manner in their outward shape.
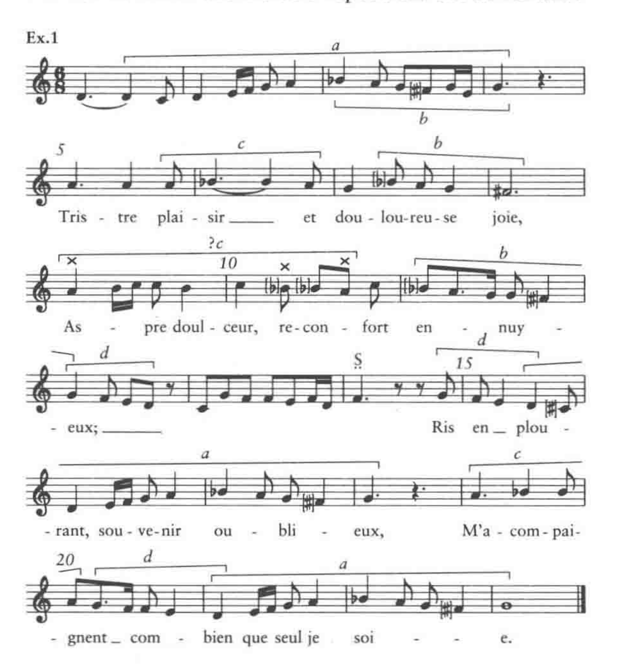
Binchois wrote only one isorhythmic motet in an age when Du Fay and Dunstaple employed the form for their most dazzling technical displays. But the pattern is clear: his sacred music, apart from the Mass Ordinary settings, is mostly simple in style. Expansive writing appears in only two other motets, *Veneremur virginem* and *Domitor Hectoris*. The longer votive motet, so popular with the English composers and with Johannes de Lymburgia, is almost entirely absent: four of those ascribed to Binchois are more convincingly ascribed elsewhere to English composers, and the fifth, *Inter natos mulierum* (second setting, K42), leaves many hints that it too is the work of an Englishman. These considerations suggest that the Burgundian court chapel was less festive and ambitious than its emulators in the south and less longwinded in its devotions than the more pretentious English establishments.

Thus also in Binchois there is also a large amount of extremely simple service music in a homophonic style, often based on melodies of the Parisian rite that was favoured at the court of Burgundy. In terms of contrapuntal complexity his *Magnificat* settings are positively ascetic, even when compared with the relatively simple settings by Du Fay and Dunstaple. In many such pieces fauxbourdon style is the norm, although sometimes the inner part is written out in full and shows a modicum of independence in its figuration. The most appropriate comparison is with similar works by Brassart and Johannes de Lymburgia; and in this context Binchois excels with his declamation rather than his counterpoint. Even with slightly more ambitious works, such as the *Sanctus* and *Agnus feriale*, and the *Magnificat secundi toni*, the counterpoint is severely functional, almost defensive in its manner. Comparison of the two versions of *Asperges me* shows that his main concerns were declamation and the contour of the chant paraphrase in the discantus.

Characteristic of the composer who so frequently spurned contrapuntal sophistication in favour of a supple word-setting is his tendency to cadence an otherwise regular piece on an unexpected beat. *In exitu Israel* consistently cadences in a manner that implies a lengthening of the last bar in a triple-time section to four beats; and the same technique is employed in some of his songs.

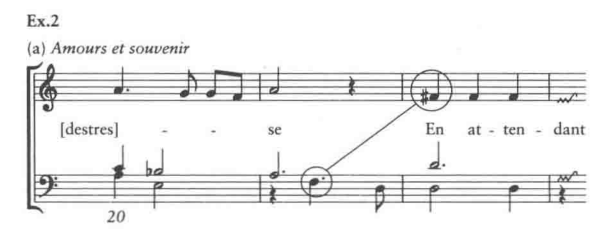
8. STYLE. As a melodist Binchois scarcely had an equal in the 15th century. Ex.1 shows an extreme example of a discantus line shaped from the minimum of material. Its total reliance on conjunct movement is not typical, but it exemplifies a tendency in Binchois' melodic writing. The manner in which the melodic repetitions are at variance

Ex.1
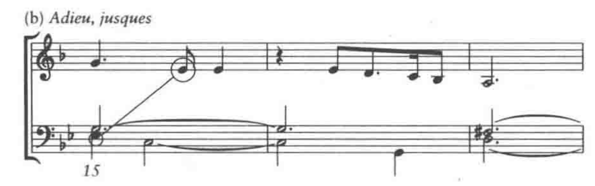


Ex.2
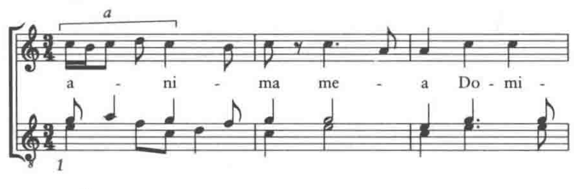
(a) *Amours et souvenir*
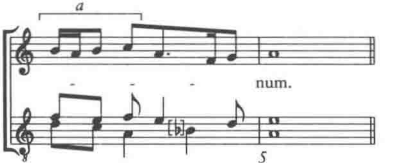



(b) *Adieu, jusques*



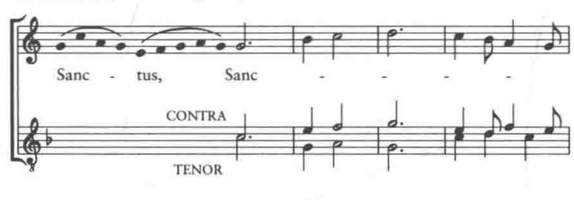

**Ex.3** Magnificat tercii toni

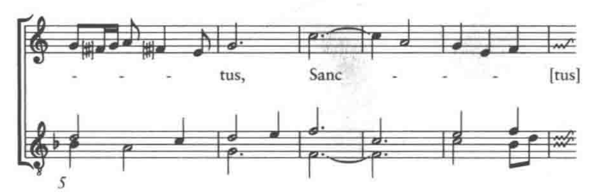






**Ex.4** Sanctus (*I-TRmn 87, f.33v*)




with the text underlay and with the poetic scheme is absolutely characteristic of Binchois.

Details that recur in his work as both fingerprints of his style and characteristics of his individuality include the apparent 'cross-relations' effect in exx.2*a* and 2*b* as well as the rhythmic figure 'a' in ex.3. These occur repeatedly throughout his work; and while they do not predominate in the same way as the underlying trochaic rhythms (seen in exx.2, 3, 4 and 5), their presence has been used convincingly as an aid to identifying possible Binchois works among the anonymous works of the Escorial chansonnier (see Kemp).
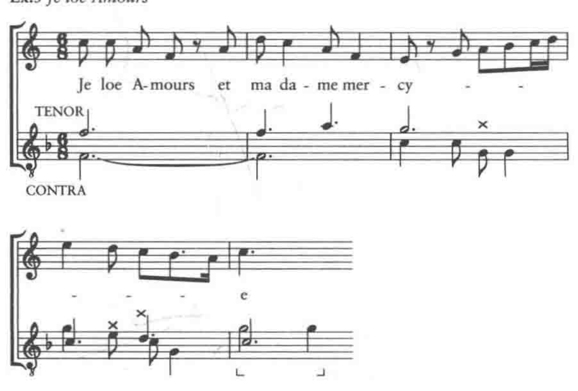
Binchois sometimes seems a crude stylist. In ex.4 the parallel 5ths in bars 2–3 and the unisons in bar 9 are similar to many in the work of Dunstaple and Power; but as the opening gesture of a piece they are a little startling, no doubt intentionally. Parallel 5ths are relatively common in Binchois but occur almost exclusively in a single context: when two parts are moving outwards to a 12th (as in ex.4; but for an exception see ex.3, bar 4). In this manner they are still found in Ockeghem's Requiem (and occasionally even in Josquin); but such progressions were avoided in Du Fay's three-voice music from his earliest years, and it is in that context that the Binchois style seems strange.

Similarly, his dissonance treatment is usually less systematic and detailed than that of Du Fay. Bockholdt (1960, pp.196ff) gave several instances from the sacred music of Binchois where an easily avoided contrapuntal dissonance is nevertheless retained, and often confirmed by several manuscripts of independent authority. Ex.5 shows a frequently found cadential formula in which the internal logic of a single line is seemingly unperturbed by a momentary dissonance in another part. But perhaps the most successful treatment of dissonance is found in such cases as ex.6, where one of the parts is delayed and resolves upwards in a manner that seems characteristic of Binchois.
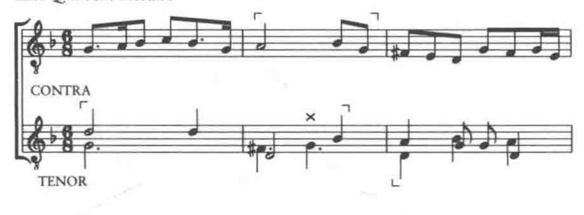
Any suspicion that Binchois was not aware of the effects of a well-placed dissonance must surely be dispelled in the face of the insinuating manner of this gentle pushing dissonance and many like it. But it is a style that poses problems of understanding and interpretation.
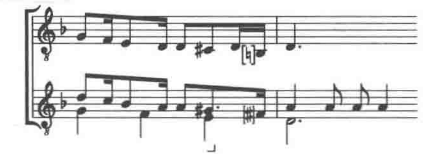
If the details are problematic, the larger form is less so. The interest in overall form manifest in the structural short cuts in the rondeaux and in the mensuration schemes of the larger works is also apparent in the key scheme of several of his songs. Finscher (1958, following a lead from

**Ex.5** *Je loe Amours*




**Ex.6** *Qui veut mesdire*






Besseler) showed how several of them deploy their cadences across the final and fifth degree in a manner that makes the concept of functional tonality seem applicable for the first time in Western music.

The time is not yet ripe for a judicious evaluation of Binchois' position in musical history. Placed alongside Du Fay he inevitably suffers in the face of the inexhaustible range of techniques and ideas in the more cosmopolitan composer; and it is largely in this context that he has received an unkind press from students of 15th-century music. But his work shows no signs of having the same aims as that of Du Fay. The Burgundian court that employed Binchois was by all accounts a home of tradition; and Binchois wrote traditional music for it. His skill lay in how he handled the accepted forms, not in external innovations. The sense of tradition, closely coupled as always with the concept of a paramount 'good taste', resulted in a body of music that keeps fairly closely to a middle road, with nothing outrageous or startling; and from a distance this can look both unadventurous and drab. His music can be considered the classic example of the central tradition in the north, and the aims of his contemporaries and followers are most easily seen in terms of how they accepted or rejected the tradition epitomized by Binchois.

WORKS

*3vv unless otherwise stated*

Editions: *Sieben Trienter Codices ... V. Auswahl*, ed. R. von Ficker, DTÖ, lxi, Jg.xxxi (1924/*R*) [F]
*Polyphonia sacra*, ed. C. van den Borren (Burnham, 1932, rev, 2/1962) [B]
*Les musiciens de la cour de Bourgogne au XVe siècle*, ed. J. Marix (Paris, 1937) [M]
*Die Chansons von Gilles Binchois (1400–1460)*, ed. W. Rehm, Musikalische Denkmäler, ii (Mainz, 1957) [R]
*The Sacred Music of Gilles Binchois*, ed. P. Kaye (Oxford, 1991) [K no.]

LU – *Liber usualis*

MASS MOVEMENTS

| *Title* | *Sources* | *Editions* | *Chant or pairing* | *Remarks* |
|---|---|---|---|---|
| Kyrie 'angelorum' | *D-Mbs* 14274, *I-AO* (twice), *Bc* Q15, *TRmp* 87 (twice), 90, 92, *TRmp* 93 | K9, F 48; also ed. in Feininger (1949) | Kyrie 'de angelis' (*LU* 37, Mass VIII) in Ct | in *TRmp* 87, f.56*v*: 'Illud Kyrie pertinet ad Et in terra' followed by incipit of Gl K1*a* (below); it is difficult to justify the pairing |
| Kyrie 'apostolorum', 'de martiribus' or 'brevioris perfecta' | *I-AO* twice, *TRmp* 87, 90, *TRmd* 93 | K10, F 49 | Kyrie 'Orbis factor' (*LU* 46, Mass XI) in T | apparently sets only the 5 solo sections of the chant |
| Kyrie [Cunctipotens] | *D-Mbs* 14274, *I-Bu* 2216, *TRmp* 90, *TRmd* 93 | K11, F 65, M 154 | Kyrie 'Cunctipotens' (*LU* 25, Mass IV) paraphrased in Dc | |
| Kyrie 'de domina' or 'de beata Maria' | *AO*, *TRmp* 87 | K12, F 50 | Kyrie 'cum jubilo' (*LU* 40, Mass IX) in Dc | final Ky sections apparently missing |
| Kyrie 'feriale' | *TRmp* 87 (twice), 92 | K13, M 158 | ferial Ky (GS, pl.9*) paraphrased in Dc | perhaps forming 3-section cycle with San and Ag feriale (see below) |
| Kyrie 'in simplici die' | *AO*, *TRmp* 87 | K14, M 156 | T of 1st Ky also used in motet 'Nove cantum melodie' (see below); it is chant-like but has not been identified | presumably connected with either foundation of *Toison d'or* (1429) or baptism of Anthoine (1431), though the setting is the simplest of the Binchois Kyries |
| Paired Gloria and Credo | *F-CA* 6, 11; *GB-Ob* 213, *I-Bc* Q15, *TRmp* 92 (Gl); *F-CA* 6, 11, *I-TRmp* 92 (Cr) | K1*a-b*; B 53 (Gl); M 169 (Cr) | pairing on basis of range, mensuration signs, texture and melodic content; MS authority only in *F-CA* 6 but implied in *CA* 11 | alternates 2vv 'O' with 3vv 'Φ'; in *GB-Ob* 213, *I-Bc* Q15 and *TRmp* 92 Gl is paired with Cr K19, which is quite different in style; Gl ed. in Feininger (1949) |
| Paired Gloria and Credo 'brevioris imperfecta per medium' | *I-AO* (twice), *TRmp* 92 (Gl); *AO* (Cr) | K2*a-b*; F 42 (Gl) | paired in *AO* | title from index of *AO*; Ͼ throughout |
| Paired Gloria 'hominibus' and Credo 'factorem' | *AO* (twice), *TRmp* 87, 92 (Gl); *AO*, *TRmp* 87, 92, *F-CA* 11 (Cr) | K3*a-b*; F 55, 58 | paired in *AO* and *TRmp* 87 | titles from indexes of *AO*, *TRmp* 92; texture alternates high Ct with low, and other sections in 4vv, cf Du Fay's Sanctus 'papale' |
| Gloria | *TRmp* 92 | K16, F 44 | | |
| Gloria | *F-CA* 11, *I-AO*, *TRmp* 87, 92 | K17, M 163 | this and next setting possibly a pair in terms of range, texture, material and tonality; but not of scribal authority | alternating 3vv and 2vv |
| Credo | *TRmp* 92 | K18, M 176 | | alternating 3vv and 2vv; the 2-v music is all in the carol 'Pray for us', ed. in MB, iv (1952), no.106 |

| *Title* | *Sources* | *Editions* | *Chant or pairing* | *Remarks* |
|---|---|---|---|---|
| Credo 'aversi' or 'autenti triti irregularis' (Tinctoris) | *F-CA* 11, *GB-Ob* 213, *I-Bc* Q15, *TRmp* 92 | K19, B 63; also ed. in Feininger (1949) | paired in 3 sources with Gl K1*a*, though not a pair musically | alternating 3vv and 2vv; title 'aversi' from index of *GB-Ob* 213; section 'Qui ex patre Filioque procedit' cited in Tinctoris, *CS*, iv, 170 |
| Paired Sanctus and Agnus | *I-AO*, *TRmp* 90, 92, *TRmd* 93 (San); *AO*, *TRmp* 90, *TRmd* 93 (Ag) | K4*a-b*; F 53, 55 | paired in 3 sources and in use of chants from Mass XV in Dc | |
| Paired Sanctus and Agnus [for low voices] | *AO*, *TRmp* 92 (San); *AO*, *TRmp* 92, *TRmd* 93 (no.1827b, following 1st section of Ag by Ja. de Clibano (Ag); Ag frag. in *B-Bc* 33346 | K5*a-b*; F 51, 53 | paired in 2 sources and in use of chants from Mass XVII in Dc | 3vv except for word 'Osanna' which is 2vv; also ed. in Feininger (1949) as last 2 sections of a Missa 'de angelis' |
| Paired Sanctus and Agnus [feriale] | *AO*, *TRmp* 92 (San); *AO*, *TRmp* 92 (Ag) | K6*a-b*; M 182 (San); F 50 (Ag) | paired in *AO* and in use of chants from Mass XVIII in Dc | fauxbourdon style: perhaps forming 3-section cycle with Ky 'feriale' (see above); opening sections closely related to San in *GB-Lbl* Eg.3307, ed. G. McPeek, *The British Museum Manuscript Egerton 3307* (Oxford, 1963), 51 |
| Paired Sanctus and Agnus | *AO*, *TRmp* 92, *SI-Lnr*71 (San); *I-AO*, *TRmp* 88, 92 (3 times), *SI-Lnr*71 (Ag) | K7*a-b*; M 183 (Ag) | paired in *I-AO* and *SI-Lnr*71 | alternating 3vv and 2vv |
| Paired Sanctus and Agnus | *GB-Ob* Mus.c.60, *I-TRmp* 87 | K8 | San setting with words of Ag also underlaid; San chant from Mass IV lightly embellished in Dc | Kovarik (1973, pp.451–65) made strong case for Eng. origin, pointing in particular to Eng. chant and duo sections |
| Sanctus | *AO*, f.147 | K20 | | only use of C mensuration in his sacred music |
| Agnus Dei | *TRmp* 92 | K21, M 185 | c.f. similar to Ag of Mass IX in higher T | 4vv with middle section in 3vv; 2 voices are marked 'tenor', taking turns to function as structural centre; for almost certain matching San identified by Gozzi, see 'Doubtful works' below |

PSALM AND CANTICLE SETTINGS

| *Title* | *Sources* | *Editions* | *Chant or pairing* | *Remarks* |
|---|---|---|---|---|
| In exitu Israel (Ps cxiii) | *I-Fn* 112bis, *MOe* α.X.1.11 | K40, M 196 | tonus peregrinus (*LU* 160) in Dc; ant, AS, pl.109, in Dc | fauxbourdon style; followed by Sarum ant 'Nos qui vivimus' and liturgically superfluous 'Amen' |
| Magnificat primi toni | *I-Bu* 2216, *MOe*; *Rvat* S Pietro B80 (odd vv. only); *Fn* 112bis (even vv. only); *TRmp* 90 (even vv. only, rev.) | K22, M 131 | *LU* 213 elaborated in Dc | mostly in loose fauxbourdon style; *I-MOe* has dual ascription to Du Fay and Binchois; possibly dual authorship |
| Magnificat secundi toni | *I-Fn* 112bis, *MOe*; *TRmp* 90 (even vv. only); *Rvat* S Pietro B80 (odd vv. only, with 3rd voice added) | K23, M 138 | *LU* 214 elaborated in Dc | verses alternate 2vv and 3vv |
| Magnificat tercii toni | *MOe* (even vv. only) | K24, M 144 | *LU* 215 elaborated in Dc | loose fauxbourdon style |
| Magnificat [quarti toni] | *TRmp* 87 | K25, M 148 | *LU* 216 in Dc | fauxbourdon style |
| Magnificat sexti toni ad omnes versus [= rondeau: Mort en merchy] | *D-Mbs* 14274 | K26, R 32, M 69 | ? *LU* 211 elaborated in Dc, but cadencing at the midpoint on E rather than F | ?contrafactum; 1 stanza of music only; though unlike 15th-century Mag settings, it is even more unlike a rondeau; ascription 'Egidius Pinchoys' |
| Magnificat octavi toni | *I-MOe* (even vv. only) | K27 | *LU* 218 elaborated in Dc | |
| Te Deum laudamus | *I-Md* 2269 (2vv), *MOe*, *Rvat* S Pietro B80, *VEcap* DCCLXI; *E-SE* (vv.1–6, 4vv with newly composed contratenor and bassus) | K48, M 219 | *LU* 1834 in Dc | 2vv + fauxbourdon; earliest polyphonic setting apart from 2 frags. in Eng. sources |

SMALLER SACRED WORKS

| *Text* | *Sources* | *Editions* | *Form* | *Chant* | *Remarks* |
|---|---|---|---|---|---|
| A solis ortus cardine | *I-AO*, *TRmp* 92, *D-Kl* 4° mus.259 | K28, M 188 | hymn, Christmas | *LU* 400 in Ct | text by Sedulius, Analecta hymnica, 1 (Leipzig, 1907), 58 |
| Asperges me (i) (verse: Miserere mei) | *I-AO*, *TRmp* 87, 90, 92 (with discantus altered to setting ii), *TRmd* 93 | K29 | ant, Mass Ordinary | *LU* 11 in Dc | in *TRmp* 90 and *TRmd* 93 it immediately precedes setting ii |
| Asperges me (ii) (verse: Miserere mei) | *Bc* Q15, *TRmp* 90, *TRmd* 93, *Rvat* S Pietro B80 | K30 | | | an adaptation of K29 |
| Ave corpus Christi carum | [= rondeau: Adieu mes tres belles amours] | K31 | ant 'Ante Christi corpus carum', Corpus Christi | | contrafactum |
| Ave dulce tu frumentum | [= ballade: Je loe Amours] | | versus, Corpus Christi | | full poem scattered among 3 such tenor contrafacta on 2 facing pages in *D-Bsb* 40613 |
| Ave regina celorum | *I-MOe* | K32, M 189 | ant, BVM | *LU* 1864 at beginning only of Dc and T | text has strong Eng. connections, set also in *D-W* 628 [W1]. fasc.xi, *GB-Ob* Selden B26, *Lbl* Add.5665 and by Frye |
| Beata nobis gaudia | *I-TRmp* 92 | K33, M 191 | hymn, Pentecost | *Hymn. aest.* 22 in Dc | text, Analecta hymnica, li (Leipzig, 1908), 97 |
| Da pacem Domine | *D-Mbs* 14274, *I-MOe* | K34, M 192 | ant for peace | *LU* 1867 in Dc | 2vv + fauxbourdon |
| Deo gracias | *TRmp* 92 | K35, M 192 | re, Mass Ordinary | | |
| Dixit sanctus Philippus | *MOe* | K36, M 193 | ant, St Philip | | |
| Domitor Hectoris Paride | *AO* | K37, de Van (1948) | motet, Holy Cross | | Cobin (1978) proposes 1435, for Cardinal Albergati at Peace of Arras; Strohm (1993) proposes 1429 for 10th anniversary of death of John the Fearless |
| Felix namque es | *AO*, *MOe* | K38 | off, Mass of BVM | not related to *LU* 1271, and not nearly so intricate as that cited by Hamm and Scott (1972) | |
| Gloria laus et honor (verse: Israel es tu rex) | *TRmp* 87 | K39, M 194 | hymn, Palm Sunday | GS, pl.83, in Dc; related to *LU* 586 | refrain 3vv; verses 2vv; text by Theodulf, Bishop of Orleans, Analecta hymnica, 1, 160 |
| Inter natos mulierum (i) | *TRmp* 87 | K41, M 209 | psalm ant, St John the Baptist | AS, pl.573, in Dc; related to *LU* 1504 | fauxbourdon style |
| Inter natos mulierum (ii) | *MOe* | K42, M 210 | psalm ant, St John the Baptist | | |
| Nos qui vivimus | see In exitu Israel | | psalm ant, Sunday at Vespers | AS, pl.109, in Dc | |
| Nove cantum melodie/Tanti gaude germinis/... enixa meritis [textless] tenor | *MOe* (most of 1st section missing) | K43, M 212 | isorhythmic motet | T also used in Ky 'In simplici die' (see above) | for baptism of Anthoine, 1st son of Philip the Good, 18 Jan 1431 |
| 'Passions en nouvelle maniere' | lost | | | | 29 May 1438 Binchois paid for having 'fait et composé' this book, to be placed in court chapel |
| Quem terra pontus | *Vm* IX 145 | K44, M 218 | hymn, Purification of BVM | chant, unidentified, in Ct | text, perhaps by Venantius Fortunatus, in Analecta hymnica, l, 86 |
| Rerum conditor respice | [= ballade: Dueil angoisseus] | K45 | | | contrafactum |
| Salve sancta parens (i) (verse: Sentiant omnes) | *AO*, *TRmd* 93 | K46*a* | int ant, Mass of BVM | *LU* 1263 | 2vv + fauxbourdon |

| Text | Sources | Editions | Form | Chant | Remarks |
|---|---|---|---|---|---|
| Salve sancta parens (ii) | *AO*, *TRmp* 90, *TRmd* 93 (twice) | K46*b* | | | 3vv with discantus identical with previous setting; verse and doxology identical with setting i |
| Sancti Dei omnes | *MOe* | K47, M 218 | psalm ant, All Saints | AS, pl.569, in Dc closest version | 2vv + fauxbourdon |
| Ut queant laxis | *D-Mbs* 14274, *I-Vm* IX 145 | K49, M 226 | hymn, St John the Baptist | as set by Du Fay in CMM, v, 61 | 2vv + fauxbourdon; text, by Paulus Diaconus, in Analecta hymnica, l, 120 |
| Veneremur virginem | *AO* | K50 | seq, Assumption of BVM | long-note T c.f., unidentified | |
| Veni Creator Spiritus | *TRmp* 92 | K51 | hymn, Pentecost | *LU* 885 in Dc | 2vv + fauxbourdon; also ed. in DTÖ, liii, Jg.xxvii (1940/*R*), 89 |
| Virgo rosa venustatis | [= rondeau: C'est assez] | K52 | | | contrafactum |
| Vox de celo ad Anthonium | *MOe* | K53, M 231 | ant, St Anthony, hermit | | |

RONDEAUX

Sources in this and following 3 sections cited only to note unica or to make adjustments to the otherwise complete listing in R.

| Text | Edition | Source observations | Remarks |
|---|---|---|---|
| Adieu adieu mon joyeulx souvenir | R 1 | | ascription in *GB-Ob* 213 over an erasure; 2 versions of Ct |
| Adieu jusques je vous revoye | R 2 | | cited twice in Molinet |
| Adieu m'amour et ma maistresse | R 3 | | |
| Adieu ma dulce [no more text] | R 4 | *D-Mbs* 14274 only | |
| Adieu mes tres belles amours [= motet: Ave corpus Christi carum] | R 5 | also 3 intabulations in *D-Mbs* 3725 (Buxheim) | cited in Molinet; only Dc and T are by Binchois since the Ct is different in each source and entirely omitted in the most authoritative source, *E-E* V.III.24 |
| Ainsi que a la foiz m'y souvient | | lost | possibly composed in 1424, see Desplanque (1865); the context does not specify whether the poem was set or written by Binchois |
| Amoureux suy et me vient toute joye | R 6 | | |
| Amours et qu'as tu en pensé | R 7 | *GB-Ob* 213 only | |
| Amours et souvenir de celle | R 8 | *Ob* 213 only | |
| Ay douloureux disant helas | R 9 | *Ob* 213 only | |
| Bien puist [no more text] | R 10 | *F-Sm* 222 only | |
| C'est assez pour morir de dueil [= motet: Virgo rosa venustatis] | R 11 | | |
| Comme femme desconfortée | R 56 | | for further sources and later works based on it, see Fallows (1999); authorship suggested as doubtful in Atlas (1975) |
| De plus en plus se renouvelle | R 12 | ascription in *GB-Ob* 213 over an erased ascription to Arnold de Lantins | cited in Molinet; T used for mass by Ockeghem, in which Henze (1968) found the numerological acrostic 'Egidius de Binche' |
| Depuis le congié que je pris | CMM, lxxvii (1980), 6 | *D-Mbs* Ms Gallorum monacensis 903, *E-E* V.III.24 | attrib. on the basis of presence in *Mbs* 3192, f.13. of the 2 lower parts; facing verso probably contained ascription to Binchois, as do all surviving versos in this MS |
| En regardant vostre tres doulx maintieng | R 13 | *GB-Ob* 213 only | text perhaps by Alain Chartier; first stanza set to related music, 4vv, in *c*1528[9], ed. in CMM, xciii/4, no.3 |
| En sera il mieulx a vostre cuer | R 14 | *I-Rvat* Urb. lat. 1411 only | |
| Esclave puist yl devenir | R 15 | only intabulation in *D-Mbs* 3725 is no.102 | cited twice in Molinet, basis of mass-motet cycle in *I-TRmp* 88 |
| Helas que poray je plus faire | R 16 | *D-Mbs* Ms Gallorum monacensis 903 only | final text line illegible |
| Jamais tant que je vous revoye (i) | R 17a | *F-Pn* n.a.fr.6771 only; text also in *Jardin de plaisance*, f.92*v* | Ͼ mensuration; anon. |
| Jamais tant que je vous revoye (ii) | R 17 | | O mensuration; more florid reworking of R 17 A |
| Je me recommande humblement | R 18 | | |
| Je ne fay tousjours que penser | R 19 | | cited in Molinet |
| Je ne pouroye estre joyeux | R 20 | *GB-Ob* 213 only | earlier ascription to 'Ar. de Lantins' erased and replaced by one to Binchois |

| Text | Edition | Source observations | Remarks |
|---|---|---|---|
| Je ne vis oncques le pareille | R 57 | ascription not in *D-Mbs* 810 but in *F-Pn* 57 | contrary ascription to Du Fay; sung at 'Banquet du voeu' in Lille (1454); Basiron's virelai 'Nul ne l'a telle' contains musical and textual citation of opening of Dc; for many later quotations, see Fallows (1999) |
| Joyeux penser et souvenir | R 21 | *GB-Ob* 213 only | |
| La merchi ma dame et Amours | R 22 | | |
| L'amy de ma dame est venu | R 23 | *I-TRmp* 87 only | T related to basse danse 'Maistresse', only 1 stanza of text survives |
| Les tres doulx ieux du viaire ma dame | R 24 | *GB-Ob* 213 only | ascription over an erasure |
| Liesse m'a mandé salut | R 25 | ascription not in *E-E* V.III.24 but in *GB-Ob* 213 | contrary ascription to Grossin |
| Ma léesse a changié son non | R 26 | *Ob* 213 only | |
| Margarite fleur de valeur | R 27 | | ?for Margaret of Burgundy (*d* 1441) |
| Mes yeulx ont fait mon cuer porter | R 28 | *Ob* 213 only | |
| Mon cuer chante joyeusement | R 29 | add text sources listed in Fallows (1999); music also in *D-Bk* 78 C 28 | text perhaps by Charles d'Orléans; cited in Molinet |
| Mon doulx espoir tres desireux las [no more text] | R 30 | *I-Rvat* Urb.lat.1411 only | |
| Mon seul et souverain desir | R 31 | text listed by Rehm in *D-Bk* 28 B 17 is a different poem | clefless, see Dahlhaus (1964) |
| Mort en merchy [no more text] [= Magnificat sexti toni] | R 32 | *Mbs* 1474 only | if this is a rondeau it is one with a 3-line stanza, otherwise extremely rare in 15th-century song |
| Nous vous verens bien Malebouche | R 33 | *GB-Ob* 213 only | text in Rehm can be completed from *Jardin de plaisance* |
| Plains de plours et gemissemens | R 34 | | ascription over an erased ascription to A. de Lantins |
| Pour prison ne pour maladie | R 35 | for text sources, see Fallows (1999) | text perhaps by Alain Chartier; cited twice in Molinet; Pullois, 'Pour prison', includes direct citations |
| Qui veut mesdire si mesdie | R 36 | *F-Pn* n.a.fr.6771 only; but also intabulated in *D-Mbs* 3725 (Buxheim) and text in *F-Pn* fr.1719 | |
| Quoy que Dangier, Malebouche et leur gent | R 37 | *GB-Ob* 213 only | |
| Rendre me vieng a vous sauve la vie | R 38 | text also in *A-Wn* 2619 | acrostic: ROBIN HOQVEREL (not Robin Verel, as in Marix and Reese); text perhaps by Chartier |
| Se je souspire, plains et pleure | R 39 | *F-Pn* n.a.fr.6771 only | |
| Se j'eusse un seul peu d'esperanche | R 40 | | |
| Se la belle n'a le voloir | R 41 | ascription not in *E-E* V.III.24 but in *I-TRmp* 87 | |
| Seule esgaree de tout joieulx plaisir | R 42 | ascription not in *E-E* V.III.24 but in *I-Rvat* Urb.lat.1411 | mensuration: C; only Binchois song not in triple time; citations in Brown (1963), 274 |
| Tant plus ayme tant plus suy mal amé | R 43 | *GB-Ob* 213 only | |
| Tout a par moy afin qu'on ne me voye | R 58 | | 2 contrary ascriptions to Walter Frye; cited twice in Molinet; to later refs. in Fallows (1999), add text citation in ballade 'Ung jour allant', in *Jardin de plaisance*, f.202*r* |
| Toutes mes joyes sont estaintes | R 44 | *GB-Ob* 213 only | |
| Tristre plaisir et douleureuse joie | R 45 | *Ob* 213 only; ed. not in *Early English Harmony* but in *OHM*, ii/2 (1905), 177 | text by Alain Chartier and sung by Jean Régnier on his release from prison in 1433; T related to basse danse 'Triste plaisir' but probably not to monophonic rondeau in *F-Pn* 9346; basis of Ernst Pepping's 'Zwei Orchesterstücke über eine Chanson de Binchois' (1959) |
| Vostre alee me desplast tant | R 46 | | |
| Vostre tres doulx regart plaisant | R 47 | T alone also in *GB-Lbl* Harl.1512, f.2; source in *Lbl* 5665 is 2vv using only the tenor of Binchois, text in *Lbl* Lansdowne 380 | cited twice in garbled form in the work of John Skelton |
| [textless] | — | *D-Mbs* cgm 810, f.71*v*-72*r*, 'Binzois' | normally read as 'Buczois' and attrib. Busnois |

BALLADES

| Text | Edition | Source observations | Remarks |
|---|---|---|---|
| Adieu mon amoureuse joye | R 48 | text for 1st stanza also in Namur, Archives de l'Etat, Reg. aux transports, 12, f.320 | |
| Amours merchi de trestout mon pooir | R 49 | complete in both sources | only 2 stanzas of text survive |

| Text | Edition | Source observations | Remarks |
|---|---|---|---|
| Dueil angoisseus rage demeseurée [= motet: Rerum conditor respice] | R 50 | Rehm printed 2 versions: (i) 3vv, (ii) 4vv, which seems to be the earliest state; he omitted what seems to be the latest and most widely distributed version, found in most sources, ed. E. Droz and G. Thibault, *Poètes et musiciens du XVe siècle* (Paris, 1924), where completion of poem is also found | text by Christine de Pizan; for further sources and later citations, see Fallows (1999) |
| J'ay tant de deul que nul homs peut avoir | R 51 | *GB-Ob* 213 only | |
| Je loe Amours et ma dame mercye [= versus: Ave dulce tu frumentum] | R 52 | also in fragment owned by Stanley Boorman | only 2 stanzas of text survive; intabulations discussed in Funck (1933); for later arrangements and citations, see Fallows (1999) |
| Ma dame que j'ayme et croy | R 53 | *D-Mbs* Ms Galloram monacensis 903 only | only 1 stanza of text survives; perhaps connected with Croy family, powerful in Burgundian court |
| Mesdisans m'ont cuidié desfaire | R 54 | *GB-Ob* 213 only | |

VIRELAI

| Text | Edition | Source observations | Remarks |
|---|---|---|---|
| ... Et osci [only the 2 lower parts extant] | | *D-Mbs* Ms Gallorum monacensis 903, f.19 | Slavin (1987), after p.143 facing verso probably contained ascription to Binchois, as do all surviving versos in this MS |

COMBINATIVE CHANSON

| Text | Edition | Source observations | Remarks |
|---|---|---|---|
| Filles a marier ne vous mariez ja/[Se tu t'en marias] | R 55 | *I-Rvat* Urb.lat.1411 only | 4vv; form *aabb*; text and later history of the tenor in Picker (1965); the 3 other parts are imitative and should probably all carry the text, frag. in source, but more complete in different setting in *E-Sc* 5–1–43; basse danse 'Filles a marier' unrelated musically |

DOUBTFUL WORKS

| Title | Source or editions | Remarks |
|---|---|---|
| Mass cycle with troped Kyrie 'Omnipotens Pater' | *B-Br 5557* | ed. in EECM, xxxiv (1989); now ascribed 'G. Binchois' though as recently as 1844 it read 'Jean Plourmel', see Staehelin (1973); Eng. style in fasc. devoted to Eng. work, musically reminiscent of Walter Frye, though the more intricate melismatic writing with smaller note values suggests an even later date, perhaps from the 1470s |
| Missa 'Pax vobis ego sum' (Gl and Cr only), 5vv | *I-TRmp* 88 | ed. in Monumenta polyphoniae liturgicae, 1st ser., ii (Rome, 1952), attrib. Binchois or Eloy; no reasons given |
| Gloria | K54, F 46 | contrary ascription to Ja. de Clibano in *I-AO*, where it appears with matching Cr and Ag, the latter also ascribed to Clibano |
| Gloria | K15, M 160 | in a style otherwise unknown in the work of Binchois and showing strong influence of Ciconia; Bockholdt indentified its pair as the Cr (F 25) ascribed in *I-TRmp* 92 to 'Jo Bodoil' and elsewhere to 'Anglicanus' and 'Anglicus'; perhaps a scribe misread a hastily written 'Bodoil' as the more familiar 'Binchois' |
| Sanctus, 4vv, with trope 'Marie filius' | *TRmp* 90, *TRmd* 93 | ed. M. Gozzi in Kirkman and Slavin (2000), where it is shown that this must be the pair to the 4-v Agnus Dei K21 |
| Magnificat sexti toni | CMM, i/5, 75 | ascribed variously to Dunstaple and Du Fay, but in *I-TRmp* 92 with erased ascription to Binchois; normally considered to be by Du Fay |
| Alma Redemptoris mater | MB, viii, no.40 | ascribed variously to Dunstaple and Leonel; *I-Bc* Q15 has ascription to Binchois that is crossed out and replaced by 'Leonelle' in another hand |
| Beata Dei genitrix | K56, MB, viii, no.41 | ascribed in *D-Mbs* and *I-MOe* to Dunstaple, in *AO* with illegible ascription and in *Bc* Q15 to Binchois, there might just be an argument for accepting the Binchois attrib. on stylistic grounds |
| Beata mater | K55, MB, viii, no.42 | in *TRmp* 87 an earlier Dunstaple ascription is erased and replaced by one to Binchois; nevertheless ascriptions to Dunstaple in *I-MOe* and *D-Mbs* 14274 seem convincing, especially since the piece appears (anonymously) in the insular MS *GB-Ob* Selden B26 |
| Beata viscera | *I-AO*, f.10 | comm; ed. in Cobin, no.10; indirectly proposed in Dangel-Hofmann (1975), 113, as part of a BVM proper cycle with K46 (int) and K38 (off) |
| Quam pulchra es | MB, viii, no.44 | although 3 authoritative MSS ascribe to Dunstaple, *I-AO* ascribes 'Egidius'; in view of the excellence of the piece the only Egidius who comes into question would be Binchois, and many features in it are not all unlike his style; on the other hand, to accept this would seriously confuse most received opinion on Eng. style in the 15th century |

| *Title* | *Source or editions* | *Remarks* |
|---|---|---|
| Virgo prefulgens | K57, M 227 | in *I-TRmp* 92 1st 30 bars of discantus are copied and ascribed 'Winchois'; but the scribe abandoned the piece; there is no reason to disbelieve ascription to Sandley in *I-MOe*; *see* STANDLEY |
| Adieu ma tresbelle maistresse | CMM, lxxxvi (1980), 16 | attrib. on stylistic grounds in Kemp (1990); Slavin (1987) see the trimmed ascription in *I-TRmp* as being to Binchois; text perhaps by Charles d'Orléans, see Fallows (1999) |
| Ce moys de may | CMM, i/6, 59 | ascribed in *GB-Ob* 213 to Du Fay; Kiesewetter, knowing only the anon. *F-Pn* 6771 source, attrib. Binchois on basis of line 'Carissime Du Fay vous en prie' and of assumption that Binchois was Du Fay's closest friend; more recent scholarship amends the line and agrees that this must be genuine Du Fay; but Kiesewetter's publication as Binchois' in *Schicksale und Beschaffenheit* (1841) represented the only published 'Binchois' for Fétis and Ambros and until Riemann's *Sechs bisher nicht gedruckte dreistimmige Chansons* (1892) |
| Je cuidoye estre conforté | R 60 | attrib. in Rehm (1952), 144–5 |
| Va tost mon amoureux desir | R 59 | text by Charles d'Orléans: attrib. by Marix (1939), 188, and Rehm (1952), 144–5 |
| Songs in *GB-Ob* 213 | CMM, ix/4 | Reaney tentatively attrib. the following rondeaux: Dame que j'ay lointamp servie, Espris d'amours l'autre jour, Faisons bonne chiere et lie, Soyés loyal a vo povoir, Veuillés hoster de che dangier |
| Songs in *E-E* V.III.24 | CMM, lxxviii (1980) | Kemp (1990), 3–64, attrib. the following on the basis of style: Adieu ma tresbelle maistresse, Bien viengnant ma tres redoubtee, De ceste joieuse advenue, Je ne porroye plus durer, Je vous salue ma maistresse, La tresorire de bonté, L'une tresbelle clere lune, Mon coeur avoec vous s'en va; more tentatively he attrib.: Bien viegnés mon princhе gracieux, Je n'atens plus de resconfort, L'onneur de vous dame sans per, Tous desplaisir m'en sont, Va t'en mon desir gracieux |

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DAVID FALLOWS

**Binder, Carl** (*b* Vienna, 29 Nov 1816; *d* Vienna, 5 Nov 1860). Austrian composer. He spent almost his entire career as a Kapellmeister at Viennese suburban theatres, writing a large number of scores for Possen (farces) and Singspiele, most of which did no more than satisfy the expectations of the audiences of his day. He did, however, achieve a few major successes, most notably with the scores to seven of Nestroy's plays written between 1851 and 1859, and in his instrumentation (from pirated vocal scores) of Offenbach's operettas which reached Vienna in the late 1850s. From 1840 to 1851 he wrote over 60 scores for the Theater in der Josefstadt, the first being to F. Blum's *Die Tochter des Räubers* (7 July 1840) and the most successful probably being that to J. Nikola's *Der letzte Zwanziger* (12 September 1850), which was performed first at the Hernals Arena and altogether 111 times. Of approximately 80 works written by Binder between 1849 and 1860, those most frequently performed at the Carltheater (formerly the Theater in der Leopoldstadt) included the scores to Nestroy's *Kampl* (1852) and *Umsonst* (1857), Kaiser's *Verrechnet* (1851) and the 'Charakterbild' *Die Frau Wirtin* (1856), and Kalisch's *Ein gebildeter Hausknecht* (1858). The only score truly to outlive its composer was for Nestroy's parody *Tannhäuser* (1857), which enjoyed 75 performances in the Carltheater between 1857 and 1860 and has been revived successfully (and recorded) in modern times.

The recent discovery of a letter (now in *A-Wst*) from Binder to his colleague A. E. Titl has resolved some longstanding uncertainties about the middle years of Binder's career. Sent from Pressburg and dated 15 December 1847, this letter lists nine operas Binder had conducted at the theatre there in two months since his arrival, and shows that he considered he had been unfairly dismissed from his post at the Theater an der Wien by its director, Franz Pokorny. It is unclear when he returned to Vienna, but he mentions plans to perform Titl's opera *Das Wolkenkind* in Pressburg for the latter's benefit evening, 15 January 1848. Another recent discovery indicates that Binder was elected an honorary member of the Dom-Musik-Verein in Salzburg on 10 April 1854. The music of Binder's vocal numbers for Nestroy's plays is included in *Johann Nestroy: Historisch-kritische Ausgabe* (ed. J. Hein and others, Vienna, 1977–); the full vocal score of the *Tannhäuser* parody is in *Stücke*, xxxvi (ed. P. Branscombe).

Binder's son Karl, a promising musician, died in Vienna in 1870, at the age of 27.

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F. Hadamowsky and H. Otte: *Die Wiener Operette* (Vienna, 1947)
A. Bauer: *Das Theater in der Josefstadt zu Wien* (Vienna, 1957)

PETER BRANSCOMBE

**Binder, Christlieb Siegmund** (*b* Dresden, bap. 29 July 1723; *d* Dresden, 1 Jan 1789). German composer. The son of an oboist, he probably received music instruction as a Dresden choirboy from Pantaleon Hebenstreit, to whom he was referred by the court in 1742 to learn his teacher's dulcimer-like invention, the pantaleon. It was as a pantaleonist that he became a court musician in 1751, but he also performed as a harpsichordist. In 1764 he became second organist to Peter August in the court's Catholic chapel, and he was first organist from August's death in 1787; both were active as harpsichordists in Dresden's public musical life.

Most of Binder's career took place in the reign of Friedrich August III, an amateur musician, and his compositions reflect the court's active interest in keyboard and chamber music. His extant works show a mixture of *Empfindsamkeit* and earlier Baroque elements, although they require greater virtuosity. The intense slow movements and the concentrated development of thematic material echo the style of C.P.E. Bach, but the keyboard figuration and choice of genres hark back to J.S. Bach; similarly, exact gradations of dynamics are interspersed with Baroque echo effects. Although Binder was a prolific composer, his influence was virtually confined to Dresden; few of his works were published in his lifetime.

Binder had two sons who were also musicians. August Siegmund Binder (*b* Dresden, 1761; *d* Dresden, early March 1815) was an organist and composer who became first organist of the electoral chapel on his father's death in 1789; he composed harpsichord sonatas, organ preludes, cantatas and sacred music, but only the preludes have survived (*D-Dl*). Carl Wilhelm Ferdinand Binder (*b* Dresden, 1764) was an instrument maker in Weimar who specialized in harps.

WORKS

*MSS, in D-Dl, unless otherwise indicated*

Hpd: 6 sonatas, before 1758; 6 suonate, op.1 (Dresden, 1759); 6 divertimentos, after 1762; 12 sonatas, lost, listed in Breitkopf catalogue, 1763; Sonata, in 6 Easy Lessons (London, ?1765), attrib. G.D. Binder; 2 solos, lost, listed in Breitkopf catalogue, 1768; 6 sonatas, after 1768; 6 sonatas, before 1776; Sinfonia, *D-Bsb*; other pieces in contemporary anthologies

Orch: Hpd Conc., in 4 concerti per cembalo composti da vari autori (Paris, 1758); Fl Conc., lost, listed in Breitkopf catalogue, 1763; 12 hpd concs., *c*1760–80 [with 2 later adagios]; 18 hpd concs., before 1768, also arr. for 2 hpd; 3 concs., 2 hpd, orch, *c*1767; 3 org concs.; 12 Piècen; 3 syms., *B-Bc*, *CH-E*, Kloster Marienthal, Bibliothek, Ostritz bei Görlitz, doubtful

Chbr: 6 sonate a 3, hpd, fl/vn (Leipzig, 1763); 2 trios, hpd, vn, lost, listed in Breitkopf catalogue, 1763, 1769; Trio, hpd, va, vc, 1771; 2 qts, hpd, 2 vn, vc, ?1773; Trio, hpd, fl, vc, 1774; Trio, hpd, fl; Trio, fl, hpd/fl/vn, b; Trio, 2 fl/vn, b; 2 trios, hpd, vn; 4 divertimentos, hpd, fl/vn; Sonata, hpd, fl/vn, *PL-WRu*

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O. Schmid, ed.: *Musik am sächsischen Hofe*, iv (Leipzig, 1903); vi (1904)
R. Engländer: 'Zur Dresdner Instrumentalmusik in der Zeit der Wiener Klassik', *ZMw*, xiii (1930–31), 2–10
H. Fleischer: *Christlieb Siegmund Binder (1723–1789)* (Regensburg, 1941)
R. Engländer: *Die Dresdner Instrumentalmusik in der Zeit der Wiener Klassik* (Uppsala, 1956)

A. Rosenmüller: *Die Überlieferung der Clavierkonzerte in der Königlichen Privatmusikaliensammlung zu Dresden im letzten Drittel des 18. Jahrhunderts* (diss., Tech. U. of Dresden, 2000)

DIETER HÄRTWIG/ANNEGRET ROSENMÜLLER

**Binet, Jean** (*b* Geneva, 17 Oct 1893; *d* Trélex, 24 Feb 1960). Swiss composer. After studies in Geneva at the Institut Jaques-Dalcroze and with Otto Barblan, William Montillet and Templeton Strong, he went to the USA in 1919 where he became a pupil of Bloch and with him founded the Dalcroze Rhythmic School, New York, and later the Cleveland Institute of Music. From 1923 to 1929 he taught the Dalcroze method in Brussels; he then returned to Switzerland and settled in Trélex, devoting his attention to composition. Many of his orchestral works were introduced by Ansermet, and his ballet *Le printemps* (1950), commissioned by the Pro Helvetia Foundation, was first performed at the Paris Opéra. The *Psaumes de la délivrance* (1952) were written for the canton of Geneva to commemorate the 350th anniversary of the Reformation. From 1951 until his death Binet was president of the Société Suisse des Auteurs et Editeurs, and in 1955 he received the composition prize of the Swiss Musicians' Association. His music was influenced by French impressionism and by Dalcrozian rhythm. Rejecting large forms, he expressed a refined and intimate sensibility in music that deliberately avoids extensive development. All of Binet's work is tonal and shows a mastery of tender nuances.

WORKS
(*selective list*)

STAGE AND VOCAL

Ballets: L'île enchantée, 1947; Le printemps, 1950

7 sets of incid. music incl. Antigone, 2 pf, 2 perc, 1937; Les joyeuses commères de Windsor, small orch, 1940; Coriolan, hn, 2 tpt, trbn, perc, 1956; La grange au Rouds, chorus, fl, ob, 2 cl, bn, tpt, 1957

Choral: Ps cxxx, A, T, chorus, brass, perc, 1924; 5 choeurs mixtes (C. Marot), 1929; Ode à Diane et Apollon (Horace), chorus, orch, 1932; Ode à Sestius (Horace), chorus, orch, 1932; Cantate de Noël (N. Soutter), children's vv, org, 1935; 4 choeurs mixtes (C.F. Ramuz), 1942; Psaumes de la délivrance (Piachaud), Bar, chorus, orch, 1952; Les comptines de l'oiselier (J. Cuttat), chorus, cl, 1956; Pétrarque (G. Nicole, after Petrarch), solo vv, chorus, orch, 1958; Ode à la musique (R. Morax), S, female chorus, 2 male chorus, orch, 1959

Songs: 4 chansons (Ramuz), 1v, pf, 1927; 6 mélodies (Marot), 1v, pf, 1928; 3 mélodies (G. Apollinaire), 1v, pf/orch, 1933; 10 chansons (Cuttat), 1v, pf/orch, 1943; 6 chansons (Cuttat), 1v, pf/orch, 1945; L'or perdu (Cuttat), 1v, pf/orch, 1953

INSTRUMENTAL

Orch: Concertino, small orch, 1927; Suite d'airs et de danses populaires suisses, small orch, 1931; Divertissement, vn, pf/small orch, 1934; 4 danses, 1936; 3 pièces, str, 1939; Cartes postales, small orch, 1940; Musique de mai, 1943; L'île enchantée, 2 suites, 1946 [from ballet] ; 6 pièces enfantines, small orch, 1947; Le printemps, suite, 1949 [from ballet]; Prélude symphonique, 1949; Petit concert, cl, pf/str, 1950; Suite grisonne, small orch, 1951

Chbr: Str Qt, 1927; Dialogues, fl, vn, 1936–7; Sonatine, fl, pf, 1942; Kaval, fl, pf, 1945; Sonate brève, vn, pf, 1946; 3 dialogues, 2 fl, 1957; Variations sur un chant de Noël, bn, pf, 1957; 4 chorals, org, 1958

MSS in *CH-Bps*

Principal publishers: Foetisch, L'Oiseau Lyre, Henn, Heugel, Symphonia

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*Jean Binet Musikmanuscripte*, Inventare der Paul Sacher Stiftung, ix (Winterthur, 1990)

PIERRE MEYLAN/JACQUES TCHAMKERTEN

**Bing,** Sir **Rudolf** (*b* Vienna, 9 Jan 1902; *d* New York, 2 Sept 1997). British impresario of Austrian birth. The son of an iron and steel magnate, he began his career in a Viennese bookshop whose proprietor soon branched out as an impresario of artistic events. In the 1920s Bing worked in Berlin before becoming assistant to Carl Ebert at the Hessisches Staatstheater in Darmstadt (1928–30), assistant to the Intendant of the Charlottenburg Opera, Berlin (1930–33), and general manager of the Glyndebourne Opera (1936–49). In 1946 he took British nationality and helped to found the Edinburgh Festival, of which he was artistic director from 1947 to 1949.

In 1950 Bing became general manager of the Metropolitan Opera, New York. His tenure (until 1972) was the second longest in its history. He had a great influence on both the company and American opera in the 1950s and 60s, particularly because of his autocratic attitudes. In the early years he improved standards of performance and direction. His emphasis on scenic design and imaginative direction reflected his European experience, and was new to the USA. Bing introduced a number of black singers and dancers and extended the season to fill the whole year; he also supervised the move to the Lincoln Center. In the later years, however, like his predecessor Gatti-Casazza, he failed to develop new ideas for coping with the economic and artistic climates of the period, although the house continued to have individual successes. In 1973 he was appointed Consultant for Special Projects by Columbia Artists Management. His *5000 Nights at the Opera* (London, 1972) and *A Knight at the Opera* (New York, 1981) relate some of the many vicissitudes of his career. He was knighted in 1971.

PATRICK J. SMITH

**Bing, Stephen** (*b* Canterbury, bap. 20 Sept 1610; *d* London, 26 Nov 1681). English cathedral singer and music copyist. He was trained as a chorister at Canterbury Cathedral (1617/18–24) and probably left Canterbury soon after his voice changed. It seems likely that sometime during the 1630s he moved to Cambridge, where he became acquainted with the music patron Sir Christopher Hatton and his musicians and copyists, in particular George Jeffreys and John Lilly. During the 1630s Bing took holy orders, and in 1640 or 1641 he was appointed as a minor canon of St Paul's Cathedral, London. Among Bing's colleagues at St Paul's were John Barnard and John Woodington (also a court violinist). The association between Barnard, Bing and Woodington is apparent in a number of surviving manuscripts copied by Bing in the late 1630s and early 1640s, the most important of which are the sets of viol consort music in the library of Christ Church, Oxford, copied in conjunction with Lilly whilst working under the patronage of Hatton.

Bing's appointment as minor canon unfortunately coincided with the king's forced withdrawal from London and the start of the Civil War. He left St Paul's sometime after midsummer 1642 and probably joined the king's supporters in Oxford. There he would have been reunited with Hatton and Jeffreys. It appears that Hatton, as Comptroller of the King's Household, assumed responsibility for the music at the Oxford court, and surviving manuscripts suggest that Bing was closely involved. Oxford yielded to parliamentarian forces on 20 June

1646 and Bing probably took advantage of the surrender terms to return to his former employment at St Paul's. In April 1649, however, the act of parliament abolishing 'Deans, Deans and Chapters, Canons, Prebends, and other Offices' and ordering the sale of ecclesiastical land and property deprived Bing of both his job and his home. Thereafter, like many redundant church and court musicians during the Commonwealth, he earned his living as a teacher.

Following the Restoration, Bing was appointed senior cardinal at St Paul's, as well as warden of the College of Minor Canons (1660–62). After the Fire of London (1666), which destroyed the cathedral, Bing was appointed senior vicar-choral at Lincoln Cathedral, where he stayed until early 1672. It is from this period that we have the first evidence of his Restoration liturgical-copying activities: the set of eight books now known as the Bing-Gostling Partbooks (*GB-Y* M 1 S). It is probable that they were begun at Lincoln in the late 1660s, but the majority of pieces appear to have been added in the 1670s following Bing's appointment as lay vicar at Westminster Abbey (on 1 April 1672). Bing also renewed his connections with St Paul's, and by midsummer 1672 his signatures resume in the minor canons' accounts. As a lay vicar at Westminster Abbey in the late 1670s, Bing was a colleague of Henry Purcell and copied a number of the composer's early anthems. His close associations with the country's best musicians and most influential music patrons for more than 50 years make Bing one of the most important 17th-century English music copyists yet identified.

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J.P. Wainwright: *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997)

JONATHAN WAINWRIGHT

**Binge, Ronald** (*b* Derby, 15 July 1910; *d* Ringwood, 6 Sept 1979). English arranger and composer. After work as a cinema organist and arranger he moved to London in 1930 to play in theatres and café ensembles. From 1936 he arranged for Mantovani's Tipica Orchestra, and during war service in the RAF began a long association with Sidney Torch, subsequently providing many scores for Torch's radio broadcasts, especially for 'Friday Night is Music Night'. With Mantovani, Binge also orchestrated Noël Coward's musicals *Pacific 1860* (1946) and *Ace of Clubs* (1950). A love of Church music, especially Monteverdi, inspired Binge in 1951 to create the famous 'cascading strings' effect which made the Mantovani orchestra world-famous. This contribution to Mantovani's success only became public knowledge in later years, by which time he was concentrating more on composition. His *Elizabethan Serenade* won an Ivor Novello Award in 1957, and he contributed many works to London publishers' mood music libraries for use by radio, television and film. Other successes included *The Watermill*, *Concerto for Alto Saxophone* (1956) and *Saturday Symphony* (1966–8), while *Sailing By* became particularly known through its use as the closing-down music for BBC Radio 4.

WORKS
*(selective list)*

Orch: Spitfire, 1940; Trade Winds (1949); Elizabethan Serenade, 1951; Impressions of London, suite, 1953; Cornet Carillon, brass band (1954); Conc. for A Sax, E♭, 1956; The Watermill, ob, str (1958); Scherzo – Allegro molto, 1961; Sailing By (1965); Las Castanuelas; The Dance of the Snowflakes; Faire Frou-Frou; The Fire God; Fiesta; High Stepper; The Liberty Boat; Madrugado (Daybreak); Man in a Hurry; Miss Melanie; Prelude; The Red Sombrero; Scottish Rhapsody; Skylarks; String Song; Thames Rhapsody; Venetian Carnival; The Whispering Valley

Film scores, incl. Desperate Moment, 1953; Our Girl Friday, 1953; The Runaway Bus, 1954

DAVID ADES

**Bingham, Judith (Caroline)** (*b* Nottingham, 21 June 1952). English composer and mezzo-soprano. She attended the RAM from 1970 to 1973, where she studied composition with Alan Bush and Fenby, and singing with Eric Vietheer. She continued her composition studies with Hans Keller (1975–8) and in 1971 won the Principal's Prize for Composition. She was elected an ARAM in 1997.

From the mid-1970s Bingham followed careers both as a singer and as a composer, winning the BBC Young Composer Award in 1977. She sang with the BBC Singers on a full-time basis (1983–96), before resigning in order to concentrate on composition. Several early scores have been lost; those that survive show a quixotic imagination, a fondness for pungent harmonies, prickly rhythms and pithy statement, and an ear for unusual instrumental combinations. Later, after exposure to large-scale polyphonic scores during her time with the BBC Singers, she moved away from overt experiment to a more homogenous, direct style, developing an individual approach to structure based on organically related, through-composed mosaics extended over long time-scales. This is seen in two pivotal works, *Irish Tenebrae* and *Chartres*, which established her reputation. Recurring features are a fondness for brass (ensembles or band) and the voice, which coalesce in *Salt in the Blood*, commissioned for the 1995 Proms. She is also interested in educational work with young performers and composers. Her music embraces a wide range of literary sources, subjects and metaphors. While her contribution to choral music has been widely recognized, it is in the visionary orchestral works that her best writing is to be found. Her compositional voice is independent rather than subversive and stands apart from both British and European models.

WORKS
*(selective list)*

Stage (all texts by Bingham): Flynn (op), 1978; The Red Hot Nail (children's music theatre), 1994; The Mysteries of Adad (children's music theatre), 1996

Orch: Chartres, 1988; Beyond Redemption, 1994–5; The Temple at Karnak, 1996; Passaggio, conc., bn, orch, 1998; The Shooting star, conc., tpt, orch, 1999; Walzerspiele, 1999

Band music: Four Minute Mile, brass band, 1991, orchd 1997; The Stars Above, the Earth Below, brass band, 1991; Prague, brass band, 1996; The American Icons, wind band, 1997

Choral: Wessex Heights (T. Hardy), S, nar, SATB, 1977; A Hymn before Sunrise in the Vale of Chamounix (S.T. Coleridge, P.B. Shelley), 1982; Cradle Song of the Blessed Virgin Mary (medieval text), SSATB, 1984; Just before Dawn (Bible: *Matthew* xxviii.1–7, *Corinthians* v.7, H. Kingsley), SSAA, 1985, rev. 1990; A Cold Spell (J. Clare and others), 1987; A Winter Walk at Noon (E. Brontë and others), 1987; Tu creasti domine (H. Belloc), SATB, org, 1989; Where Light and Shade Repose (J. Betjeman, W.H. Auden, W. Wordsworth), 1989; I Have a Secret to Tell (Cormac), TTBB, bell ad lib 1990; Irish Tenebrae (W.B. Yeats and others), S,

TTBB, vn, org, perc, 1990; The Darkness is No Darkness (Ps lxxxix), 1991; Unpredictable but Providential (Bingham), 1991; The Ghost of Combermere Abbey (Lady Elgar, anon.), SSAA, 1993; The Past is a Strange Land (A.C. Doyle and others), 1993; The Uttermost (C. Marlowe), S, T, SATB, orch, 1993; Epiphany (Bingham), SATB, org, 1995; Mag and Nunc, SATB, org, 1995; O magnum mysterium (Bible: *Matthew* ii.8–9) 1995; Salt in the Blood (F. Beaufort and others), SATB, brass, 1995; At the Mid Hour of Night (T. Moore), SAT, org, 1996; Lacemaking (Bingham), SSAA, 1996; Below the Surface Stream (J. Keats, E. Blunden, R. Brooke, T. Arnold, Bingham), SATB, org, orch, 1997; Consider St Cecilia (W.B. Benson), SATB, org, 1997; Gleams of a Remoter World (Shelley), 1997; The Waning Moon (Shelley, Bingham), male vv, pf, 1997; The Clouded Heaven (L. Andrewes, Wordsworth), SATB, org, 1998; The Drowned Lovers (Bingham), 1998; Missa Brevis (Lat. text), 1998; Water Lilies (Bingham), 1999

Chbr and solo inst: A Divine Image, hpd, 1976; Chopin, pf, 1979; Moonrise, gui, 1979; Pictured Within, pf, 1981; Into the Wilderness, org, 1982; Scenes from Nature, hpd, 1983; Christmas Past, Christmas Present, pf, 1989; Dove Cottage by Moonlight, 2 pf, 1989; A Dream of the Past, hn, 2 tpt, trbn, tuba, 1993; Santa Casa, 2 gui, 1994; The Gift, org, 1996; No Discord, a fl, gui, 1996; Chapman's Pool, vn, vc, pf, 1997; Lacemaking, sax qt, 1997; The Snows Descend, hn, 4 tpt, 4 trbn, tuba, 1997; Summer Dance, a fl, va, perc, 1997

Vocal: Cocaine Lil (Auden), S, pf, 1976; A Falling Figure (E. Brontë), Bar, cl, pf, 1979; Clouded Windows (Keats), Mez, pf, 1980; Lake (Keats), Mez, pf, 1985; Blacker (Coleridge), B, pf, 1987; Alba (E. Pound), T, pf, 1991; Vorarlberg, 2 gui, 1998; Shelley Dreams, vn, pf, 1999

Principal publisher: Maecenas

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GILES EASTERBROOK

**Bingham, Seth Daniels** (*b* Bloomfield, NJ, 16 April 1882; *d* New York, 21 June 1972). American organist and composer. He studied with Horatio Parker at Yale (BA 1904; BMus 1908) and in Paris with d'Indy, Widor, Guilmant and Harry Jepson (1906–7). After teaching at Yale from 1908 to 1919, he was a member of the music faculty of Columbia University until his retirement in 1954; he also held classes in advanced composition at the Union Theological Seminary and was for 35 years organist and music director at the Madison Avenue Presbyterian Church. Bingham was a prolific composer, whose rhythmic vitality, quasi-modal lines and mildly chromatic contrapuntal textures can best be heard in his liturgical choral and organ works. He also wrote numerous concertos, suites and sonatas in a conservative, lyrical vein; perhaps his best-known secular work is the Concerto for brass, snare drum and organ.

WORKS

Op: La charelzenn, 1917

Choral: Come thou Mighty King, SATB, 1916; Let God Arise, male vv, 1916; The Strife is O'er, SATB, 1916; Wilderness Stone, nar, solo vv, chorus, orch, 1933; Canticle of the Sun, chorus, orch, 1942; Perfect through Suffering, chorus, org, 1971; many other sacred choral works

Orch: Wall Street Fantasy, 1916; Passacaglia, 1918; Memories of France, 1920; Pioneer America, 1926; The Breton Cadence, 1928; Org Conc., 1946; Conc., brass, snare drum, org, 1954

Chbr: Suite, 9 wind, 1915; Str Qt, 1916; Tame Animal Tunes, 18 insts, 1918; Connecticut Suite, org, str, 1953; sonatas, suites

Org: Roulade, 1920–23; Suite, 1923; Pioneer America, 1925; Harmonies of Florence, 1928; Carillon de Château-Thierry, 1936; Pastoral Psalms, 1937; 12 Hymn-Preludes, 1942; Baroques, suite, 1943; Variation Studies, 1950; 36 Hymn and Carol Canons, 1952; many other org pieces

Pubd songs, incl. An Old Song (1908), 5 Cowboy Songs (1930), Brahma, The 4-way Lodge, 2 Japanese Songs

MSS in *US-NYp*, *US-Wc*

Principal publishers: J. Fischer, Gray, Peters, G. Schirmer

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M.S. Wright: 'Seth Daniels Bingham: 100th Anniversary', *American Organist*, xvi/6 (1982), 40–43

H. WILEY HITCHCOCK/MICHAEL MECKNA

**Bini, Pasquale** [Pasqualino] (*b* Pesaro, 21 June 1716; *d* Pesaro, April 1770). Italian violinist and composer. He evidently attracted patronage at an early age, for when he was 15 years old Cardinal Olivieri sent him to Padua to study with Tartini. He remained there for more than three years and then went to Rome, where he played so well that rumour credited his success with causing the death from embarrassment of the violinist Montanari. Bini soon returned to Padua for more study, however, having heard that Tartini had changed his style. His admiration for Tartini was returned by the teacher, who spoke of no other pupil except Nardini in such complimentary terms. On Bini's return to Rome a year later, Tartini wrote recommending him to an English patron: 'He plays better than I do, and I am proud of it, for he is an angel in morals and religion'.

Cardinal Olivieri died in 1738, and Bini entered the service of Cardinal Acquaviva Troiano. After the latter's death in 1747, Bini was unhappy in Rome and returned to his native Pesaro. Exactly what his difficulties were is unknown. Tartini, who again tried to help, hinted at serious emotional problems in recommending him to Algarotti and to Prince Lobkowitz. Bini, Tartini wrote, had suffered

> a hundred disasters of body and soul. He is most good and saintly in morals, marvellous in his profession, but feeble in spirit. Persecuted in Rome since the death of His Eminence Acquaviva, he has become so familiar with persecution as to have been in a manner of speaking maddened by it.

Bini remained in Pesaro teaching and playing at the Teatro del Sole until 1754, when he entered the service of the Duke of Württemberg at a high salary as director of concerts and chamber music. He held the post until about 1759 and then returned once more to Pesaro. His emotional problems had perhaps worsened, for a contemporary account from Pesaro speaks of a 'cerebral complaint' which eventually caused his death.

Bini was evidently a fine player and widely admired, but he owes his lasting reputation almost entirely to Tartini's esteem for him. As a composer he had almost no fame and left only a handful of compositions, none of which was published. All his works, particularly the concertos, reflect a good technique and contain graceful passage-work, but they are conventional in form and generally unimaginative. Tartini's early and middle works are the obvious models for the concertos and the sonata, but the duets are slightly more modern in style.

WORKS

3 concs., solo vn, 2 vn, va, b; 5 duets, 2 vn; Sonata, vn, b: all *US-BEm*

Concerto, vn, str, *A-Wgm*

Sonata, vn, b, cited in *EitnerQ*

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A. Mell: 'Antonio Lolli's Letters to Padre Martini', *MQ*, lvi (1970), 463–77
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CHAPPELL WHITE

**Binički, Stanislav** (*b* Jasika, nr Kruševac, 27 July 1872; *d* Belgrade, 15 Feb 1942). Serbian composer and conductor. After studying mathematics at Belgrade University, he studied composition (with Rheinberger) and singing in Munich. Back in Belgrade he took part, with Mokranjac and Manojlović, in the founding of the Serbian School of Music in 1899. He conducted the newly formed Beogradski Vojni Orkestar (Belgrade Military Orchestra) and in 1904 founded the Muzika Kraljeve Garde (The Music of the Royal Bodyguard); with these orchestras as well as the choir of the Stanković Musical Society he took an active part in the musical life of Belgrade, and introduced Haydn's *Creation* (1908) and Beethoven's Ninth Symphony (1910) to the city. In 1911 he became the first director of the new Stanković Music School. During the war he was a bandmaster in various French cities. From 1920 to 1924 he was the first director of the new opera company at the National Theatre; his wife, the singer Miroslava Binički (née Frieda Blanke, *b* Munich, 9 Oct 1876; *d* Belgrade, 5 Aug 1956), acted as répétiteur and choir trainer.

Most of Binički's music is theatrical, and includes much incidental music and an opera, *Na uranku* ('At Dawn', 1903). This was the first Serbian national opera to be performed, and, though based on the manner of Italian *verismo*, it makes significant use, to reflect the opera's subject of the conflict with the Turks, of Serbian as well as oriental folklore. The incidental music for *Ljiljan i omorika* ('The Lily and the Pine Tree', 1900) and *Ekvinocio* ('Equinox', 1903) displays characteristic motifs from the beginning of the overtures, and the concert overture *Iz mog zavičaja* ('From my Homeland') uses folk music. His songs are more sentimental in character, and in his choral compositions he uses a very simple, folk-influenced idiom. He also wrote some religious music and a number of military marches: of these the *Marš na Drinu* ('March on the Drina', 1915) has been exceptionally popular.

Binički's brother Aleksandar (*b* Belgrade, 16 May 1885; *d* Zagreb, 7 Aug 1963) was a *buffo* tenor and producer, who studied in Munich with Reger and Mottl. He was director of operetta in Zagreb; his own notable roles included Vašek (*The Bartered Bride*) and Beppe (*Pagliacci*).

WORKS

Stage: Na uranku [At Dawn] (op, B. Nušić), 1903, Belgrade, 2 Jan 1904, arr. pf (Belgrade, 1903); Ljiljan i omorika [The Lily and the Pine Tree] (incid music, after Nušić), 1900; Ekvinocio [Equinox] (incid music, after I. Vojinović), 1903; Put oko sveta [A Trip around the World] (incid music, after Nušić), 1908; Nahod (incid music, after Nušić), 1923

Orch: Iz moga zavičaja [From my Homeland], ov., 1899; many marches, incl. Marš na Drinu [March on the Drina], 1915

Seljančice [Peasant's Songs], 1908; Opelo [Serbian Orthodox Requiem], 1912; Tetovka [Tetovo Songs], 1914; Liturgija, 1923

Vocal: Mijatovke [Song dedicated to Mijat Mijatovič], *c*1925; other songs

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JOHN WARRACK/ROKSANDA PEJOVIĆ

**Biniou** (Fr.). A type of bagpipe. *See* BAGPIPE, §6.

**Bin Jallūn al-Tuwīmī, al-Hājj Idrīs.** *See* BENJELLOUN, HAJJ DRISS.

**Binkerd, Gordon (Ware)** (*b* Lynch, NE, 22 May 1916). American composer. He studied the piano at Dakota Wesleyan University (BMus 1937), where Russell Danburg and Gail Kubik helped to shape his musical thinking. After teaching in Kansas and Indiana, he pursued further training at the Eastman School of Music (MMus 1941). Following US Navy service during World War II, he entered Harvard University (MA 1952), where he studied with Walter Piston, Irving Fine, Otto Kinkeldey and Archibald Davidson, among others. From 1949 to 1971 he taught at the University of Illinois, Urbana-Champaign. His numerous honours include a Guggenheim Fellowship (1959), an award from the National Institute of Arts and Letters (1964) and commissions from the St Louis SO, the Fromm and Ford foundations, and the McKim Fund of the Library of Congress. In 1996 a week-long series of concerts was organized at the University of Rhode Island and Brown University in celebration of his 80th birthday.

Binkerd's harmonic style developed from conventional tonality (in the early works, later withdrawn), through serialism (forsaken between the second and third movements of the First Symphony) and highly chromatic tonality (from the mid-1950s to the early 1980s), to simple but unconventional tonality (from the early 1980s). A deft handling of counterpoint is common to all of his compositions. In 1980 he began to concentrate on works for solo piano, an instrument he dubbed the 'sonic machine', and on works for solo voice and piano. Also notable are his penetrating choral settings.

WORKS
(*selective list*)

Inst: Sonata, vc, pf, 1952; Sonata no.1, pf, 1955; Sym. no.1, orch, 1955; Trio, cl, va, vc, 1955; Service, org, 1957; Sym. no.2, orch, 1957; Str Qt no.1, 1958; Sym. no.3, orch, 1959; 3 Canzonas, brass, 1960; Entertainments, pf, 1960; Str Qt no.2, 1961; Concert Set, pf, 1969; Miscellany, pf, 1969; A Part of Heaven (2 Romances), vn, orch, 1972; The Battle, brass, perc, 1972 [after Frescobaldi]; Movt, orch, rev. 1972; Sonata, vn, pf, 1977; Str Trio, 1979; Sonata no.2, pf, 1981; Sonata no.3, pf, 1982; Sonata no.4, pf, 1983; short pf pieces; org works [several transcrs. orch, wind ens]; other chbr works

Choral: Autumn Flower (J. Very), 1968; To Electra (R. Herrick), 9 choruses, 1968–73; In a Whispering Gallery (T. Hardy), 1969; Nocturne (W.C. Williams), chorus, vc, 1969; A Christmas Carol (Herrick), 1970; A Scotch Mist (R. Burns), male vv, 3 choruses, 1976; Choral Strands (S. Freud, A. Tennyson), 4 choruses, 1976; Sung under the Silver Umbrella (G.K. Chesterton, W. Blake, J. Stephens, S. Mead, T. Moore), tr vv, 6 choruses, pf, 1977; Requiem for Soldiers lost in Ocean Transports (H. Melville), 1983–4; Houses at Dusk (H.W. Longfellow, H. Belloc, F.-G. Halleck, trad.), male vv, 4 choruses, pf, 1984; Dakota Day (Tennyson), mixed vv, fl, ob, cl, hp, 1985; *c*90 other choral works

Songs: Music I Heard with You (C. Aiken), 1v, pf, 1937; Shut out that Moon (Hardy), S/T, pf, 1968; 3 Songs (Herrick, A. Crapsey), Mez, str qt, 1971; Portrait intérieur (R.M. Rilke), 1v, vn, vc, 1972; 4 Songs, 1976; Secret-Love (J. Dryden), Mez, vc, hp, 1977; Shut

out . . . Heart Songs (Burns), T, pf, 1980; 3 Songs from The Temple (G. Herbert), 1v, pf, 1985; Things Near and Far (4 Folk Songs of Wales), 1v, pf, 1987; 3 Dorset Songs (W. Barnes), S, pf, 1995; many other songs, 1v, pf

MSS in *US-R*

Principal publishers: Associated, Boosey & Hawkes, Peters, Samizdat

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D. Saladino: 'An Interview with Gordon Binkerd', *Choral Journal*, xxxv/9 (1994–5), 33–41

THEODOR DUDA

**Binkley, Thomas (Eden)** (*b* Cleveland, OH, 26 Dec 1931; *d* Bloomington, IN, 28 April 1995). American musicologist, lutenist and player of early wind instruments. He graduated from the University of Illinois (BM 1954) and then went to Germany to study musicology at the University of Munich. In 1959 in Munich he founded the Studio für alte Musik for the performance of early music; the other members were the mezzo-soprano Andrea von Ramm, the tenor Nigel Rogers and the string player Sterling Jones. This group, later known as the Studio der Frühen Musik, toured throughout the world until 1972, when it moved to Basle in Switzerland to take up residence at the Schola Cantorum Basiliensis. Binkley returned to the USA in 1978 as a visiting professor at Stanford University. In 1979 he became director of the Early Music Institute at the School of Music of Indiana University, remaining in that position until his retirement in January 1995. Binkley's publications include articles on performance practice. He made more than 40 recordings with the Studio der Frühen Musik, for which he was awarded many European prizes, including the Edison Award, Amsterdam (1964 and 1974), the Grand Prix du Disque, Paris (four times between 1968 and 1974), and the Preis der deutscher Schallplattenkritik, Berlin (seven times between 1965 and 1982). An account of his career is given in D. Lasocki: 'The Several Lives of Tom Binkley: a Tribute', *Early Music America*, i/1 (1995), 16–24.

LARRY PALMER

**Binns** [Hoyle], **John** (*b* Halifax, *c*1744; *d* Grantham, 6 May 1796). English bookseller and dictionary compiler. He was the eldest son of Nathaniel Binns, printer and bookseller in Halifax, under whom he studied the book business. Early in life he went to London as an apprentice of, or employee in, the firm of Crowder. By 1770 he had established his own firm in Leeds, where he was also a partner in the commercial bank of Scott, Binns, Nicholson & Smith, and an amateur performer on the violin and cello. He published a *Dictionarium musica* (*sic*) (London, 1770, 2/1790, 3/1791) which appeared under different titles and was issued under the pseudonym John Hoyle. The work is derived chiefly from the dictionary published by James Grassineau in 1740.

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JAMIE C. KASSLER

**Binns, Malcolm** (*b* Nottingham, 29 Jan 1936). English pianist. He studied with Arthur Alexander at the RCM, where he was awarded the Chappell Medal. A well-schooled and energetic pianist, with a quick memory, cultivated musicianship and reliable fingers, he made his London début in 1958, and soon afterwards was engaged to play with all the British orchestras. He first appeared at the Promenade Concerts in 1959, and played there in 14 subsequent seasons. In September 1961 Binns gave the first British performance of Prokofiev's Piano Concerto no.4 for the left hand with the RPO at the Royal Festival Hall. He has given recitals and broadcasts on late 18th- and 19th-century pianos, and has recorded the complete Beethoven sonatas on a series of historically appropriate instruments. His other recordings include concertos by Stanford, Sterndale Bennett and Rawsthorne, as well as Lyapunov's *Etudes d'exécution transcendante* op.11 for solo piano. He taught at the RCM (1962–9), and in 1966 formed a duo partnership with the violinist Manoug Parikian.

DOMINIC GILL/JAMES METHUEN-CAMPBELL

**Biography.** Music biography is a literary genre consisting of ordered, written accounts of the lives of individuals who are involved in the creation, production, dissemination and reception of music, particularly the lives of composers and musicians but including also librettists, publishers, instrument makers, patrons, music lovers, scholars and writers. In the broadest view, biography is the life history of an individual: it therefore may be said to involve the totality of phenomena impinging upon or shaping the individual, every event participated in or generated by the individual's activities, as well as every aspect of the subject's mental and psychological processes and every product of his or her creativity. Music biography centres on the documentation and interpretation of events, influences and relationships in a life, but its legitimate field of inquiry extends to the biological and ancestral inheritance, the social and historical nexus, the musical tradition and the intellectual milieu. Thus, music biography is inextricably joined to disciplines such as history, mythology, music history, genealogy, sociology and psychology.

1. Origins and early history. 2. The early 19th century. 3. The later 19th century. 4. The age of musicology. 5. The later 20th century.

1. ORIGINS AND EARLY HISTORY. The prehistory of music biography is to be found in folklore, myth and theology, with accounts of legendary musicians and musical deities such as Apollo, Dionysus and Orpheus, David and Jubal, Narada and Sarasvati, Odin, and Väinämöinen. From as early as the 10th century, compendia and lexica offered brief biographies of musicians, but music biography, having no Vasari, was delayed in its further development until approximately the early 18th century, when the genre developed as a component and offshoot of the burgeoning fields of musical lexicography and music history (*see* DICTIONARIES AND ENCYCLOPEDIAS OF MUSIC, §I and Lenneberg, 1988). The proliferation of descriptive and taxonomical dictionaries and encyclopedias in every sphere of interest included separate dictionaries of music, both with and without biographies, and volumes wholly devoted to biography. Several notable examples of the latter are W.C. Printz, *Historische Beschreibung der edelen Sing- und Kling-Kunst* (1690/*R*), which contains concise biographical sketches of musicians, chronologically arranged; J.G. Walther, *Musicalisches Lexicon, oder Musicalische Bibliothec* (1732), a

general dictionary with entries for 900 composers; Johann Mattheson, *Grundlage einer Ehren-Pforte* (1740), with 148 entries, including numerous contemporary autobiographies; G.O. Pitoni, unpublished biographical compendium of composers from 1000 to 1700 (*c*1725); J.-B. de La Borde, *Essai sur la musique ancienne et moderne* (1780), the third and fourth volumes of which contain a biographical dictionary of musicians, poets and writers on music; and J.A. Hiller, *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit*, i (1784). The most influential 18th-century dictionary of music biography is E.L. Gerber's *Historisch-biographisches Lexikon der Tonkünstler* (1790–92), revised as *Neues historisch-biographisches Lexikon der Tonkünstler* (1812–14), which served as precedent for such monumental biographical dictionaries as those of F.-J. Fétis (1835–44), Robert Eitner (1900–04) and Theodore Baker (1900). The 18th-century interest in music biography was also manifested in a variety of music journals and almanacs, such as F.W. Marpurg's *Historisch-kritische Beyträge zur Aufnahme der Musik* (1754–78) and in periodicals, edited by such music journalists as C.F. Cramer, H.P. Bossler, J.F. Reichardt and J.F. Rochlitz, which fed a healthy public appetite for anecdotes, reminiscences and memoirs.

Leaving aside the occasional early example of autobiographies by musicians, such as those by Thomas Whythorne (*c*1576) and Lodovico Zacconi (1620), and the memoirs of such figures as Benvenuto Cellini and Jean-Jacques Rousseau who happened also to be musicians, the brief *Berufsbiographien* solicited for the pages of the 18th-century lexica and journals made autobiography a new sister-genre of music biography: significant examples are autobiographical accounts by J.J. Quantz, J.S. Bach, C.P.E. Bach, Franz Benda, Leopold Mozart and C.G. Neefe.

2. THE EARLY 19TH CENTURY. The age of music biography as a distinct literary genre opened towards the turn of the 19th century (but see John Mainwaring's stray *Memoirs of the Life of the Late George Frederic Handel*, 1760), and by 1840 several of the enduring types of music biography were established. Many early biographies loosely combined the factual *Berufsbiographie* with personal memoirs, anecdotes and surveys of the music. Among these were Friedrich Schlichtegroll's obituary of Mozart (1793), F.X. Niemetschek's Mozart (1798), J.N. Forkel's Bach (1802), G.A. Griesinger's and A.C. Dies's books on Joseph Haydn (both 1810), G.J. Schinn and F.J. Otter's Michael Haydn (1808), F.-G. Wegeler and Ferdinand Ries's biographical notes about Beethoven (1838–45) and Anton Schindler's initial biography of Beethoven (1840). The earliest biographies to be based upon archival and historical research included Luigi Angeloni's *Sopra la vita, le opere, ed il sapere di Guido d'Arezzo* (1811), Giuseppe Baini's *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina* (1828) and Carl von Winterfeld's *Johannes Gabrieli und sein Zeitalter* (1834). A rough prototype of the documentary biography, with copious documentation and correspondence, was G.N. Nissen's *Biographie W.A. Mozart's* (1828).

Music autobiography and fictional music biography came into their own simultaneously with music biography. Musicians such as C.F.D. Schubart (1791), A.-E.-M. Grétry (1789, 1797) and Carl Ditters von Dittersdorf (1801) wrote extended memoirs, inaugurating a vigorous genre that eventually came to include famous writings by Spohr (1860–61), Berlioz (1870), Wagner (1870–80) and Stravinsky (1935–6), among numerous others. Beginning with W.H. Wackenroder's 'The Remarkable Musical Life of the Tone-Poet Joseph Berlinger' (1797 [*recte* 1796]), Romantic writers wrote imaginative fictional accounts of musicians, most famously E.T.A. Hoffmann's 'Ritter Gluck' and 'Johannes Kreislers, des Kapellmeisters musikalische Leiden', establishing the narrative of the suffering and/or alienated musician that was later taken up in novels by Romain Rolland in *Jean-Christophe* (1904–12), Jakob Wassermann in *Das Gänsemännchen* (1915), Hermann Hesse in *Das Glasperlenspiel* (1943) and Thomas Mann in *Doktor Faustus* (1947).

3. THE LATER 19TH CENTURY. This period saw the high tide of music biography, in a series of monumental efforts to write definitive lives of the great composers: Otto Jahn, *W.A. Mozart* (1856–9, 2/1867); Friedrich Chrysander, *G.F. Handel* (1858–67); Heinrich Kreissle von Hellborn, *Franz Schubert* (1865); K.F.L. Nohl, *Beethovens Leben* (1864–77); A.W. Thayer, *Ludwig van Beethovens Leben* (1866–79); C.F. Pohl, *Joseph Haydn* (1875–1927); Philipp Spitta, *Johann Sebastian Bach* (1873–80); and Max Kalbeck, *Johannes Brahms* (1904–14); plus noteworthy biographies of Chopin by Frederich Niecks (1888) and of Schumann by Joseph Wasielewski (1858), and significant monographs on Beethoven, Schubert and Mendelssohn by George Grove in his *Dictionary of Music and Musicians* and of Mozart and Haydn in Constantin von Wurzbach's *Biographisches Lexikon des Kaiserthums Österreich, 1750–1850*. The great biographers of the period – whether musical amateurs like Jahn and Thayer or professional music editors like Chrysander, Pohl and Spitta – dedicated themselves to documentation of a single biographical subject. Led by Nohl and Marie Lipsius (La Mara), however, there also developed a class of prolific music biographers, writing a variety of accessible biographies for popular audiences. Additional testimony to the widespread interest in musical biography was the abundance of lives, reminiscences and personal memoirs of virtuosos, from Paganini and Liszt to such as Ole Bull, L.M. Gottschalk and Jenny Lind.

4. THE AGE OF MUSICOLOGY. Music biography was increasingly in high repute during the later 19th century, except within the new discipline of musicology. Guido Adler's methodical taxonomy of 'musical science' (1885, 1919) acknowledged 'Biographistik' as one of the auxiliary fields of historical investigation, but left little room in practice for biography, either as a serious field of study or as an explanatory factor. Similarly, despite Hugo Riemann's recognition that music is an emanation of a composer's psychology (1908) and Hermann Abert's defence of biography (1919–20), biography in the first three quarters of the 20th century became peripheral to the concerns of the musicologist and the subject tended to fall outside the realm of musicological discourse.

Biography's possible significance for musicology has been left virtually unexamined in systematic studies of musicology or music historiography in the 20th century; nor has there been an entry on the subject in any previous general encyclopedia of music. Partly, this may be seen as a reaction against the later-18th-century aesthetic of 'expression' and the 19th-century Romantic 'cult of

genius', which had overemphasized the biographical factor in creativity and even advocated views of music as 'autobiography in tones'; these presuppositions gave way in the 20th century to a wide variety of formalist, sociological and structuralist aesthetics which stressed the autonomy of the musical work or its place within a particular stylistic tradition or its essential derivation from historical or ideological factors.

Several major musicological projects involved the editing, revision and completion of leading biographies of the previous century (e.g. Pohl-Botstiber, Thayer-Deiters-Riemann, Thayer-Krehbiel and Thayer-Forbes, Jahn-Deiters and Jahn-Abert), leaving essentially intact their 19th-century theoretical premises and psychological assumptions. The biographical genre perhaps best suited to the age of 'objective' musicology became the documentary biography, originated by O.E. Deutsch in *Franz Schubert: die Dokumente seines Lebens und Schaffens* (1913–14) with further examples including Deutsch's documentary lives of Handel (1955) and Mozart (1961), Hans T. David and Arthur Mendel's *Bach Reader* (1945), Werner Neumann and H.-J. Schulze's *Bach-Dokumente* (1963–72), Jay Leyda's *Musorgsky Reader* (1947) and Kurt Blaukopf's documentary iconography of Mahler (1976). A profusion of special biographical dictionaries devoted to numerous sub-categories of music and musicians – e.g. by particular genre (jazz, folk, popular, theatre, opera), nationality, gender, ethnicity, instrument – attests the lexicographical and taxonomic preoccupations of recent times (see Duckles; *see also* DICTIONARIES AND ENCYCLOPEDIAS OF MUSIC, §I). Other specialized forms of biographical documentation also flourished, including thematic catalogues, discographies, pictorial biographies and oral histories, the last ranging from Vivian Perlis's interviews of those who knew Ives (1974) to Nat Shapiro and Nat Hentoff's interviews with jazz musicians (1955). Musicology in effect largely withdrew from interpretative biography, leaving the field to non-academic biographers and music journalists, and to encyclopedia-style life-and-works overviews. It became a common practice in both popular and academic biography to preface a survey of the music with a biographical sketch or series of biographical essays: some landmark studies of composers are of this type, for example Paul Bekker's *Beethoven* (1911), Walter Riezler's *Beethoven* (1936), Alfred Einstein's *Mozart: his Character, his Work* (1945), several biographies by Karl Geiringer, and the volumes in such series as Dent's Master Musicians. Nevertheless, worthy full-length biographies in the 19th-century tradition continued to be written, such as C.S. Terry, *Bach: a Biography* (1928), Ernest Newman, *The Life of Richard Wagner* (1933–47), Jacques Barzun, *Berlioz and the Romantic Century* (1950), Maurice J.E. Brown, *Schubert: a Critical Biography* (1958), Paul Henry Lang, *George Frideric Handel* (1966) and H.C. Robbins Landon, *Haydn: Chronicle and Works* (1976–80), the last combining documentary biography with a chronological critical survey of the music. For the most part, such biographies are untouched by 20th-century theories of creativity, psychology or genetic causation.

5. THE LATER 20TH CENTURY. In the later 20th century, a heightened interest in biography as a narrative form of literature combined with a general weakening of the authority of traditional belief systems – including musicology – revived the willingness to test biography as an explanatory tool in the study of creativity. Biographers have undertaken to investigate the achievements of women and other under-reported groups in music history and to explore the implications of sexual orientation upon creativity. Studies of musicians and composers by psychoanalytically orientated biographers have placed issues of fantasy, familial conflict and unconscious sources of creativity on the biographer's agenda. Similarly, T.W. Adorno's idiosyncratic writings on Mahler, Berg, Wagner and Bach have encouraged prospects for biographies that apply a synthesis of psychoanalysis and critical theory. Musicology, too, had by this time achieved an ambivalent reconciliation with biography, which resulted in biographies too numerous to mention individually marked by a high degree of accuracy and scholarly acumen. Proponents of biography see its resurgence in terms of a renewed emphasis on the individual, as part of a search for meaning and as embodying a need to find exemplary models. But the revival of biographical modes of exploration has not gone unchallenged, with some critics concerned about tendencies that would impose on the life a fairly restrictive array of mythic, narrative or other extramusical structures.

It has long been recognized that the accumulation and analysis of biographical data – performances, correspondence, autographs, sketches, publications – are crucial in dealing with matters of chronology, the authenticity of compositional sources, personal motivations, creative intentions, patronage, ideology and reception. And it is unquestioned that the biographer's legitimate subject matter includes the nature of creativity, documentation of the minutiae of daily life, the historical impact of individual creativity and trans-historical patterns of behaviour and belief. In the end, the primary area of dispute about the value of biography appears to centre on the vexed question of how – or whether – the pathways between life and art can be mapped, whether a 'personal' factor in creativity can be identified. The ancient Platonic and Plotinian archetypes, viewing the poet now as a mirror of nature and again as an active agent capable of shaping reality, thus continue to play themselves out in shifting conceptions of the nature of musical art and biography.

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MAYNARD SOLOMON

**Biondi, Fabio** (*b* Palermo, 15 March 1961). Italian violinist. He began violin studies at five and at 12 played concertos on Italian television. During his teens he became interested in period instrument performing practice and since then he has played violins set up in Baroque, Classical and modern styles with equal mastery. In 1981 he formed the Stendhal Quartet, which played a repertory ranging from the Classical to the contemporary, on instruments appropriate to the music. Several Italian composers wrote for the group. Biondi also worked with Hesperion XX, Les Musiciens du Louvre, Musica Antiqua of Vienna, the Camerata di Lugano and the orchestra of the Due Dimensioni festival in Parma. In 1990 he founded the Baroque ensemble Europa Galante, which can vary in size from an orchestra to the handful of players required for a sonata. His full-blooded approach to the music of Corelli, Vivaldi, Biber, Bach, Tartini, Leclair and others, going side by side with the similar approach to Monteverdi adopted by Rinaldo Alessandrini, has caused some scholars to rethink their ideas on Baroque practice. Biondi's own playing, full of personality yet always directed to the service of the music, is based on a virile, italianate tone, a magnificent technique and superb intonation. He has recorded not only much of the Baroque repertory but also Mozart, Schubert and 20th-century music by such composers as Pizzetti, Malipiero, Respighi, Casella and Prokofiev. His instruments include a 1750 violin by Paolo Antonio Testore.

TULLY POTTER

**Biondi** [Cesena], **Giovanni Battista** (*b* Cesena; *fl* 1605–30). Italian composer. He was often known in his lifetime as Cesena after his birthplace. He was a Minorite friar. Despite his large output of church music he seems not to have held a church post; he was living in Bologna before 1606 and at Brisighella, near Faenza, in 1610. He may have died in 1630 (perhaps from the plague), for his last publication was edited by another friar at Cesena in that year. He published as many as 19 volumes of sacred music, some of which were reprinted and 14 of which survive; he is also well represented in anthologies of the period, German as well as Italian. Five of his volumes contain motets, and there are several collections including masses and music for Vespers and Compline. The *Secondo libro de concerti* of 1606 is unusual in that each motet is ascribed to a specific major feast. All this music is provided with continuo parts, and very little of it relies on the conventional double-choir medium often used for functional music in Italy in the early 17th century. Even so, the style of the 1608 compilation is transitional: polyphonic textures inform the masses – one of which is a parody on Palestrina's *Vestiva i colli* – and the continuo is merely a gesture to fashion. With its three-part scoring, op.12 of a year later is more up to date. The post-Viadana concertato idiom is best seen in the motets, e.g. op.14 of 1611: the solo motets have simple melodies, with quaver melismas as ornamentation (as in Viadana), the duets have formal schemes such as *ABCB*, and in the four-part pieces tutti refrains contrast with solos. In the duet *Alleluia haec dies*, in RISM 1623², a tautly constructed rondo form, *ABACABADABA*, is used, *A* being a four-bar 'Alleluia' in triple time and *B* comprising a setting of the text 'haec dies ... laetemur in ea'.

WORKS

*all except anthologies published in Venice*

2 messe et motetti, 4vv, bc (org) ... libro I (1605)
Salmi, 4vv, bc (org), che si cantano alli Vespri nelle solennità di tutto l'anno ... libro I (1606)
Compieta con letanie che si cantano nella Santa Casa di Loreto, et motetti, 8vv, bc (org) (1606)
Secondo libro de concerti, 2vv, bc, per tutte le solennità dell'anno (1606)
Motetti, 4vv, bc (org), con letanie ... libro I (1606)
Salmi intieri, 5vv, bc, che si cantano alli Vespri nelle solennità di tutto l'anno (1607)
Messe, letanie, et motetti, 5vv, bc (org) (1608)
Li salmi, 4vv, bc (org), ... che si cantano ali Vesperi nelle solennità di tutto l'anno ... libro II, op.11 (1609)
Messe et motetti, 3vv, bc (org), con una messa da morto, op.12 (1609)
Li salmi, 5vv, bc (org) che si cantano alli Vesperi nelle solennità di tutto l'anno, libro II, op.13 (1610)
Il quarto libro delli concerti, 1–4vv, bc (org), op.14 (1611)
2 compiete, 4vv, bc, op.15 (1612)
Il quinto libro delli concerti, 1–3vv, bc (org) (1621)
Salmi intieri, 4vv, bc, che si cantano alli Vespri ... libro IV, op.19 (1630)
31 motets in 1622², 1623², 1626², 1626⁴, 1627²; 2 masses in 1628²; according to *EitnerQ*, 4 masses in *PL-WRu* and missa brevis, 2 motets in *B-Br*

JEROME ROCHE/ELIZABETH ROCHE

**Biondin.** *See* SEGNI, JULIO.

**Bioni, Antonio** (*b* Venice, ?*c*1698; *d* after 1739). Italian composer and singer, active mainly in Bohemia and Silesia. Other than his Venetian origins, which are confirmed in many documents, almost all the information usually given about his life before his arrival in Bohemia is unverifiable, including reports of his birth in 1698 as the son of a tailor in the Rialto district of Venice, study with Giovanni Porta and productions of his operas in Chioggia, Ferrara, Venice and Baden-Baden in the years 1721–4. The first known records of him date from 1720, when he sang in productions of *Lucio Papirio* and *Astarto* in Udine and *La ninfa bizzarra* in Rovigo. He may be the singer listed as Antonio Biondi in librettos for productions

of *Il pastor reggio* in Chioggia in 1721 and *L'Arminio* in Mantua in 1722.

In May 1724 Bioni was contracted by Antonio Denzio in Venice to serve as composer for the Peruzzi company that was to perform in Prague, but before arriving in Bohemia the Peruzzi company was engaged to provide operatic entertainments during summer 1724 at Kuks, the estate of Count Franz Anton von Sporck in north-east Bohemia. Bioni's most important work, *Orlando furioso*, was performed first at Kuks and then as the inaugural opera for the opening of the Sporck theatre in Prague on 23 October 1724. After Denzio won control of the Italian opera company in Prague late in 1724, Bioni followed a newly formed Peruzzi company to Breslau in 1725. From this time until 1734, the only period of Italian opera in Breslau, Bioni contributed music to at least 24 of the 42 operatic productions given at the Ballhaus theatre in addition to serving as Kapellmeister for the orchestra after 1727. In 1731 he was named court composer to the Elector of Mainz, Franz Ludwig, Pfalzgraf of Neuburg (simultaneously Archbishop of Mainz, Breslau and Trier), and during the years 1732–4 served as impresario for the Ballhaus. He still maintained connections with Prague, however, due to the instability of the opera companies that performed in Breslau. He was almost certainly resident in Prague in 1730–31 during a period of operatic inactivity in Breslau, and he definitely returned to Prague in the summer or autumn of 1734 after the Breslau opera collapsed permanently. He attempted unsuccessfully to mount an operatic venture in Prague at this time, but may have contributed music for productions mounted in the Malá Strana ballhouse by singers stranded in Prague in 1734–5 after the collapse of the Denzio company. His career after 1734 cannot be traced with confidence, but it is supposed that he visited Vienna in the late 1730s. Gerber claimed that his opera *Girita* was performed at the Hoftheater in 1738. A manuscript score of his setting of Metastasio's *La pace fra la virtù e la bellezza* is dated 1739 with a dedication to the Archduchess Maria Theresa, but no performance of it is known. What little of Bioni's music survives confirms that he found it necessary to tailor his compositions to the modest instrumental and vocal resources available to him in Prague and Breslau.

WORKS

OPERAS

*unless otherwise stated, first performed at Breslau, Ballhaus theatre, and music lost*

Orlando furioso (dramma per musica, G. Braccioli, after L. Ariosto), Kuks, estate of Count Sporck, Aug 1724 [according to *FétisB*, composed in 1723, first perf. Baden-Baden, 1724]
Armida abbandonata (dramma per musica, F. Silvani, after T. Tasso: *Gerusalemme liberata*), Prague, Sporck, Nov 1725
Armida al campo (dramma per musica, Silvani, after Tasso: *Gerusalemme liberata*), 24 June 1726
Endimione (? F. Mazzarà, after P. Metastasio), 7 Jan 1727
Lucio Vero (dramma per musica, A. Zeno), May 1727
Attalo ed Arsinoe, Nov 1727
Artabano re dei Parti (dramma per musica, ? A. Marchi), 12 Jan 1728
Filindo (? P. d'Averara), 20 April 1728
La fede tradita e vendicata (Silvani), carn. 1729
L'innocenza rinosciuta in Engelberta (?Zeno), sum. 1729
Andromaca (?Zeno), 16 Jan 1730
Ercole su'l Termodonte (dramma per musica, S. Burigotti), 17 April 1730
Adone (pastorale per musica, ? A. Denzio), Prague, Sporck, carn. 1731
Siroe, rè di Persia (dramma per musica, Burigotti or Metastasio), 4 Feb 1732
Silvia (dramma per musica, E. Bissari), 24 Feb 1732
Lucio Papirio (dramma per musica, A. Salvi), carn. 1732
La verità conosciuta (dramma per musica), 28 April 1732
Demetrio (dramma per musica, Metastasio), June 1732
Issipile (musicalische Op, Metastasio), aut. 1732, Breslau, Ballhaus, *A-Wgm*
Alessandro Severo (Zeno), July 1733
L'odio placato (Silvani), aut. 1733
Alessandro nell'Indie (Metastasio), carn. 1734
Music (lost) in: L'innocenza giustificata, Prague, Sporck, 27 Dec 1724 [?=Giuditta, 3 July 1730]; Ariodante, Oct 1727; Griselda, 18 June 1728; Merope, Nov 1728; Costantino il grande, May 1729, doubtful; Il ritorno del figlio con l'abito più approvato, Prague, Sporck, carn. 1730; Teseo in Creta, aut. 1730, doubtful; Artaserse, July 1733; Aglatida, wint. 1733, doubtful
Doubtful: Climene, Chioggia, carn. 1721, mentioned in *FétisB*; Mitridate, Ferrara, spr. 1722, mentioned in *FétisB*; Cajo Mario, Ferrara, spr. 1722, mentioned in *FétisB*; Udine, Venice, 1722, mentioned in *FétisB*; Arsinoe, 1728; Nissa ed Elpino (int for Griselda), 18 June 1728; Girita (Vienna, 1738), mentioned in *GerberNL*

OTHER WORKS

Messa, D, 4vv, 2 vn, va, ob, org, *D-Dl*
Serenata, perf. Breslau, 1732, to honour Elector of Mainz, lost; La pace fra la virtù e la bellezza (serenata, Metastasio), Vienna, 1739, *A-Wn*
3 arias, 1v, insts, *D-SWl*; duetto, 2vv, bc, *Bsb* (according to *EitnerQ*); duet, 2vv, bc, *GB-Lbl*; aria, 1v, 2 vn, va, org, *CZ-KU*
Overture, D, *Pnm*

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SVEN HANSELL/DANIEL E. FREEMAN

**Biordi, Giovanni** (*b* Rome, 1691; *d* Rome, 11 March 1748). Italian composer. In 1714 he was *maestro di cappella* of Tivoli Cathedral, where he remained until 1716. On the recommendation of Cardinal Ottoboni, he was made a chapel singer to the pope on 19 December 1717. In May 1722 he won a competition for the post of *maestro di cappella* at S Giacomo degli Spagnoli in Rome, where he remained until his death. From 1724 onwards, he taught singing at the pope's municipal college, where Pasquale Pisari was among his pupils. In 1730 he became secretary, and in 1737 chamberlain, of the Cappella Sistina. In 1742 he retired from there as a singer but continued as chamberlain. In recognition of his ability to write in the style of Palestrina, he was given the task of completing the *Lamentations* of Palestrina and Allegri. Biordi was also significant as a composer in the concertante style. His compositions, however, show a simpler technique and are often far removed from Palestrina's polyphony. He wrote exclusively church music.

WORKS

Motetto Transfige dulcissime Domine Jesu, ed. K. Proske, Musica divina, ii (Regensburg, 1855)
Ave maris stella, 4vv, ed. K. Proske, Musica divina, iii (Regensburg, 1859)
Litanie di SS Maria, 4vv, ed. K. Proske, Musica divina, iv (Regensburg, 1863)

Dixit Dominus, Beatus vir, Laudate pueri: 4vv; Lamentazioni, 4vv; Jerusalem ad Dominum, 5vv; O salutaris hostia, 5vv; Miserere, 2 choirs, Te Deum, 2 choirs; Lauda Sion, 8vv; Laudate pueri, S, choir, org: *I-Rsg*, *Rvat*

Many other sacred works incl. ants, grads, hymns, ints, Lamentations, lits, Mag, motets, offs, resps, seqs, 2, 4, 6, 8vv, some with org, *D-Bsb*, *Mbs*, *MÜs*, *Rp*, *I-Rsg*, *Rvat*

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SIEGFRIED GMEINWIESER

**Bi-punctum, tri-punctum** [double punctum, triple punctum]. In Western chant notations, groups of *puncta* of the same pitch (*see* PUNCTUM).

**Biquardus.** *See* PICARD, (2).

**Birchall, Robert** (*b* ?London, *c*1750; *d* London, 19 Dec 1819). English music seller, instrument dealer and publisher. From his early imprints it appears that he had been apprenticed to Walsh's successors, WILLIAM RANDALL (ii) and his wife Elizabeth. In 1783 he was in business with T. Beardmore as Beardmore & Birchall (or Birchall & Beardmore). From 1783 to May 1789 he was in partnership with Hugh Andrews as Birchall & Andrews; he also issued publications under the name Birchall & Co., and established a circulating music library. He then continued alone in the firm until 1819, though John Bland appears to have had some association with Birchall after he sold his own firm in 1795, until about 1801.

Birchall managed the series of Ancient Concerts and most of the benefit concerts of the time. In 1783 he proposed a complete reissue of Handel's works in 80 folio volumes, but the project never materialized, though Birchall subsequently published many Handel items. In addition to glees, country dance books and much Italian vocal music, his publications included the first English edition of J.S. Bach's *Das wohltemperirte Clavier*, edited by Samuel Wesley and K.F. Horn in 1810. He also published many of Beethoven's works, including the original English editions of the 'Battle' Symphony, the Violin Sonata op.96, the Piano Trio op.97 and a piano adaptation of the Seventh Symphony, the English copyrights of which he purchased from the composer.

Birchall was succeeded at his death by the firm of Birchall, Lonsdale & Mills (also known as Birchall & Co., or Mills & Co.), Christopher Lonsdale having been in Birchall's employ since at least 1817. The firm was known as Lonsdale & Mills from about 1829 until the dissolution of the partnership in 1834. Richard Mills (*b* ?1798; *d* London, 28 Nov 1870), a nephew of Birchall, remained active until about 1868, when he was succeeded by Richard Mills & Sons, a firm run by Richard Mills jr and Robert M. Mills, which continued until 1903. The firm of Christopher Lonsdale (?1795–1877), which had a large circulating music library, continued until 1880 when it was succeeded by Alfred Hays. At an early date the firms' catalogues included vocal scores of Mozart operas.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

**Birchensha** [Berchenshaw, Berkenshaw, Birkenshaw], **John** (*b* early 17th century; *d* ?London, bur. 14 May 1681). English theorist, composer and teacher. He seems to have been a younger son of Sir Ralph Birchensha, who in 1598 was sent to Ireland as Comptroller of the Musters and Cheques. According to Anthony Wood (*GB-Ob* Wood D 19 [4], f.19) he resided in Ireland with the Earl of Kildare until the rebellion of 1641 forced him to quit Dublin for London. In *A Musicall Banquet* (1651) he is listed among teachers of the viol active in London; but it was as a teacher of the rudiments of composition that he made his name. He boasted that by means of his rules 'not only those, who skillfully can sing or play on some Instrument, may learn to compose but also those, who can neither sing nor play' (letter to the Royal Society, 26 April 1664), and claimed in a printed prospectus for his treatise *Syntagma musicae* that with its aid a beginner might within two months '(exquisitely, and with all the Elegancies of Musick) Compose two Parts; in three Months, three Parts; and so forwards to seven Parts'. Wood mentioned a published sheet of *Plaine Rules and Directions for Composing Musick in Parts*, which seems not to have survived, but a manuscript in the British Library (Add.4910, ff.39–61) contains notes of *Mr Birchensha's 6 Rules of Composition; & his Enlargements there-on to the Right Hon*[ble] *William Lord Viscount Brouncker*, partly autograph and partly in Silas Taylor's hand; another manuscript of the *Rules of Composition* (*B-Br* 6689) belonged in 1695 to William Corbett. Taylor was an enthusiastic disciple of 'Mr Berchenshaw's way', which according to Pepys (10 June 1664) he 'magnifies mightily'. Pepys took a course of lessons from Birchensha early in 1662, costing £5; it terminated 'in a pet' after Pepys criticized his rules, which he nevertheless conceded to be 'the best I believe that ever yet were made'. Another pupil was Thomas Salmon, on Matthew Locke's recommendation; Birchensha subsequently wrote a preface to Salmon's *Essay to the Advancement of Musick* (London, 1672/*R*). Evelyn knew him as the inventor of 'a mathematical way of composure very extraordinary: True as to the exact rules of art, but without much harmonie' (3 August 1664). Another reference to his method occurs in Thomas Shadwell's *The Humorists* (1671): 'Berkenshaw is a rare fellow, give him his due, fa, la, la, for he can teach men to compose that are deaf, dumb and blind'. After his death his reputation remained sufficiently high for Philip Becket, a former musician to Charles II, to advertise in 1681–2 for pupils 'desirous to Learn Composition in Musick in Mr Birchinshaw's Method', and for the Oxford musician Francis Withy to include a version of the rules ('M[r] Joh: Birchensha's notes') in his commonplace book (*GB-Och* 337).

Birchensha attached great weight to his 'compleat Scale of Musick', a chart showing all 'consonant and dissonant intervals suitable to musical harmony' (including those involving double flats and double sharps) with their ratios in Pythagorean intonation. This was probably what Pepys saw at his house in Southwark on 24 February 1662 ('his

great Card of the body of Musique, which he cries up for a rare thing'). In a lecture on 9 June 1665 he contended that 'by this Scale I will make any rationall Man understand more of the mathematicall part of Musick ... then can be known ... by reading & studying of all the Bookes, which have been written' (*Lbl* Add.4388, f.67), and on 10 February 1676 he demonstrated the scale to the Royal Society. Birchensha's insistence on correct notation of intervals (at a time when notes such as E♯ were often represented in viol music by enharmonic substitutes) was admirable, but he must have been well aware of the obstacles to the practical adoption of Pythagorean tuning.

Birchensha was unusual among professional musicians in holding that all aspects of music were susceptible of rationalisation, and it is here that his chief significance lies. Some scorned his pretensions, but others regarded him highly. In the Royal Society's *Philosophical Transactions* (9 February 1674) he was praised as a 'judicious and extraordinarily skilful Musitian'; Henry Oldenburg, its secretary, described him as 'in Musica tum theoretica tum practica apprime versatus' (letter to Marcello Malpighi, 7 June 1673). *Templum musicum*, his translation of part of Alsted's *Encyclopaedia* of 1630, was an outcome of his desire to disseminate 'some Principles of the Mathematical part of Musick'. The first of several papers from him to the Royal Society was presented in 1662; two years later a committee including Lord Brouncker and Robert Boyle was set up to examine his ideas. There ensued a series of discussions on tuning and temperament, in which such eminent mathematicians as John Wallis and Christiaan Huygens were involved, and Birchensha was invited to participate in some experiments. His most important surviving theoretical work is the unpublished *Compendious Discourse* that he wrote for Robert Boyle: it includes 13 chapters on 'Practicall' and 21 on 'Mathematicall' aspects of music. His intention in *Syntagma musicae* was to cover the subject 'Philosophically' as well as 'Mathematically, and Practically'; but despite a call for subscribers in 1672–3 and encouragement from the Royal Society this *magnum opus* remained unpublished, and it is doubtful whether he ever completed it.

Birchensha made more impact as a speculative theorist than as a composer. In his fantasia-suites he adopted a crude, jagged, declamatory style reminiscent of William Lawes, though without Lawes's imaginative richness; in other instrumental pieces he embraced the fashionable French violin style. Pepys owned a manuscript of his two-part settings of the *Ordinary Church-Tunes of the Singing Psalms*, in which proper and common tunes (such as 'Winchester' and 'York') are provided with alternative counterpoints; though probably intended for teaching, these doubtless illustrate the kind of simple descant used in some churches. His three-part psalms are included in a manuscript collection of 'Choicest Divine Hymns or Anthemnes' dated 1688 (*GB-Y* M 5 S). Two meetings of the Royal Society (3 and 10 August 1664) were followed by concerts featuring 'some Instrumental Musique of Mr Berchenshaws'; the first of these was attended by Evelyn, the second by Pepys, who wrote that he 'found no pleasure at all in it'. Birchensha was buried in the cloisters of Westminster Abbey.

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INSTRUMENTAL

4 fantasia-suites, d, d, D, D (fantasia, alman, galliard), vn, b viol, org, *GB-Och*

Suite, B♭ (ov., 3 branles, gavot, courant, minuet, rondeau), vn, b, *Lcm*

Suite, d (branles), 2 vn, b, *US-NYp*

Suite, a (pavan, alman, corant, alman, corant, saraband), 2 vn, b viol, lute, *GB-Ob*

Threnodia, F (Prelude, Passing Bell, Entrance, Entertainment, Knell, Solemnity, Returne), 2 vn, ?2 b viols, bc, *D-Hs* (inc.)

VOCAL

24 psalm tunes in alternative settings, 2vv, *GB-Cmc*

7 Psalms, 3vv, *Y* M 5 S: My shepherd is the living Lord; My soul to God shall give good heed; O Lord consider my distresse; Send aide and save mee from my foes; The mighty God, th'eternall hath thus spoake; When as wee sat in Babylon; Yee children which doe serve the Lord

Service, C, *LF*, by 'Beckinshaw', doubtful

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CHRISTOPHER D.S. FIELD

**Birchtree.** American firm of music publishers, previously known as SUMMY-BIRCHARD.

**Birck** [Birckh], **Wenzel Raimund (Johann).** *See* PIRCK, WENZEL RAIMUND.

**Birckenstock, Johann Adam.** *See* BIRKENSTOCK, JOHANN ADAM.

**Bird, Arthur H(omer)** (*b* Belmont, MA, 23 July 1856; *d* Berlin, 22 Dec 1923). American composer, organist and pianist. He received his early training from his father and uncle, who were composers and compilers of hymn tunes, and in 1875 was admitted to the Berlin Hochschule für Musik, where he was a pupil of K.A. Haupt, A. Loeschhorn and E. Rohde. In 1877 he returned to America and was appointed organist at St Matthew's, Halifax, Nova Scotia. During his second stay in Germany (1881–6) he studied composition under H. Urban and became a close friend and disciple of Liszt. After a brief visit to the USA, where he was honoured at the Milwaukee Musical Festival for his compositions, he returned permanently to Berlin and became the Berlin correspondent for the Chicago journal *Musical Leader*. He also wrote on musical topics for *The Etude* and *The Musician*.

Bird's music was well known in Germany, and most of it was published there, but after about 1895 he composed relatively little. He was the first American composer to receive commissions from France and Germany, and *Rübezahl* (1886) was the first major ballet written by an American. Contemporary critics agreed that his music, late Romantic in style, was pleasing and melodious, that he was an excellent contrapuntist, and that his orchestrations were colourful. He was elected to the National Institute of Arts and Letters in 1898.

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*MSS in US-Wc*

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Volksfest (ballet), op.13, 1886, perf. 1887, lost [also version for pf 4 hands]
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28 pf works, incl. 8 Sketches, op.15 (Breslau, 1887) [incl. no.1, Musical Essay]; 7 morceaux, op.20 (Breslau and New York, 1887); Albumblatt, Scherzando, op.35, *c*1895, *US-Bp*
6 opp. for pf 4 hands
8 opp. for hmn; several songs and choral works

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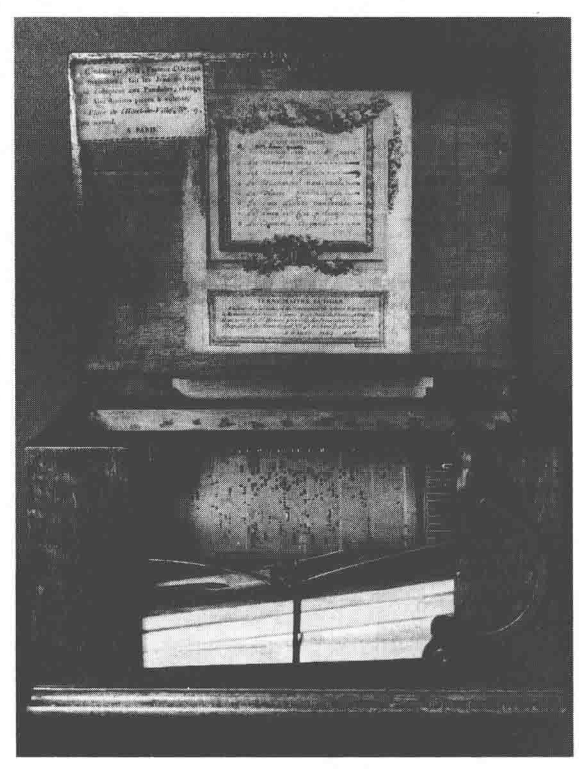
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W. THOMAS MARROCCO/WARREN APPLE

**Bird instruments.** Mechanical instruments that imitate birdsong. The earliest known references to automatic singing birds date from the 3rd century BCE with the descriptions of Hero of Alexandria. In the second half of the 9th century two automatic musical instruments with artificial trees and singing birds are said to have been created for the Byzantine emperor Theophilus (*see* ORGAN, fig.24). About 1250 the poet Konrad von Würzburg wrote of an artificial tree on which synthetic birds were sitting, flapping their wings and singing. In his *Musurgia Universalis*, Kircher referred to 'an automatic organ that produces the sound of animals and even the singing of birds'.

1. Bird organ. 2. Mechanical bird whistle. 3. Bird whistle (orchestral).

1. BIRD ORGAN. A small BARREL ORGAN designed to encourage caged birds to sing. It is also known as a canary organ but is more correctly called a serinette. These very small hand-cranked instruments first appeared in France early in the second quarter of the 17th century. Their manufacture centred on the border region of the Vosges. The flourishing period of the serinette lay in the second half of the 18th century and the first half of the 19th, but the instrument remained virtually unaltered in design and appearance for over 200 years. The majority of serinettes had one rank of open metal pipes at 2′ pitch with a compass of ten notes, tuned to the diatonic scale $c'''$– $d''''$ with an added $b\flat'''$. Some had an additional 4′ rank of stopped metal pipes on a slider chest (*see* ORGAN, §II, 2–4); these were called *pionne* or *serinette-pionne*. Larger instruments, sometimes called *perroquette*, *serinette-merline* ('blackbird serinette') or *turlutaine* ('curlew'), had a 14-note scale and were provided with three registers by the addition of an 8′ stop, operated manually and usually



*1. Bird organ by Ferry, Paris, 1784 (Musée de la Musique, Paris)*

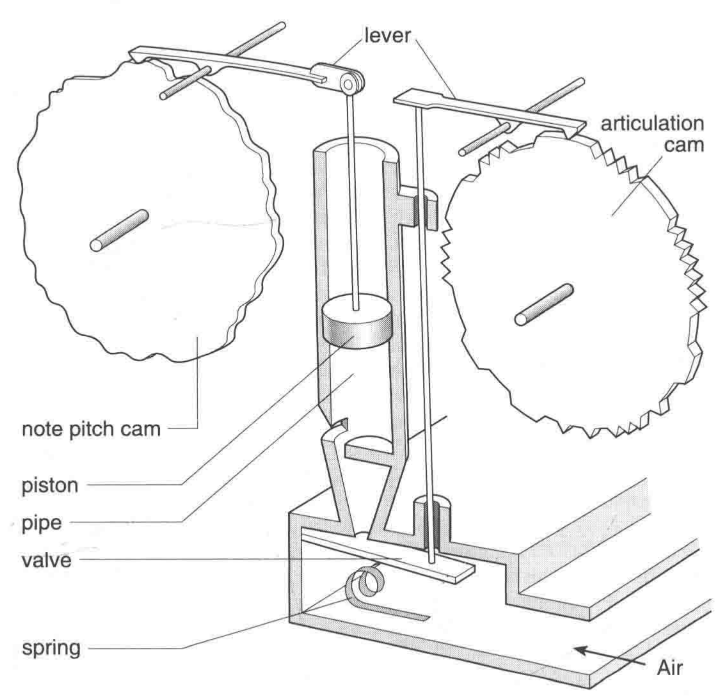
of stopped wooden pipes but occasionally of stopped metal. Songs, dances and *airs d'oiseau* (simple bird-like melodies) were composed or arranged to fit the compass; the melodies were often richly decorated with trills, mordents, slides and appoggiaturas. As on larger church and chamber barrel organs, tunes were changed by shifting the barrel sideways. Although contemporary illustrations show them in use with caged birds (fig.2), it seems unlikely that these instruments would have succeeded in their goal.

2. MECHANICAL BIRD WHISTLE. Early attempts to create instruments to imitate birdsong employed sets of small organ pipes. By their nature, such instruments precluded miniaturization and could not reproduce the microdivisions of reference pitch that is a feature of real birdsong. Around 1768–70 the Swiss watchmaker Henri Maillardet (1745–*c*1820) invented a mechanism with a single pipe and a sliding piston. This was the first use of the principle which, a century later, would be used in the 'swanee whistle'. Here the movement of the piston was controlled by a multiple cam while air to the pipe (and thus articulation) was governed by another cam which opened and closed a single pallet (fig.3). Not only was the size of the mechanism reduced dramatically, but a high degree of realism could now be attained. Swiss makers such as Jaquet-Droz, Rochat, Leschot, Bruguier and Frisard excelled in the creation of miniature singing birds which demanded the highest watch-making craftsmanship. The mechanism was used in singing-bird snuffboxes (where a tiny bird would spring up under a hinged lid and appear to sing) and similar mechanisms in scent bottles, watches and jewellery. These reached the peak of their popularity in the 1780s when Swiss craftsmen (working both in Switzerland and in London) enjoyed a rich trade. Early in the 20th century, the Bontems family of Paris produced life-sized singing birds in cages. Blasé Bontems was responsible for the remarkably realistic song these produced and the best pieces very accurately simulate the songs of the blackbird, thrush, canary, nightingale and goldfinch. Similar technology was applied to other automata, specifically the 'whistling man' or 'whistling boy' pieces made in Triberg between 1920 and 1960 by Griesbaum, which in the mid-1990s was Europe's only remaining singing-bird maker. (*See also* MUSICAL BOX.)

3. BIRD WHISTLE (ORCHESTRAL). Instruments used in the orchestra to imitate birdsong. Two distinct types are found: the bird warbler, which is also known as the SWANEE WHISTLE, and the bird whistle or *ornithophone*. The latter consists of a small metal canister into which water is placed with a mouthpipe leading to a semi-submerged whistle. Blowing into the mouthpipe displaces the water and creates a bubbling in the whistle which can



*2. Lady with a bird organ: painting by Jean-Siméon Chardin, 1751 (Frick Collection, New York)*




3. *Principle of the mechanical bird whistle*

imitate the warbling and trilling of birds. The popular name for this device is the *nightingale*. The sound of the cuckoo is produced by a two-note whistle on an air reservoir or by a small duct flute with one or two finger-holes.

Various bird-imitating toy stops have been used in organs. *See under* ORGAN STOP *(Vogelgesang)*.

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ARTHUR W.J.G. ORD-HUME

**Birdsong.** The present article is concerned with the use of birdsong in human music; for discussion of birdsong itself *see* ANIMAL MUSIC.

The vocalizations of birds have been of interest to musicians since at least the 14th century. They have been described as *musica avicularis* (Schröder, 1639), 'proto-music' (Hartshorne, 1973) or 'micromusic' (Szöke, Gunn and Philip, 1969). Music notation of birdsong began with Kircher's *Musurgia universalis* (1650); options include graphic notation (Hold, 1970) and sound spectrograms, available since the 1940s.

Ethnomusicological studies indicate that listening to birdsong has influenced some musical cultures, especially in areas with intense bird vocalizations, such as the rain forest of Papua New Guinea (Feld, 1982). Non-Western people have imitated birdsong in daily life and rituals (Feld) for hunting purposes (Brandily, 1982) and to aid the learning of rhythmic structures in their own music (Shimeda, 1986). While the aural sensitivity of the inhabitants of rain forests is shaped by their continuous immersion in the tapestry of avian sounds, birdsong is more distant from city dwellers, and has been domesticated by the keeping of captive birds in homes and attracting them to gardens. Some caged birds can be taught human melodies; various instruments and tunes have been devised for this purpose (e.g. *The Bird Fancyer's Delight* for flageolet, 1717).
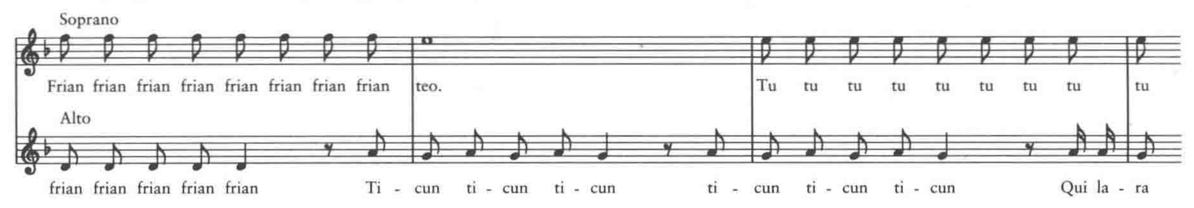
Composers have included birdsong in their music in these ways: (a) by imitation, by voices or instruments (including BIRD INSTRUMENTS); (b) by quotation, using recordings; and (c) by using live birds' voices. Aristophanes' comedy *The Birds* (414 BCE) illustrates two forms of birdsong imitation common before the advent of recordings, syllabic onomatopoeia (e.g. 'io, io, ito, ito') and with wind instruments (e.g. the flute as nightingale). Here birds serve as an allegory for human relationships, as they do in some musical repertories, such as the Parisian chanson (van Orden, 1995) or in folksongs from India (Sharma, 1979).

Birdsong portrayal may appear in music for anecdotal, symbolic or ornamental purposes, or simply for its significance as sound (*see* PROGRAMME MUSIC). Migratory songbirds carry associations with (*i*) the spring and joy, as in the English 13th-century rota *Sumer is icumen in*, (*ii*) love and love relationships, as in Szymanowski's 'Nightingale' from *Three Songs of the Fairy Princess* (1915), (*iii*) the serenity of nature, as in Beethoven's Pastoral Symphony (1808, where three birds described by Kircher – the nightingale, cuckoo and quail – are imitated) and (*iv*) spiritual jubilation, as in Messiaen's *Messe de la Pentecôte* for organ solo (1949–50). The first three meanings are intertwined; less common significations of birdcalls and songs include (*v*) freedom (Wishart's *Red Bird* for tape, 1985), (*vi*) mystery (Mahler's 'Der Vogel der Nacht' in Symphony no.3 (1893–6)), and (*vii*) madness (Maxwell Davies's *Eight Songs for a Mad King*, 1969).

In European music, birdsong frequently shares the decorative role of captive birds; repertories of 'bird' music (see Jensen, 1985; Schneider, 1985–6; Roggenkamp, 1987) include 14th-century virelais (Vaillant, Senleches), 16th-century chansons and madrigals (Gombert, Janequin, Morley, Weelkes) and 17th- and 18th-century harpsichord miniatures (Couperin, Daquin, Frescobaldi, Kerll, Pasquini, Rameau). Composers portray calls and songs of a small group of familiar, local species by means of simple patterns, such as a descending 3rd for the cuckoo (also a 2nd, or a 4th in Janequin's *Le chant des oiseaux*, *c*1559) and a series of repeated pitches with trills for the nightingale (see exx. 1, 2, 3, 4, 5, and 6). Other musical birds include blackbirds (Tiessen, 1953), skylarks, quails, owls, crows, hens and roosters; the last three groups have been assigned comic functions in Italian madrigals and frottolas.

In vocal music, birdsong may be rendered by syllabic onomatopoeia or by extended vocalises. In instrumental music, birdsong is usually simplified and accommodated to musical conventions, appearing at cadence points (Beethoven's Pastoral Symphony), in episodes (Vivaldi's *Four Seasons*), cadenzas (Handel's Organ Concerto no.13 in F) and more rarely in thematic material (J.S. Bach's Sonata in D for keyboard, BWV963). Instrumental virtuosity is a common feature of generic birdsong representation; Liszt used pianistic trills and arabesques to suggest bird timbres and flight patterns in *Légende: St François d'Assise: la prédication aux oiseaux* (1862/3). In orchestral music, the voices of songbirds are represented primarily by woodwind timbres, high registers, brief motifs, staccato articulation, grace notes and trills. Wagner's 'Forest Murmurs' in *Siegfried* (1856–71) evokes

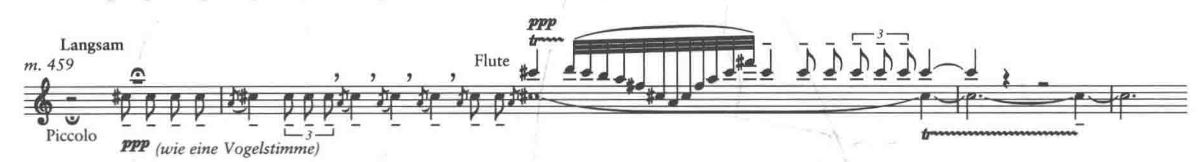
Ex.1 The nightingale's syllabic onomatopoeia in Janequin's four-part chanson *Le chant des oiseaux* (*c*1559), fragments of two voices




Ex.2 Stereotypical woodwind nightingale in Beethoven's 'Scene am Bach, and Sixth Symphony (1808)




Ex.3 The nightingale's repeated pitches, trills and grace notes in the finale of Mahler's Second Symphony (1893-4)




Ex.4 Chromatic vocalise and rhythmic flexibility in Stravinsky's 'Chanson du Rossignol' from *The Nightingale* (1908-14)
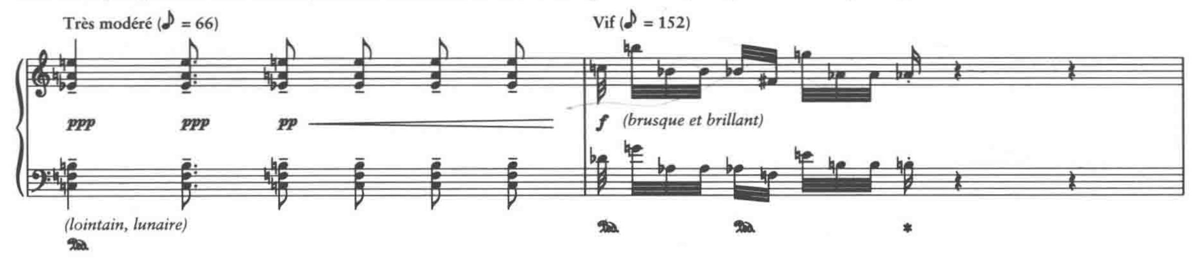



Ex.5 The nightingale's repertory of motifs in Messiaen's *Quatuor pour la fin du temps (1941)*

Bien modéré *(comme un oiseau)*




Ex.6 The nightingale's timbre rendered by harmonic means in Messiaen's *Catalogue d'oiseaux*, no.9, *'La bouscarle'* (1956-8).



birdsong in the natural habitat with a texture of fragmented motifs set against a static chordal background. Stylized birdsong soundscapes appear in works by Rimsky-Korsakov, Mahler, Delius (*In a Summer Garden*, 1908), Strauss (*Eine Alpensinfonie*, 1911–5), Bartók (the 'nature music' idiom), Britten (*Spring Symphony*, 1949) and others. While these textures usually represent bird choruses, an individual may sing a free-flowing melody in a quasi-improvisatory manner, for example the soprano vocalise in Stravinsky's 'Chanson de Rossignol' from *The Nightingale* (1908–14).

Before the 20th century, musical birdsong belonged to the domain of ornamental beauty; birds could be lyrical and, at times, amusing, but seldom dramatic or tragic. Messiaen transformed birdsong from an ornament to an element of musical style, drawing particularly on its complex rhythmic ostinatos and varied melodic contours, and approximating birds' microtonal intervals with the 12 chromatic pitch classes (Messiaen, 1944, 1995). His first attempts at a free 'style oiseau' in organ music from the 1930s (e.g. *La Nativité du Seigneur*, 1935) emphasize the asymmetry and rhythmic irregularity of birdsong (Johnson, 1995). Bird species are first named in 'Liturgie de cristal' from *Quatuor pour la fin du temps* (1940–41), in which the clarinet has the 'principal melody' of the blackbird and the violin plays the 'secondary counterpoint' of the nightingale. *Réveil des oiseaux* (1953) contains only transposed and slowed-down birdsong, of 38 species, faithfully rendered in its daily variations including the dawn chorus and the silences of the sunrise and noon. The monumental piano cycle *Catalogue d'oiseaux* (1956–8) seeks to portray the birds of France within their visual and aural landscapes. After 1950, birdsong appears in virtually all Messiaen's works: he used his own transcriptions and related the choice of birds to the subject matter, for example, Japanese birds in *Sept haïkaï* (1962) or birds of the American desert in *Des canyons aux étoiles* (1971–4). From *Oiseaux exotiques* (1955–6) onwards, he included birds from all the continents and represented all available birdsong models, from brief calls to elaborate compositions. The ornithological accuracy is less important than the development of a new musical style with the birds' irregular phrase structures, rich timbres, complex melodic contours and intricate rhythmic patterns in incessant variation (see Hold, 1971; Kurenniemi, 1980; and Mâche, 1987).

In the bird choruses of the opera *Saint François d'Assise* (1983), Messiaen employed controlled aleatory techniques, which had been used by Lutosławski in woodwind textures with traits of musical birdsong (e.g. Symphony no.2, 1965–7; *Mi-Parti*, 1975–6). The virtuoso tempos and rhythmic spontaneity of birdsong have inspired jazz musicians, particularly in the bebop tradition (e.g. Mingus's *Birdcalls*, 1959). Charlie Parker's creative improvisations, especially in a series of 'bird' pieces (*Ornithology*, 1946; *Bird of Paradise*, 1947) share traits with The Birds' *Free Composition*, especially in his use of quotation from many musical sources (reminiscent of avian mimicry) and the *cento* technique of improvisation, based on a corpus of distinct formulae, arranged in ever new patterns.

While the improvisations of jazz musicians may display some general stylistic traits of birdsong, the notated music of North America contains representations of various local species, especially the hermit thrush (Amy Beach's *Hermit Thrush at Morn*, 1922; Bartók's Piano Concerto no.3, 1945; see Harley, 1994) and R. Murray Schafer's *The Princess of the Stars* (1981, rev. 1984). The two last portray whole choruses of birds: Bartók stylized motifs of the wood thrush and the towhee, while Schafer used vocal and instrumental imitations of the white-throated sparrow, whippoorwill, chickadee and others to incite live birds to sing. His work, designed for performance at dawn at a wooded lake, blends birdsong imitation and presence.

The quotation of recorded birdsong in orchestral music was introduced in Respighi's *Pini di Roma* (1923–4; the nightingale accompanied by the orchestra). In *Gli uccelli* (1928) Respighi reverted to adding conventional woodwind embellishments to tonal music. With the advancement of electroacoustic technology, the musical potential of recorded birdsong has increased. Even a simple transposition downwards may bring interesting effects (James Fassett, *Symphony of the Birds*, 1955). François-Bernard Mâche has explored connections between bird vocalizations and music, for example by borrowing birds' rhythmic patterns in *Rituel d'oubli* (1968), blurring the distinction between recorded birdsong and voice in *Korwar* (1972) and creating a birdsong counterpoint in *Naluan* (1974). In Michaël Lévinas's opera *La conférence des oiseaux* (1985) singer-actors display a grotesque mixture of human and avian characteristics while the tape part includes sonorities derived from birdsong. Many electroacoustic works quote or stylize birdsong (e.g. François Bayle's *Trois rêves d'oiseau*, 1971; Joan la Barbara's *Urban Tropics*, 1988). However, recorded birds reiterate their song with each playback of the tape, thus sharing the main shortcoming of birdsong representation, that is, the loss of variability of real birds' voices. More diversity can be created in live-electronic music with manipulation of recordings (e.g. Cage's *Telephones and Birds*, 1977) and with the use of improvisation, sampling and computer processing of recorded birdsong.

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MARIA ANNA HARLEY

**Bird warbler.** *See* SWANEE WHISTLE. *See also* BIRD INSTRUMENTS, §3.

**Biret, Idil** (*b* Ankara, 12 Nov 1941). Turkish pianist. She began piano lessons at the age of three, later studying the piano with Cortot and Kempff and composition with Boulanger. At 15 she graduated from the Paris Conservatoire with three *premiers prix* and embarked on an international career which has included appearances with most of the world's leading orchestras and conductors. In 1993 she became the first pianist to record the complete works of Chopin. Her other complete recordings include the solo piano works of Brahms and Rachmaninoff, Liszt's transcriptions of the Beethoven symphonies and the piano sonatas of Boulez. Known mainly for her interpretations of the great Romantic composers, she possesses an encyclopedic repertory and a formidable technique. In addition to the complete, or near-complete, piano works of Beethoven, Schumann, Debussy, Ravel, Skryabin, Prokofiev and Stravinsky, Biret has performed all of the principal keyboard works of Bach, Schubert, Liszt and Bartók, the complete keyboard concertos of Beethoven, Tchaikovsky, Rachmaninoff and Prokofiev, most of the Mozart concertos, many contemporary works (she gave the première of Jean Françaix's Piano Sonata in 1960) and reams of chamber music. Notable ensemble partners have included Kempff, Maurice Gendron and Yehudi Menuhin. Like many leading players, Biret is an uneven artist, capable not only of rhythmically prosaic and tonally opaque playing, but also of profoundly inspired interpretations.

JEREMY SIEPMANN

**Birgisson, Snorri Sigfús** (*b* Copenhagen, 29 April 1954). Icelandic composer and pianist. He studied the piano with Jón Nordal and Árni Kristjánsson and composition with Thorkell Sigorbjörnsson at the Reykjavík College of Music, graduating as a pianist in 1974. He continued piano studies with Barry Snyder in the USA at the Eastman School of Music (1974–5). In 1975–6 he studied composition with Mortensen in Oslo, electronic music with Lasse Thoresen and sonology with Thoresen and Olav Anton Thommessen. He then pursued further composition studies with Ton de Leeuw in Amsterdam (1976–8). On returning to Iceland in 1980 he became active as a pianist, composer and teacher in Reykjavík.

Birgisson's compositions span a wide stylistic range, from the 11 slow-moving, meditative movements of *Hymni* (1982) to the experimental choral work *Aevintýri* (1983–5), in which the musical material is determined by punctuation marks in the text, an old Icelandic fairy tale. One of several works inspired by extramusical elements, *Aefingar* ('Etudes', 1981) is a set of 21 piano pieces based on the imagery of the 'major arcana' tarot cards. His four volumes of *Piano Pieces for Beginners* (1984) introduce young students to various techniques of contemporary composition and performance, including aleatory procedures and the interaction of tape with live performance. In 1996 he was the soloist in the première of his Concerto for piano and orchestra, a work notable for its gentle lyricism, particularly in the central slow movement. More stylistically diverse, his *Seven Portraits* for solo piano (1997–8) are musical depictions of seven unnamed friends and colleagues.

WORKS
*(selective list)*

Rotundum, cl, 1979; Aefingar [Etudes], pf, 1981; Dans [Dance], vc, 1981–2; Hymni, str, 1982; Sofðu nú saelin [Lullaby] (folk verse), chorus, 1982; Aevintýri [Fairy tale], chorus, 1983, rev. 1985; Pf Pieces for Beginners, 1984; Cantilena, cl, pf, 1989; '. . . the sky composes promises . . .', cl, vc, pf, 1989; Str Qt no.2, 1991; Novelette, vn, pf, 1993; Afmorsvísa [Song of Love] (P. Vídalín), chorus, 1994; Coniunctio, orch, 1994, rev. 1999; Í segulsviði [In a Magnetic Field], chbr ens, 1996; Pf Conc., 1996; 7 Portraits, pf, 1997–8; Fegurð veraldar mun hverfa [World's Beauty shall Vanish] (H. Pétursson), S, chbr ens, 1999

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ÁRNI HEIMIR INGÓLFSSON

**Birimbao.** A small JEW'S HARP with a pear-shaped iron or copper frame to which a steel tongue is attached. In Spain, where it is also called *guimbarda*, it is a shepherd's instrument. In parts of the Basque country it was found until the end of the 19th century under the local names *trompa*, *mosu-gitarra* and *mosu-musika*; it is now almost obsolete there. In Latin America it is commonly used in children's games. It is found in Cuba and Brazil, and among the Venezuelan Guajiro (where it is known as *trompa*), the Chilean and Argentine Araucano (known as *trompe*) and the Mataco of the Gran Chaco.

JOHN M. SCHECHTER

**Biriotti, León** (*b* Montevideo, 1 Dec 1929). Uruguayan composer, conductor and oboist. He studied the violin with Antonio Maiquez and Juan Fabbri, then the oboe at

the local municipal music school. He later concentrated on his oboe studies with Jean-Louis Le Roux and studied composition with Enrique Casal Chapi (1950–55). While in France on a Karolyi Foundation scholarship he studied conducting with Jean Martinon. In 1969–70 he studied composition with Ginastera at the Di Tella Institute in Buenos Aires; he attended Ligeti's composition course in Darmstadt in 1976.

As a soloist, conductor and composer, Biriotti has been an active and influential promoter of contemporary music in Uruguay and Brazil. He founded and directed a string orchestra and conducted the Uruguayan Jeunesses Musicales chamber orchestra and the SODRE SO; he has conducted some of the main orchestras in South America. As an acclaimed virtuoso oboist, he has performed throughout North and Latin America, Europe and the Middle East, playing his own works and giving premières of those of his Latin American colleagues. Many composers have dedicated oboe works to him. The strong reputation he has enjoyed as a composer, especially since the late 1970s, has taken him to numerous international festivals and congresses.

In general, Biriotti's music developed from a preoccupation with craftsmanship (the *Suite concertante*, 1953, and *Sinfonía Ana Frank*, 1964) to a total serialist style and the use of electronics. In the early 1970s he was particularly concerned with questions of set theory, which he referred to as a system of structures through permutations of ordered sets. For him, a set comprised not only the usual possible transformations of a 12-note row, applied horizontally as well as vertically, but a series of internal, numerical relationships and interactions among the various forms of the rows. This combinatorial method applied, in works including *Espectros* (1970), *Permutaciones* (1970) and *Laberintos* (1970), frequently produced a total chromatic cluster, each time different, with internal timbral variety. While this technique of composition allowed the most varied diversity of aesthetic and stylistic idioms, it also provided a cohesive means of internal structure.

Biriotti often expressed his deep sorrow over the Jews' historical plight (as in the *Sinfonía Ana Frank*, *Treno por Auschwitz*, the 'Jerusalem' Symphony and *Sinfonia da Requiem*, the last of which was written in 1998 to commemorate the victims of the Holocaust). His works of the 1980s and 90s show structural skill, virtuoso instrumental writing, genuine expressiveness and a sense of humour, as in *Voyage autour de mon nombril* or *Prélude à l'après-midi d'un dinosaure*.

WORKS
(*selective list*)

Dramatic: Candombe (children's mini-op), 1991; film scores, incid music

Orch: Suite concertante, vn, orch, 1953; Concertino, str, 1960; Concertino, tpt, str, 1960; Sinfonía Ana Frank, str, 1964; Sym. no.2, 1965; Sym. no.3 'In memoriam Lauro Ayestarán', 1968; Sym. no.4, 1969; Espectros, 3 orch, 1970; Permutaciones, 1970; Paraingo, ob, str, 1973; Soles, 1974; Ob, Conc., 1983; Yiskor for Terezin (Children's Drawings), ob, str, 1986; Conc., vn/va/vc, chbr orch, 1988; Sym. no.6, 1991; Conc. ditto l'Orfeo, fl, str, hpd, 1994; Conc. no.3, ob, wind orch, 1995; Mikroconcertino, vc, chbr orch, 1995; Dbn Conc., 1997; Sinfonietta, 1997

Vocal: El Paseo de Buster Keaton (cant.), chorus, insts, 1955; … de la melancolia y el suicidio …, nar, 2 male choruses, 1970; Treno por Auschwitz, nar, chorus, orch, tape, 1970; Crónica de Ouro Preto, nar, bar, ob, pf, 1978; Sinfonia concertante 'Sefarad', S obbl, vc, orch, 1982; Sym. no.7 'Jerusalem', S, ob, str, 1996; Sinfonia da Requiem, S, chorus, orch, 1998

Chbr: 2 Inventions, ob, eng hn, 1952; Mikros, timbric essay, 8 insts, 1957; Trio, ob, cl, bn, 1963; Romanza sefaradi, vn, pf, 1964; Str Qt, 1965; Sonata, vn, pf, 1967; Montaires, pf, cel, perc, 1969; Laberintos, 5 insts, 1970; Simetrias, 9 insts, 1970; Metamorphose after Kafka, ob, pf/tape, 1974; Treno por Laura, ob, inst, ens 1975; Geminis, 2 vn, 1978; Conc. Brandenburlesque, pf, 13 insts, 1985; Ob Qnt, 1989; Sonata, ob, pf, 1989; Conc. II, ob, 12 str, 1990; Hn Qnt, 1991; Candombe alla tocata, timp, pf, 1993; Bereshit, vn, vc, pf, 1994

Solo inst: Espirales, pf, 1970; A la recherche du apex, vc, 1977; Spleen, ob, 1977; Voyage autour de mon nombril, ob, 1977; Memoria de la vihuela de Indo Iguez, gui, 1978; Cándidos O.V.N.Is., ob, 1979; Lettera a Fernando Grillo, db, 1980; Fioriture, pf, 1981; Sonata, vn, 1981; Velour, gui, 1981; Sonata-Fantasia, gui, 1991

El-ac: En las moradas da la muerte, 1970; Prélude à l'après-midi d'un dinosaure, ob, live elecs, 1988; Pulsars, elecs, 1989; Self Portrait with Family, ob, insts, live elecs, 1991

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GERARD BÉHAGUE

**Birk, Wenzel Raimund (Johann).** *See* PIRCK, WENZEL RAIMUND.

**Birkenshaw, John.** *See* BIRCHENSHA, JOHN.

**Birkenstock** [Birckenstock, Birkenstok, Berkenstock], **Johann Adam** (*b* Alsfeld, Hessen, 19 Feb 1687; *d* Eisenach, 26 Feb 1733). German violinist and composer. In 1700 his family moved to Kassel where he studied music for five years with the Italian Kapellmeister Ruggiero Fedeli. Impressed by his progress, the Landgrave sent him to Berlin to study with Volumier. After a year in Berlin, Birkenstock spent a year at Bayreuth as the pupil of Fiorelli. He then went to Paris in 1708 to perfect his violin technique under the guidance of François Duval. The following year he became a member of the court orchestra at Kassel, and in 1721 was promoted to the position of first violin. During the year 1722 he undertook a concert tour, spending seven months in Amsterdam where his first violin sonatas were published. While in Holland Birkenstock refused a lucrative appointment at the King of Portugal's establishment. Returning to Kassel, he was subsequently (1725) appointed Konzertmeister, with a salary of 200 thalers and gifts in kind. After the Landgrave's death in 1730, Birkenstock moved to Eisenach as Hofkapellmeister, a position he held until the end of his life.

Birkenstock was regarded in his own day as one of Germany's leading violinists. He was also widely respected as a composer of instrumental music. Although his main publishers were Roger & Le Cène of Amsterdam, some of his compositions appeared in England and seem to have enjoyed considerable success: John Walsh's edition of the op.1 set was reissued several times between 1727 and 1746. These sonatas are all in four or more movements. The basic plan is that of the *sonata da chiesa* with its alternating slow and fast movements, but Birkenstock also introduces various dances (allemande, sarabande, gigue) within this framework. Contrapuntal

movements (e.g. the Alla breve from no.1) are included alongside dances of a lighter character. Stylistically, the music is firmly rooted in Baroque traditions: the airs and sarabandes are occasionally reminiscent of similar Handelian movements, while the thematic material of the gigues and the quality of the string writing in allegro movements show the influence of Corelli. The sonatas do not make excessive technical demands but are well written for the violin. Virtuoso runs and idiomatic passages of double stopping are common in the allegro movements. Birkenstock's training in the French school is apparent in such movements as the 'Rondau' from the fourth sonata.

It is not clear how many of Birkenstock's sonatas were published. The op.1 set appeared in 1722, but J.G. Walther also mentioned another set of *XII. sonate à violino solo e continuo* together with *XII. concerti à 4 violini obligati, alto viola, violoncello e basso continuo* which Birkenstock sent to Amsterdam to be printed in 1730. There is however no record of these works in catalogues issued by Roger & Le Cène, and the concertos mentioned have been variously attributed to Pergolesi, Ricciotti and Unico Wilhelm van Wassenaer.

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Sinfonia in D, *S-Uu*
XII Sonate, op.1, 2 bks. vn, vc/bc (Amsterdam, 1722); ed. in Ostrow
6 Sonatas, 2 vn, bc (hpd/b vn) (?London, *c*1725)

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PIPPA DRUMMOND

**Birmingham.** City in England. Known for the music festivals that began there in the mid-18th century and achieved international renown in the 19th, the city has enjoyed a return to its 19th-century musical status in the 1980s and 90s, and notably with the opening of its widely admired Symphony Hall in 1991.



1. CHURCHES. In 1392 Birmingham merchants established the Gild of the Holy Cross, which appointed priests to sing at services at St Martin's, the parish church, and an organist whom they housed by the church. The last organist appointed before the dissolution of the guild in 1547 was Sir William Bothe (Booth). The 1503–4 Churchwardens' Accounts for Halesowen Parish in North Worcestershire mention an organ maker and repairer in Birmingham.

The population rose from 3000 to 15,000 during the 17th century. A second church, St Philip's (now Birmingham Cathedral), was consecrated in 1715 and given a fine organ, built by Schwarbrick (replaced in 1929 by a Nicholson organ). The first organist there, Barnabas Gunn, was also organist at Gloucester Cathedral (1730–40) and finally at St Martin's, Birmingham, the town having reinstalled an organ there in 1725. Later organists at St Martin's were Joseph Harris (from 1787) and Thomas Munden, who in 1822, 1825 and 1828 presented occasional Sunday 'selections of Sacred Music' by Palestrina, Orlando Gibbons, Handel, William Boyce, William Crotch, Mozart, Beethoven and a Mozart pupil, Thomas Attwood. St Martin's had fully choral services from the 1880s.

Michael Broome (1700–75) arrived at St Philip's as Parish Clerk in about 1733. He trained the adult males of the choir (some were paid) and the children of the neighbouring Blue Coat School (established 1724), who sang the treble parts at St Philip's. Broome also taught privately and was a member of the Musical and Amicable Society, which met at a coffee-house for practice and music-making. This society was vital to Birmingham's musical development. Drawn at first mainly from the men of St Philip's choir, it attracted other choristers and was large enough by 1762 to warrant its formal name and a constitution. Between 1733 and 1760, Broome published collections of metrical psalm tunes and simple anthems, which were distributed in the Midlands for the use of Anglican and Dissenting churches. James Kempson (*b* 1742) produced four similar collections between 1770 and 1780; also a member of the Musical and Amicable Society, he was clerk to St Bartholomew's church, which was opened in 1749, subsidized by the iron-master John Jennens and his wife (relations of Charles Jennens, Handel's librettist).

2. OPERA AND THEATRES. At the Moor Street Theatre, open by 1740, Barnabas Gunn promoted concerts. The Smallbrook Street Theatre was open from 1747, and the first purpose-built house, the King Street Theatre, opened in 1751 and closed in 1779. All three took a regular flow of London productions; not being licensed, they sold tickets for concerts with the drama presented free, supposedly, in the interval. This suited the scenes-with-music format of current theatre pieces: for example Molière's *Le médecin malgré lui*, adapted by Henry Fielding in 1732, came to Birmingham in 1746 as *The Mock Doctor*, with music by Richard Jones and songs by Seedo and Henry Carey. Local musicians generally joined the visiting orchestra in the pit.

In 1774 the New Street Theatre (later the Theatre Royal) replaced the King Street Theatre. It was not licensed until 1807. Operatic concerts there, associated especially with Mrs Billington, Catalani (many visits, 1807–28) and John Braham, were vastly popular. Recently composed operas by Rossini, Bellini, Donizetti and Verdi were brought to Birmingham by visiting companies from about 1827 onwards, including those of Sims Reeves, Pyne and Harrison, the Drury Lane Theatre and some simply named 'An Italian Company' bringing well-known singers. The Theatre Royal had its own orchestra which, in the 1840s, was trained and directed by an excellent Birmingham musician, the violinist Alfred Mellon, soon lured away. From Mellon's day until 1939 the town was visited regularly by all the major touring companies of the time. They played the Theatre Royal, the Grand Theatre in Corporation Street and the Prince of Wales Theatre in Broad Street, the last having excellent acoustics. At the old Repertory Theatre in Station Street, Barrie Jackson presented some opera in the 1920s, including Rutland Boughton's *The Immortal Hour* (1922) and the premières of operas by Messager, Ethel Smyth and Bantock. These theatres have gone or, in the last case,

found a new home; the Birmingham Hippodrome is now the principal opera and ballet venue, and a second home since 1968 to the Welsh National Opera company. They and the Birmingham Royal Ballet (from 1990) each present three two-week runs every season.

A Baroque opera was staged annually between 1959 and 1985 at the University of Birmingham, in the Barber Institute of Fine Arts (opened in 1939 with a seating capacity of 370); a Cherubini piece was given in 1991. Inspired by Anthony Lewis (holder of the Chair of Music, 1947–68), performances continued under his successor Ivor Keys, with eleven operas by Handel (many of them modern premières) and others by Alessandro Scarlatti, Rameau, Keiser and Lully, as well as Gluck, Haydn, Mozart, Berlioz, Bizet and Bellini. Janet Baker, in the early stages of her career, appeared in 1964 and 1966 in Handel's *Ariodante* and *Orlando*.

The City of Birmingham Touring Opera (CBTO) started in 1987, funded jointly by the city and the Arts Council. It uses young performers and plays suburban venues in Birmingham and elsewhere, aiming to reach a new audience for opera. In 1989 the company gave the première of Ravi Shankar's *Ganashyam* and in 1997 performed Britten's three church parables at Aldeburgh with the Birmingham Contemporary Music Group. Amateur grand opera companies, once popular, have declined in number since 1972, but amateur light opera companies have doubled their numbers to 40 in the same period.

3. Benefit concerts and festivals. In 1759 and 1760 the organist of St Martin's, Richard Hobbs, presented three-day early-autumn oratorio festivals at the New Theatre, King Street, with 24 chorus singers, 40 instrumentalists and well-known solo singers. In 1762 an oratorio performance, including some Purcell and Handel and conducted by Hobbs, was given at St Bartholomew's to celebrate the end of the Seven Years' War. The peace, however, caused a slump in Birmingham's trade; to assist those most stricken by unemployment, James Kempson organized a similar performance at St Bartholomew's Christmas morning service in 1766, a collection being taken. Capel Bond from Coventry conducted an oratorio festival in 1767. The Musical and Amicable Society created an offshoot, the Chappell Society, to sing for charitable purposes. The St Bartholomew's Christmas festival continued until 1838. Noting its success, and no doubt aware of Hobbs's and Bond's recent commercial festivals, Kempson suggested to the Hospital Trustees, whose building plans lacked funds, the idea of a three-day festival in aid of the General Hospital. Held between 7 and 9 September 1768, it ushered in Birmingham's great era of Music Meetings (1768, 1778, 1780, 1784 and 1787), from 1790 called Musical Festivals. Their three-yearly pattern was established in 1784, with breaks in 1793 (a theatre fire) and between 1829 and 1834, while awaiting completion of the Town Hall. Profits passed to the Hospital Trustees rose from £300 (1768) to between £5000 and £6000 (1820–1900), declining thereafter.

Capel Bond was the first Music Meetings conductor. In his time, Handel oratorios monopolized the three morning performances at St Philip's, with the Thursday morning *Messiah* early established as a tradition; the three evening Grand Miscellaneous Concerts afforded a contrast. Music by composers then living included an Abel symphony in 1780 and a Haydn overture and extracts from William Boyce's *Solomon* in 1784. The magnetic Thomas Greatorex, well-connected socially and musically, followed Bond (conductor 1796–1829), with breaks in 1808 and 1811 when William Crotch and Samuel Wesley took charge. Programmes became more adventurous: music by Purcell, Boyce, Crotch, William Croft, William Shield and Samuel Arnold was included, and in 1805 the first part of Haydn's *Creation* (1798) was given. From then on major works, including symphonies, by Haydn, Mozart and Beethoven were performed.

A *St Matthew Passion* chorus given in Birmingham in 1837 evidently inspired a London performance of extracts from Bach's *Magnificat* and B minor Mass only months later, the link being Lord Burghersh, founder of the Royal Academy of Music, a Birmingham Festival patron and director of the Concert of Ancient Music in London. William Knyvett, singer and conductor (1834–43), was followed as festival conductor by Ignaz Moscheles (1846), Michael Costa (1849–82), Hans Richter (1885–1909) and Henry Wood (1912). Costa consolidated the new system of a single conductor on a podium, controlling all and visible to every performer. Singers with European reputations were employed, among them Billington, Mara, Catalani, Malibran, Braham, Grisi, Mario, Novello, Reeves, Patti, Santley, Butt and Muriel Foster (esteemed by Elgar). Costa's programmes naturally had an Italianate flavour, though he was generous to native composers. Richter introduced Palestrina, Wagner, Berlioz, Bruckner, Glazunov, Dvořák and a great deal of Brahms. In 1900 he dared to replace *Messiah* with Bach's *St Matthew Passion*, but only for that year. He did succeed in presenting Bach's Mass in B minor in 1903.

Joseph Moore directed festival affairs from 1799 to 1849. With a business in Birmingham's die-sinking trade, Moore was the driving force behind the building of the Town Hall, Paradise Street (cap. 2323), in 1834, sorely needed for large public meetings as well as for the Triennial Musical Festivals and an increasing number of public concerts (see §4 below). Moore's European researches enabled him to advise on the size and shape of the hall and its equipment, including the organ. The new venue encouraged ever more ambitious programmes and, with Moore's influence, the commissioning of works, notably Mendelssohn's Piano Concerto in D minor (1837) and his *Elijah* (1846; fig.1), conducted by the composer. Arthur Sullivan, Max Bruch, Niels Gade, Saint-Saëns, Gounod, Hubert Parry, C.V. Stanford and Elgar were all commissioned to write for the Birmingham Music Festival and visited Birmingham personally. Of these works, only Elgar's *Dream of Gerontius* (1900) is regularly performed. Sibelius's Symphony no.4 in A minor op.63 and Skryabin's *Prometheus* (*Poem of Fire*), both composed in 1911, were given performances at the 1912 festival.

High taxation bore heavily on the earned income of a large proportion of festival supporters; donations declined as costs rose, World War I finally putting an end to this illustrious period in Birmingham's musical history.

4. Concert life. From the mid-18th century, regular summer concerts were given at the Vauxhall Gardens at Duddeston, promoted by Barnabas Gunn, with music by Handel, Arne and others writing for Vauxhall Gardens in London, and also at the Apollo Gardens in Deritend, particularly associated with a singer, Holte Bridgman, and offering somewhat lighter fare. An oratorio benefit performance was given for Gunn and another composer,



*1. First performance of Mendelssohn's 'Elijah' at Birmingham Town Hall, 26 August 1846: engraving from the 'Illustrated London News' (29 Aug 1846)*

Musgrave Heighington, at the Moor Street Theatre in 1740. After his death Gunn's widow, with his successor at St Philip's, John Eversman, continued to present musical entertainments at the gardens. Eversman launched an annual subscription series of ten concerts at Mr Sawyer's Rooms in the winters of 1759 to 1764. A Dilettanti Music Society promoted concerts from 1780. John Freeth (1730–1808), a local balladeer, wrote topical verses fitted to well-known tunes of the day, which made his coffee-house a mecca for businessmen. A collection of these was published as *The Political Songster* (Birmingham, 1790).

During the Musical Festival era, promoters sought to encourage concerts between festivals and to have a change from the choral repertory. The manufacturer Matthew Boulton supported Joseph Moore in the presentation of a series at Dee's Hotel with music by Mozart and Beethoven. Theatres occasionally presented instrumental stars such as Paganini, as well as famous singers, and Dee's Hotel was also used by touring 'concert-parties', as when Liszt visited in November 1840.

For many years, regular Thursday morning organ recitals were given at the Town Hall. Thomas Munden (1834–7) and George Hollins (1837–41) were in practice, if not officially, the earliest Town Hall organists; their successors, James Stimpson (1842–86), C.W. Perkins (1888–1923), G.D. Cunningham (1924–48), George Thalben Ball (1948–83) and Thomas Trotter, were all officially appointed. In 1844, a ten-year series of popular, cheap-entry Monday evening concerts was initiated at the request of some factory employees, to be held at the Town Hall, with the organ, as both accompanying and solo instrument, the mainstay of the programmes (possibly the earliest 'Monday Pops' in the country). Louis Jullien brought his sensational Monster Promenade Concerts, often featuring Beethoven symphonies as well as lightweight items, to the Town Hall between 1844 and 1859. These enterprises were replaced between 1853 and 1916 by Harrison's Celebrity Concerts, which brought every vocal and instrumental star of the day to Birmingham. The festival singers used the concerts for return visits, notably Adelina Patti, who appeared for Harrison in Birmingham 15 times. Among instrumentalists were Clara Schumann, Wilma Neruda (Lady Hallé), Joseph Joachim, the cellist Alfredo Piatti, Hans von Bülow, I.J. Paderewski, Eugène Ysaÿe and Wilhelm Backhaus. After 1873, the Hallé, London Symphony and Queen's Hall orchestras were regular visitors. Held monthly during the winter season, most concerts were at the Town Hall and a small number at the Masonic Hall, New Street.

After 1916, Harold Holt's International Celebrity Series brought Amelita Galli-Curci, Maria Jeritza, Rachmaninoff, Alfred Cortot, Fritz Kreisler and others, who performed to packed houses; but this was ended by World War II. The occasional Vincent Celebrity Concerts represented a brave later attempt, in the 1970s, but they foundered for lack of public funding and publicity. From 1920 the city orchestra began to fill the concert scene. From 1991, concert seasons were held in the new Symphony Hall, featuring world-famous orchestras and performers.

An increasing number of chamber concerts was promoted after 1850. The Birmingham Musical Union presented excellent local performers, some associated with the Midland Institute School of Music. Its work was carried on towards the end of the century by Charles

Swinnerton Heap. The pianist Stephen Stratton and the clarinettist T.E. Pountney gave admirable programmes in the 1880s. The Drawing Room Concerts, held between 1898 and 1925 at the Grand Hotel by an ex-Concertgebouw violinist, Max Mossel, were the best supported and the most durable. Mossel promoted well-known musicians as well as young artists, among them Dorothy Silk, William Primrose and Gerald Moore. The Royal Birmingham Society of Artists (RBSA) Gallery in New Street was often the venue for chamber music. Oscar Pollack, a *Birmingham Mail* music critic, used it between 1904 and 1909 for soloists and small ensembles; Clarence Raybould's Birmingham Chamber Concerts Society began there in 1914, its mainstay the Arthur Catterall Quartet; and a Mme Minadieu promoted excellent performers there from 1914 to 1920. Other performers were the pianist Wilfred Ridgeway, the violinist Herbert Downes and the cellist Johann Hock. From 1968 to 1978 there was a further series at the RBSA Gallery, promoting musicians from the Midlands.

The Midland Chamber Players Concerts Society gave concerts elsewhere in the city from 1966. The Birmingham Chamber Music Society was founded in 1952 by Wilfred Mellers, linked to Birmingham University; now independent, it continues to present international chamber ensembles of the highest quality. Since 1992, there has been an annual Early Music Festival, held in the autumn. This followed the smaller-scale St Alban's Festival, started in 1984.

The main concert venues are the 2200-seat Symphony Hall, the Adrian Boult Hall (cap. 529) at the Conservatoire, two small theatres at the Birmingham and Midland Institute (cap. 290 and 118), the Town Hall and Birmingham Cathedral. The city-owned Birmingham Hippodrome receives large-scale opera and ballet, and the arena at the National Exhibition Centre and the National Indoor Arena are occasionally the scene of 'spectaculars' or celebrity appearances. The Alexandra and Repertory theatres have occasional musical productions. The Midland Arts Centre in Cannon Hill Park, supported by the city, has a dance centre in its Randle English wing, opened in 1987. Its activities, including performances by jazz, swing, wind and steel bands, strongly reflect the cultures brought into the city from the late 1950s onwards by people from the New Commonwealth.

5. Orchestras. The first Festival orchestra consisted of some 25 virtuoso players, with the usual tripartite direction from principal violin, keyboard and chorus-master. The great cellists James Cervetto, John Crosdill and Robert Lindley, the clarinettists T.L. Willman and the Mahons and the oboists Parke, Erskine and Griesbach were leading players. Thomas Pinto (1768), Wilhelm Cramer (1778–1802) and his son Franz Cramer (1805–43) were distinguished principal violinists, with Weichsel, Mori and Loder leading the evening performances during the 1840s. By 1814, players numbered 82; in 1834 there were 151, contributed by the Concert of Ancient Music, the Vocal Concerts, the Philharmonic Society and the Italian Opera. Each presumably played its own repertory, given the different pitches still used for different musical genres. When Michael Costa became Festival Conductor in 1849 Prosper Sainton led the orchestra, while during Richter's tenure the Hallé Orchestra supplied the leader and most of the players.

William Stockley, appointed Birmingham Festival Choral Society conductor in 1855, was determined to establish a permanent orchestra to match the renowned Choral Society. At some financial risk to himself, he gave three orchestral concerts a year between 1873 and 1897, building a repertory of some 35 symphonies, 27 concertos and various suites and overtures. Elgar played in the first violins from 1882 to 1889 and had three early works performed at Stockley's concerts. The orchestra made an occasional Festival appearance. From 1897 to 1899 Stockley's efforts were continued by Rowland Winn, admired by Richter. Winn's enterprise was, however, eclipsed by George Halford's symphony orchestra, which presented ten concerts a season between 1897 and 1906. In spite of programmes that encompassed all the Beethoven symphonies and some Bruckner, Richard Strauss and Rachmaninoff, this series also ran into financial difficulties and was reduced to four concerts a season from 1907 to 1909.

The gap left by the curtailing of Halford's concerts was filled from 1906 to 1920 by an assortment of ten orchestras consisting of local or visiting players. The newly formed Birmingham SO gave popular Saturday night concerts between 1907 and 1918 conducted by Richter, Wood, Landon Ronald and Halford. At Granville Bantock's initiative, the Birmingham Philharmonic was set up in 1910, using some Birmingham SO players. Ronald also presented annual promenade concerts in late spring at the Theatre Royal, and Beecham brought the Hallé in the 1916–17 season. Beecham's New Birmingham SO followed in 1917–18, with Beecham, Wood and Ronald conducting. The Midland Concert Promoters Association, established in 1916, drew all these strands together. Its leading light was the current Lord Mayor, Neville Chamberlain, keen to establish an orchestra funded by the city. In 1920 the City of Birmingham Orchestra (CBO) came into existence. 40 of its 75 players came from an orchestra recently established by T. Appleby Matthews, which had already played 40 Sunday evening concerts in each of two seasons from 1918 to 1920 at the Scala Theatre and the new Futurist Cinema. The orchestra thus launched was the country's first municipally funded symphony orchestra, its initial civic grant £1250.

Matthews was its first conductor. His laudable ambitions outran the budget; he was replaced in 1924 by Adrian Boult, who oversaw an expansion of activities, with more out-of-town engagements, school concerts and broadcasts. Boult's replacement when he left for London in 1930 was the equally gifted Leslie Heward, with whom the orchestra made nine recordings. Heward's early death (1943) from tuberculosis at the age of 46 and the wartime blackouts and bombing made progress difficult. The popular George Weldon (conductor 1943–51) nonetheless recruited players of a consistently high standard, and in 1944 the seasonal engagement of players ceased with the city's annual grant. At his request the orchestra became the City of Birmingham Symphony Orchestra (CBSO) in 1948. The financial situation was bad, and the committee, perhaps thinking that a new conductor would generate interest, appointed Rudolf Schwarz and dismissed Weldon in 1951. Neither Schwarz nor his successor Andrzej Panufnik (conductor from 1957), in spite of their gifts, brought the necessary commitment to the building of an orchestra. Hugo Rignold's qualities as an orchestral trainer, however, were exactly what were required; with

his appointment in 1960 signs of potential began to emerge. There were foreign tours and some recordings. Rignold's successor from 1969, Louis Frémaux, brought flair and panache which enhanced the orchestra's growing reputation, increased Birmingham audiences and brought more outside work, including a Prom appearance after a long gap.

The militancy of some players in the 1970s led to a seating dispute in 1978, which precipitated Frémaux' decision to leave. In any case, he was unhappy with the uneven acoustics and spartan conditions of the 160-year-old Town Hall, and had called in vain, as had many others, for a new concert hall. He departed before the expiry of his contract; the two-year interregnum was filled by distinguished visiting conductors, notably Erich Schmid, who was then invited to be principal guest conductor from 1979–82.

In 1980 the young Simon Rattle was appointed principal conductor. His rigorous selection of players, and sectional rehearsals under a charismatic musician of the highest quality with a long-term commitment to the orchestra, made the city orchestra surpass in international fame the Birmingham Musical Festivals of the 19th century. Since 1991, Symphony Hall has provided a worthy home (cap. 2200; fig.2) which, in its turn, has required from the orchestra even higher standards of playing. The CBSO's new headquarters, housing a rehearsal and concert room (cap. 300) and offices, opened in 1998. In the same year Sakari Oramo succeeded Rattle as principal conductor.

Throughout its history, in spite of the periodic need to resort to the popular, the orchestra has presented new and recent works. Vaughan Williams conducted his own seven-year-old *London Symphony* in 1920, and Sibelius his Symphony no.3 (1907) in 1921. The John Feeney Charitable Trust has commissioned some 35 works, given first performances by the CBSO since 1955, including Tippett's Piano Concerto (1956) and Thomas Adès's *Asyla* (1997). Mark-Anthony Turnage (1991–5) and Judith Weir (1995–) have worked with the orchestra as composers-in-residence. The Birmingham Contemporary Music Group (established 1987), consisting of CBSO players, promotes and performs new music. In 1989 it combined with Birmingham Jazz to launch an enterprise known as The Series. In addition, the CBSO provides string players for the Birmingham Ensemble, a small string orchestra. Led by the CBSO leader, Peter Thomas, it gives concerts mainly of Baroque and Romantic repertory.

Birmingham youth orchestras are the Midland Youth Orchestra (established 1956), the Birmingham Schools SO (established 1964) and the Academy of St Philip's (established 1976). The Birmingham PO (established 1941), with 80 players, gives some dozen concerts annually in the Midlands.



*2. Symphony Hall, Birmingham, designed by Percy Thomas Partnership and Artec Consultants Inc., opened 1991; among the many acoustic refinements is the canopy above the stage, which can be raised or lowered to suit the scale of performance*

6. CHOIRS. The chorus of 45 for the Music Meeting of 1768 consisted of the men of the Chappell Society and women choralists from Lancashire. By 1808 there was a Choral Society of the Town, which in 1811 was evidently designated the Birmingham Oratorio Choral Society, its director Samuel Buggins himself a singer. By 1814 there were 120 singers, including some from other towns. The organist and director, Thomas Munden, prepared the local singers from 1820 to 1840; there was a chorus of 184 voices at the 1834 festival in the new Town Hall, Birmingham providing 114 of them. Munden was succeeded by the Town Hall's first official organist, James Stimpson, who trained them from 1843 to 1849. In 1840 local choirs had formed the Birmingham Musical Institute, directed by a St Philip's organist, Henry Simms, which gave three concerts a year between festivals. They ceased after a quarrel with Munden's Oratorio Choral Society; the Birmingham Festival Choral Society (established 1843) replaced both bodies. William Stockley's appointment as its conductor in 1855 began a phase of regular concerts every year, the number of singers rising from 70 in 1855 to 200 in 1859. By 1861, the chorus had little need for outside help; *The Times* called them 'champion choralists of England'. In 1879, Saint-Saëns praised them in the French press. Stockley was succeeded in 1895 by Swinnerton Heap, whose first-class musicianship was lost to the choir by his early death in 1900. His role was taken over by George Robertson Sinclair, organist of Hereford Cathedral and friend of Elgar. The Festival Choral Society survived the 1916 demise of the festivals themselves, being conducted by Beecham, Wood and Boult between 1918 and 1930. After some difficult years, the appointment in 1969 of Jeremy Patterson resulted in a rise in the number of singers. Since 1975 the society has given the premières of 13 works, of which nine were commissioned by the society.

The Midland Music Society gave popular oratorio concerts, with low ticket prices, from 1889 to 1940. A dozen or more other choirs were active in Birmingham between 1882 and World War II, and the large suburbs also formed choirs in the period 1905–10. The Birmingham Choral Union (established 1887) is still active, as is the City of Birmingham Choir (established 1921), which usually gives its concerts with the CBSO. The CBSO Chorus itself was established in 1973; now the City of Birmingham Symphony Chorus, it has a reputation worthy of its orchestral parent. Trained by Simon Halsey, it was joined by the CBSO Youth Chorus in 1994, and the City of Birmingham Young Voices in 1998.

The Birmingham Bach Club, started in 1925, was replaced in 1947 by the Birmingham Bach Society, still active. Other choirs are the Birmingham Singers (1937), the Canoldir Male Voice Choir (1966), the Birmingham Hospitals Choir, the Birmingham Youth Choir and, for older pupils, the Birmingham Chorale, the last two organized by the city's Music Education Service. The successful women's gospel choir, Black Voices, started in Birmingham in 1988. The chamber choir Ex Cathedra, about 40 strong, has a growing national reputation.

7. EDUCATION. Private teaching was offered by Michael Broome, Jeremiah Clarke and others in the 18th century, and they may well have had earlier predecessors in the Gild organists. A musical magazine was announced in 1783, planned as a species of music dictionary, delivered in monthly instalments.

'Music and Singing' were introduced into all the King Edward VI Foundation Elementary Schools from 1851, and into the syllabus of the Board Schools set up in 1870. There was a large Tonic Sol-fa Festival in Birmingham in 1859, and the Sunday Schools Choral Union, active between 1865 and 1878, was drawn from a dozen Anglican churches. One of Granville Bantock's initiatives was the biennial Musical Competition Festival (1912–32). Elementary schools sent thousands of entrants to compete in solo singing, choral and folkdancing classes.

A move towards advanced education in music was made in 1859 when the Birmingham and Midland Institute offered classes in singing and later in most instruments. This became the Midland Institute School of Music in 1886. By 1900 the school was attracting outstanding teachers, among them Swinnerton Heap and Max Mossel, and producing noted musicians, including the Wagnerian tenor Walter Hyde. In 1900 Bantock became its principal, and two years later, Elgar its Honorary Visitor. Staff members included Ernest Newman and Rutland Boughton; among students were Julius Harrison and Clarence Raybould. Separately constituted as the Birmingham School of Music in 1949, it was still part of the Birmingham and Midland Institute until 1965 when city rebuilding forced the Institute into a building too small to accommodate the school. Under the aegis of the City Education Department from 1965, the school moved to purpose-built premises in 1973, becoming part of what is now the University of Central England. It was renamed Birmingham Conservatoire in 1989.

In 1905 a Chair of Music was established at the University of Birmingham, Elgar its first holder. He resigned in 1908, Bantock taking his place and building up a respected department. A demanding balance between the academic and the practical was established by Ivor Keys between 1968 and 1986, enhancing the department's reputation. One or two academics at the University and the Conservatoire are active composers.

Private teaching still provides a vital foundation for music education, supported by the Birmingham Centre of the Incorporated Society of Musicians and the Birmingham Competitive Music Festival (established 1937). School music teachers' courses and public lectures on music are provided by the College of Education (now part of the University of Central England) and the Birmingham University School of Continuing Studies. In addition to the usual provisions of school music syllabuses, gifted pupils can also have instrumental and orchestral training through the city Music Education Service. The CBSO's education department has links of various kinds, often through individual players, with city schools. Since September 1994 the Conservatoire has had a Junior Department.

8. BROADCASTING. As the nerve-centre of the Midland region, Birmingham had BBC radio studios from the earliest days, broadcasting soloists and the City of Birmingham Orchestra. After the BBC started its own studio orchestra, membership of both orchestras was barred, but in the 1930s the BBC ensemble was small, leaving the field to the CBO. The popular BBC Midland Light Orchestra was formed after World War II, working from studios in Islington Row, Broad Street and Carpenter Road, Edgbaston. In the 1960s, chamber concerts were started; they have become a regular series, free and open

to the public, relayed from Pebble Mill, the television and radio studio complex opened in 1971.

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MARGARET HANDFORD

**Birnbach.** German firm of music publishers. It was founded in 1911 in Berlin by Richard Birnbach (1883–1953) who quickly developed a successful catalogue, publishing a wide variety of works, including educational music, music for salon orchestra, and contemporary instrumental and vocal music. In 1919 he expanded his publishing enterprise by acquiring the catalogue of C.A. Challier & Co., a notable Berlin publishing company. It had been founded by Carl August Challier (*d* Berlin, 17 July 1871) and Karl Gaillard in 1835 and had published works by Gluck, Haydn and Mozart as well as composers from Berlin. From 1844 Challier and Gaillard edited the *Berliner musikalische Zeitung*, which in 1847 merged with the *Neue Berliner Musikzeitung* (founded by Gustav Bock). Challier's son, Willibald (*b* Berlin, 29 July 1849; *d* Berlin, 25 Jan 1926), managed the firm from 1865 until its acquisition by Birnbach who carried it on under its original name. Birnbach's catalogue was further extended with the purchase in 1934 of Verlag Dreililien, through which he acquired some of Schoenberg's early works (opp.1–4, 6–7). Other composers published by the firm include Rezniček, Richard Strauss, Weingartner, Leon Jessell, Oscar Straus and Gerhard Winkler. Important editions of piano music by lesser-known composers were also published. After Birnbach's death the company passed to his widow Hanna and son Richard. In 1990 Richard Birnbach became the sole general partner of the firm and since then has taken over the music publishers Risi-Ton, Friedrich Wilhelm Fröhlich and R. Erdmann. (*Musikverlage in der Bundesrepublik Deutschland und in West-Berlin*, Bonn, 1965)

ALAN POPE/WILLI KAHL

**Birnbaum, Eduard** (*b* 1855; *d* 1920). Austrian-Jewish musicologist and liturgiologist. *See* JEWISH MUSIC, §I, 2.

**Birnstein, Renate** (*b* Hamburg, 17 Nov 1946). German composer. In 1966 she entered the Staatliche Hochschule für Musik, Hamburg, where she studied music theory and composition with Diether de la Motte and Ligeti. From 1973 to 1980 she taught music theory at the Hochschule für Musik in Lübeck and from 1974 at the Hamburg Hochschule, where in 1988 she became a professor of composition and music theory. She has received many prizes and grants, including a three-month stay at the Boswil Künstlerhaus in Switzerland and a year at the Villa Massimo, Rome. Birnstein's output includes orchestral, choral and chamber music. Her rigorously structural, crystalline and linear thought processes were originally stamped by the music of Webern, but it was Steve Reich's minimalism, first encountered by her in 1972, that provided new inspiration at a time of disenchantment with the Darmstadt School. Her choral piece *In terra* (1978) is an example of how she used a form of 'pattern technique' based on small motivic units to produce her own minimalist style. In the 1980s she wrote a number of multi-layered compositions, including the Sextet (1981) for six orchestral ensembles and the Octet (1984). In the 1990s, in a process of rediscovery of the piano, she began to compose more for the instrument (only a single piano composition existed before then).

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ROSWITHA SPERBER

**BIRS.** The British Institute of Recorded Sound, later the NATIONAL SOUND ARCHIVE.

**Birtner, Herbert** (*b* Hamburg, 16 June 1900; *d* Voronezh, 27 Sept 1942). German musicologist. After beginning medical studies at Hamburg and Freiburg (where he also studied music under Gurlitt, 1919–20), he turned to history and art history at Heidelberg and Leipzig and continued his musical studies under Kroyer. He took the doctorate in Leipzig in 1924 with a dissertation on the 16th-century German composer Joachim a Burcke, and was assistant lecturer at the musicology institute until 1927. He went to Heidelberg in 1928 to work on his *Habilitation*, which he completed in 1930. He was named reader at the University of Marburg in 1938 and at the University of Graz in 1941. Conscripted in 1942, he was killed in action. Despite his comparatively early death, Birtner had already shown himself to be one of the foremost scholars of his generation, particularly in his contributions on music of the Reformation. He set out to concentrate on German music of the Renaissance, searching for distinct German traits in an age of musical dominance by the Netherlands, later focussing on Isaac and Schütz. He was active as director of the collegium musicum and spearheaded a campaign to incorporate musicology into music education. He was named a member of the Staatliches Institut für Deutsche Musikforschung, and from 1936 until his death he was president of the Neue Schütz-Gesellschaft.

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MALCOLM TURNER/PAMELA M. POTTER

**Birtwistle, Sir Harrison** (*b* Accrington, Lancs., 15 July 1934). English composer. Along with his soft Lancastrian accent, his North Country origins have never entirely left him – indeed, they continue to colour his distinctive musical voice. This colouring is at its most obvious in a work such as the opera *Yan Tan Tethera* (1984), which draws on a folktale concerned with the rivalry between a northern and a southern shepherd. Birtwistle's description of the piece as a 'mechanical pastoral' is telling: it implies that the natural coexists with the man-made, that the rural is somehow tempered by the urban. The composer's childhood home was a small-holding on the edge of Accrington, at the point where the rural and the urban met, and he grew up knowing both natural and industrial landscapes. Examples of pure pastoral are rare in his work. More usually, the pastoral and the urban complement one another, as in *Panic* (1995), a celebration of the nature god Pan for the decidedly urban soloists of saxophone and drum kit plus an orchestra of wind and percussion (fig.1). At the age of seven, with the local bandmaster as teacher, he began to play the clarinet, eventually joining the Accrington military band. So it was that his formative musical experiences were more of (typically northern) industrial working-class music-making – later to re-emerge, for example, in two works for brass band, *Grimethorpe Aria* (1973) and *Salford Toccata* (1989) – than of middle-class concert halls. And it is these sounds – of wind, brass and percussion (he has a self-confessed discomfort with writing for strings) – that have dominated his sonic imagination throughout most of his creative life.

1. To 1969. 2. The time of *The Mask of Orpheus*. 3. After 1986.

1. To 1969. It was as a clarinettist that Birtwistle won a scholarship in 1952 to the RMCM, where he studied with Frederick Thurston (clarinet) and Richard Hall (composition). Arguably a more important influence on him than his teachers, however, were his fellow students, an exceptionally rich coming-together of the brightest musical minds of his generation. Among his contemporaries were the composers Alexander Goehr and Peter Maxwell Davies, the pianist John Ogdon and the trumpeter Elgar Howarth. In 1953 they formed the New Music Manchester Group, which, at a time when even the music of the Second Viennese School was rarely heard outside London, provided an important opportunity for



*1. Harrison Birtwistle (centre), with Paul Clarvis and John Harle, at a rehearsal for the world première of 'Panic' at the Last Night of the Proms, 1995*

them to explore significant 20th-century works. Birtwistle undertook his National Service in London between 1955 and 1957 as a clarinettist with the band of the Royal Artillery, after which he embarked on a postgraduate year of clarinet studies with Reginald Kell at the RAM (1957–8), followed by a brief period with the Royal Liverpool PO.

None of his student compositions survive publicly. While at Manchester he did not consider himself an active composer, partly, no doubt, because he remained in the shadow of Davies and Goehr. Nonetheless, he must have experimented with 12-note methods under Hall's tutelage and encountered the music that was most strongly to make its mark on his own work, that of Stravinsky, Webern and Varèse. While on National Service he first heard Boulez's *Le marteau sans maître* and Stockhausen's *Zeitmasze*, which, along with *Gruppen*, made a profound impression. On New Year's Eve 1957 he completed *Refrains and Choruses* for wind quintet, his first acknowledged work. It was written very quickly and is through-composed without any obvious large-scale repetitions or compositional systems: 'I wrote it completely off the top of my head. I can't justify a single note'. It clearly sets out the musical path Birtwistle was to follow in having a straightforward overall structure based in part on verse-refrain patterns, an acute awareness of the possibilities of wind writing (Varèse is a clear model), an interest in instrumental role play (after Stravinsky) and an assured and imaginative control of musical materials. It was selected by the SPNM for performance at the 1959 Cheltenham Festival. On hearing the news, so the story goes, Birtwistle made the symbolic decision to sell his clarinets and devote himself entirely to composition.

In 1962 he took up the appointment of director of music at Cranborne Chase School, a girls' boarding school at Wardour Castle, Dorset. It was there in 1964, with Goehr and Maxwell Davies, and with Michael Tippett as president, that he set up the first of two Wardour Castle summer schools, at least partly to provide an outlet for his and his colleagues' own music. The second gathering saw the première of his ensemble work *Tragoedia* (1965), a milestone in his development and the score which was to suggest most clearly his future direction. Its title literally means 'goat dance', suggesting a wild Dionysian ritual (evident in some of the work's aggressive material), but its model was the formality of ancient Greek tragedy, to which he was to return on many future occasions. It is an abstract drama which, according to the composer, 'is intended to bridge the gap between "absolute music" and theatre music'. Birtwistle took the principal formal divisions of Greek choric ode – Prologue, Parados, Episodion, Stasimon, Exodos – and organized them into a cyclic structure. *Tragoedia* signals an overt fascination with the theatre – particularly ancient, stylized, ritual theatre – and with symmetrical structures, often employing verse-refrain patterns and involving instrumental role play. In these respects it is clearly a study for his first opera, *Punch and Judy* (1966–7), in which all its music was to reappear.

A Harkness Fellowship, won in 1966, enabled him to spend some time at Princeton, where he composed *Punch and Judy*. From Babbitt's serialism he moved on to a period of Schenkerian study at the University of Colorado at Boulder. Both experiences were necessary, he argues, in order for him to reject both post-Webernian serialism and Schenkerism. Nonetheless, both left their mark – the former in the kind of pitch and rhythmic mechanical schemes he occasionally employs (such as the 'pulse labyrinth' which prefaces *Silbury Air*), the latter in an increasing interest in a sustained linearity in more recent works (such as the 'fundamental melodic line' on which he has suggested *Gawain* is built).

The première of *Punch and Judy*, at the 1968 Aldeburgh Festival, was a landmark in 20th-century opera (fig.2). The ritualized, cyclic structures Birtwistle had been working with up to this point found their match in Stephen Pruslin's sophisticated libretto, described by Auden as 'one of the most outstanding and original libretti of the century'. Pruslin took the principal features and characters of the traditional English Punch and Judy plays (a fine example of urban folk drama) and cross-fertilized them with other equally stylized dramatic structures, such as Greek tragedy, Baroque opera and the Bach Passions, in order to produce what he described as 'a source opera which, though written after them, would give the illusion of having been written before them'. The result is a



*Scene from Birtwistle's 'Punch and Judy', Jubilee Hall, Aldeburgh, 1968*

complex structure of over 100 self-contained numbers (arias, chorales, dances, 'travel music', 'weather reports' etc.) organized into repetitive, ritual cycles. Birtwistle takes a 'Baroque' approach to his music, where each number adopts a distinct musical affect, successfully balancing the violent (e.g. 'Punch's War-Cry') and the lyrical (e.g. 'Judy's Aria'). *Punch and Judy* is clearly not a traditional opera: its small cast doubling roles and its chamber scoring suggest a music-theatrical lineage stemming from Stravinsky's *Histoire du soldat*. It marks definitively Birtwistle's interest in a non-narrative kind of music theatre, which was to reach its apogee in *The Mask of Orpheus*.

The two years Birtwistle spent in America were punctuated by occasional trips home. On one such occasion, in 1967, he set up the Pierrot Players (with Davies, Stephen Pruslin and the clarinettist Alan Hacker) to provide among other things the opportunity for experiment with small-scale music theatre. The latent theatre of Schoenberg's *Pierrot lunaire* offered a suitable model as well as a flexible instrumental grouping which, with the addition of percussion, the Pierrot Players adopted. The group's first concert included Birtwistle's *Monodrama* (1967), to a text by Pruslin drawing once more on Greek tragedy, where a single actor takes on a number of roles and functions. As a highly abstract drama, it did not, it seems, succeed in the concert hall, and Birtwistle withdrew it. He nonetheless remained involved with the Pierrot Players until 1970, when, as a result of increasing tensions between personnel, he resigned.

If *Punch and Judy* was one consequence of the musico-dramatic possibilities suggested by *Tragoedia*, Birtwistle's next significant work, *Verses for Ensembles* (1968–9), was another. Here he invented an 'instrumental theatre' (precedents for which can be found in, for instance, Berio's *Circles* of 1960) where the players move about the concert platform according to their changing musical roles. Though not explicitly derived from Greek tragedy, the overall scheme of *Verses for Ensembles*, like that of *Tragoedia*, is highly formal: a ritual cycle of repetitions organized around a central sequence of verses and refrains. Its language is bold, involving the stark and dramatic juxtaposition of distinct blocks of musical material, and draws together the formal concerns of Stravinsky, the extreme sonorities of Varèse and the ritual structures of Messiaen. At the same time, Birtwistle was writing a different kind of theatre piece: *Down by the Greenwood Side* (1968–9). Like *Punch and Judy*, this is the retelling of a folk myth, but now a rural one based on the medieval English Mummers' Play and versions of the Ballad of the Cruel Mother. It is a vivacious and often witty entertainment, more in the manner of the English pantomime tradition; yet Birtwistle's preoccupations are still evident: myth, ritualized violence, seasonal renewal. Many of its themes were to be fully developed in larger stage works, such as *Yan Tan Tethera* (pastoral folk ballad), *Gawain* (turning of the seasons, the Green Man) and *The Mask of Orpheus* (ritual presentation of a myth from changing perspectives).

2. THE TIME OF 'THE MASK OF ORPHEUS'. *Verses for Ensembles* marked the end of one phase of development in Birtwistle's music. *Down by the Greenwood Side* represented a renewed interest in the pastoral and was followed by a series of works in which this notion was pursued in music more obviously lyrical, melodic and continuous, most notably *Nenia: the Death of Orpheus* (1970), *The Fields of Sorrow* (1971), *An Imaginary Landscape* (1971) and *The Triumph of Time* (1971–2). These, and other works from the 1970s, explored the idea of the 'processional', which, in relation to *The Triumph of Time*, Birtwistle described as 'a (necessarily) linked chain of material objects which have no necessary connection with each other'. The title of this orchestral work is taken from an engraving by Pieter Breughel the Elder which Birtwistle encountered only once he had begun writing the piece, but which seemed entirely apt. The engraving depicts a procession of allegorical figures – Time, Death and Fame – moving across a desolate landscape, trampling over the ephemeral objects of earthly life, while in the background are represented eternal events such as the turning tides and seasons. Similarly, the music suggests a slow procession of musical ideas in the context of repeated events (amplified english horn and soprano saxophone melodies) and familiar objects (quotations from *The Fields of Sorrow* and *Chorale from a Toy-Shop*). It confirms Birtwistle's preoccupation with a new kind of non-narrative temporality, where recurrent musical objects are viewed in different lights and from constantly changing perspectives.

Along with a continuing fascination with subject matter drawn from Greek mythology, such concerns marked the start of the composer's massive project *The Mask of Orpheus*, which was originally commissioned by Covent Garden in 1970 but which eventually passed to the ENO. The composition of the first two acts was undertaken during Birtwistle's next visit to America (1973–5), when he taught first at Swarthmore College, Pennsylvania, and then (at the invitation of Feldman) at the State University of New York, Buffalo. Because of the hiatus in the

commissioning process, there was a gap before he began work on the final act, but he resumed work in 1981 and the whole score was finished by 1984. In the interim (1975–82) he took up what was to prove to be a decisive appointment, first as music director and then as associate director, at the new National Theatre in London. There he produced music for a wide variety of plays, but his most important contribution was to Peter Hall's production of the *Oresteia* (1981) in a translation by Tony Harrison. Hall produced the plays in the Greek manner, employing a masked, all-male cast. Birtwistle's sparse, ritualistic music, exploiting pulse and rhythmic recitation for the chorus, and scored predominantly for percussion over simple drones, had the quality of being utterly modern and yet appearing as ancient as the text itself. It was perfectly in tune with Hall's production, and showed a composer utterly at ease in the theatre.

During his period at the National Theatre Birtwistle continued to produce important concert works, but they now showed the influence of his theatrical enterprises. *For O, for O, the Hobby-Horse is Forgot* (1976), written for Les Percussions de Strasbourg, takes its title from *Hamlet*, and instrumental role play is again in evidence: two of the six percussionists are denoted 'King' and 'Queen', while the other four play the 'Chorus'. Their physical movements are prescribed in the score, though the musical material is often provided only in outline, to be realized by the players. Like the *Oresteia* score, a concern with pulse is pre-eminent, as it was to become in many subsequent pieces, notably *Silbury Air*, *Pulse Field* and *Carmen arcadiae mechanicae perpetuum* (all 1977) and *Pulse Sampler* (1981). *Pulse Field* (originally, *Frames, Pulses and Interruptions*), written in association with Jaap Flier and the Ballet Rambert, was Birtwistle's first ballet score, for which he pared his materials down to the basics of pulse and drones, and concentrated on coordinating music and movement as precisely as possible. At the same time, he was working on a new theatre piece with Tony Harrison, *Bow Down* (1977), scored for four musicians and five actors. In this case it was the formality, the hieratic, non-narrative ritual of Japanese nō drama that provided the model – and that can be seen to have had an important bearing on much of Birtwistle's work, not least *The Mask of Orpheus*.

A more elaborate exploration of pulse was attempted in *Silbury Air*, which took its title from the prehistoric Silbury Hill in Wiltshire – another mysterious hill, replete with its own music, was to reappear in *Yan Tan Tethera*. The score is prefaced with a 'pulse labyrinth' which controls the changes of metre and tempo (metronome marks) in the piece, ensuring smooth 'metric modulation' (to appropriate Carter's term) and focussing attention on pulse as a foreground feature – issues to be followed up in . . . *agm* . . . (1978–9). Birtwistle's concern with the basics of his vocabulary is again apparent: the opening of *Silbury Air*, which recurs on two further occasions, always begins with an elementary pulsation at a very soft dynamic level and on a unison E, so often a focal point for Birtwistle. The 'air' of the work's title is a melody which seems to override the cycles of recurrence in the piece, and is a sign of the growing importance to him of melody throughout the 1980s and 90s. The result is what Birtwistle calls an 'imaginary landscape' (after Paul Klee), a musical parallel to the man-made landscape of Silbury Hill. A painting by Klee, *The Twittering Machine* (1922), was the model for *Carmen arcadiae mechanicae perpetuum*, almost a companion piece to *Silbury Air* and another example of a mechanical pastoral, as its title suggests. Like *Silbury Air*, it is concerned with pulse, but in this case without any attempt to modulate between different tempos: in the composer's words, 'it consists of six mechanisms which are juxtaposed many times without any form of transition'.

With the passing of the commission of *The Mask of Orpheus* to the ENO, Birtwistle resumed work on the project, and its première took place at the London Coliseum on 21 May 1986. It is a central work in Birtwistle's output, and has come to be understood as equally central in the development of postwar opera, a work which extended the boundaries of what was possible in lyrical theatre. Though the gap in composition meant that the third act is very different in character and style from the first two, the work as a whole is an extraordinary synthesis of Birtwistle's compositional, dramatic and aesthetic preoccupations developed over 25 years.

Like *Punch and Judy*, *The Mask of Orpheus* has a formal structure of many discrete events – in this case 126, always grouped in threes, with such titles as 'Song of Magic', 'Poem of Reminiscence', 'Orphic Hymn' and 'Hysterical Aria'. Each is given a conventional operatic designation (usually recitative or aria) which defines its 'ritual situation', its musical and dramatic personality. In other respects, however, *Orpheus* is very different from *Punch*: 'I wanted to invent a formalism which does not rely on tradition in the way that *Punch and Judy* [did]



*3. Harrison Birtwistle at a rehearsal for English National Opera's production of 'The Mask of Orpheus', 1986*

. . .. In *The Mask of Orpheus*, I didn't want to hark back any more; I wanted to create a formal world that was utterly new'.

Peter Zinovieff, the librettist, argued that Orpheus never existed as an individual but as a collective inheritance (the same mythical events have often been retold from many different perspectives). So we are presented in *Orpheus* with multiple versions of the legend. One way in which this multiplicity is achieved is through the threefold representation of each of the three principal characters as Man/Woman (singer), Hero/Heroine (mime) and Myth (giant singing puppet). All wear masks in order to emphasize the work's ritual dimension. Key events are presented more than once, either simultaneously or successively (in 'Time Shifts'), so that the drama discloses a central concern with time itself, with the exploration of a multiple present containing both past and future. Working with myth absolves Birtwistle from conventional narrative responsibilities, tied to a singular, linear concept of time, and thus the precise subject matter becomes unimportant (*Orpheus* actually began life as a Faust opera) because the focus is on the ritual, repetitive structures. The most significant of these lies in Act 2, which is dominated by a vast, allegorical scheme of 17 arches. This scheme is not to be seen: it is an imaginary device that both symbolizes and gives order to Orpheus's dream of his descent to and return from the underworld.

Another important aspect of *The Mask of Orpheus* is its electronic dimension. Six interludes, named 'Passing Clouds of Abandon' and 'Allegorical Flowers of Reason', interrupt the main action and are mimed to a tape realized at IRCAM by Barry Anderson, the music sounding, in Birtwistle's words, like that of 'a mad, mechanical percussion instrument'. The disembodied voice of Apollo, speaking in an invented language, is also electronic (manufactured using the CHANT program at IRCAM), and there are electronic 'auras' – background sounds representing, among other things, summer, winter and the tides.

The immense achievement of *The Mask of Orpheus* lies in its imaginative and ambitious fusion of music, song, drama, myth, mime and electronics, in the convergence of an extraordinarily rich dramatic concept with music of a deep expressive power. The work met with universal critical acclaim and won for Birtwistle the Grawemeyer Award (1987), as well as the 1986 *Evening Standard* Opera Award. Other honours quickly followed: he was made Chevalier des Arts et des Lettres in 1986, and knighted in 1988. In 1995 he won the Siemens Music Prize, the first British composer to receive the award since Britten in 1973. In 1994 he was appointed Henry Purcell Professor of Composition at King's College, London and director of contemporary music at the RAM, positions he holds simultaneously with that of composer in residence to the LPO, to which he was appointed in 1993.

3. After 1986. The period of the later 1980s and early 90s was particularly rich and productive, and was dominated by three large operatic projects – *Yan Tan Tethera*, *Gawain* and *The Second Mrs Kong* – interspersed with several major ensemble and orchestral works. In many respects *Yan Tan Tethera*, first performed in the same year as *The Mask of Orpheus*, is its complement. Though on a much smaller scale, it shares with *Orpheus* its retelling of a pastoral myth, its viewing of the same events from different perspectives, its stylization (including singing sheep), its themes of birth, imprisonment and seasonal renewal, and its musical and dramatic structure of ritualistic cycles of repetitions. The title alludes to an ancient English way of counting, used by northern shepherds to number their sheep. Ritual counting, the mystery of number, forms much of the substance of the work and constitutes one aspect of the 'mechanical' part of this pastoral. Birtwistle's other major composition of 1984 was the ensemble work *Secret Theatre*. Its title, taken from a poem by Robert Graves, could stand for so many of his pieces which engage covertly with some sort of theatre or drama, where the audience witnesses a ritual whose meaning is only half-revealed. In *Secret Theatre*, as in *Verses for Ensembles* before it, players move about the concert platform to give physical substance to their changing musico-dramatic roles. In this case, Birtwistle distinguishes between two basic musical categories: cantus and continuum, representing the individual and the collective (never mere 'melody' and 'accompaniment'). It is the changing relationship between these two categories that forms the dramatic as well as the musical argument of the piece. The cantus takes on the aspect of an 'endless melody', a line which is present virtually from the start to the end of the piece, and a feature which, in a different way, was to reappear in *Gawain* as well as explicitly in *An Interrupted Endless Melody* (1991).

But before Birtwistle started on his next opera, another important work appeared: *Earth Dances*, his first large orchestral work since *The Triumph of Time*. The lines in *Earth Dances* appear as layers, or 'strata' as Birtwistle calls them, relying once again on a topographical metaphor. As in *Secret Theatre*, it is the shifting relationship between these strata (where the 'earth' literally 'dances') that forms the music's substance, though there are many more layers of material moving in and out of focus. Each stratum is distinguished by a different interval collection and a distinct register. The overall form, as in other large-scale works of the later 1980s and 1990s, is hard to define. Events recur and are transformed, but the logic of these recurrences is not explicit; forms remain open-ended and a way out of the labyrinth is rarely disclosed: the relatively simple symmetries and formal plans of the 1960s are long gone. In the case of *Endless Parade* (1986–7), Birtwistle used the analogy of wandering through an unfamiliar city, continually encountering the same carnival procession from different viewpoints, and this image might be equally appropriate to most of his works of this period. There is a 'rightness' about the overall shape of *Earth Dances*: its climaxes are perfectly timed. It is a monumental work of primeval power, a work which has drawn fruitful comparisons with *The Rite of Spring*.

As on so many previous occasions, Birtwistle turned to English mythology as the source of his next opera, based on the medieval alliterative poem *Sir Gawain and the Green Knight* – a text he had first used as early as 1963 in *Narration: a Description of the Passing of a Year*. Its subject matter of ritual beheading, seasonal renewal and courtly love is familiar Birtwistle territory. David Harsent's libretto offered many opportunities for Birtwistle's favoured rituals, especially the large-scale cyclic structures which dominate each act – the turning of the seasons in Act 1 and the hunt/seduction in Act 2 – in addition to smaller-scale verse-refrain structures. However, in other respects *Gawain* marks a distinctly new development in

that it has a strong narrative line, paralleled by a fundamental musical line. Punch and Orpheus, for example, are archetypes, not individual operatic characters, and are therefore incapable of development; Gawain grows, matures, changes as a result of his experiences: we witness his progress from Parsifal-like innocent fool to experienced adult who comes to recognize his own limitations ('I am not that hero', he sings at the end, on his return to Arthur's court). Musical characterization is strong. Furthermore, Birtwistle relies to a greater extent than before on motivic recurrences to structure the musico-dramatic argument, such as the motifs associated with the axe and with Gawain himself. The orchestra, dominated by the sounds of the brass (especially two tubas) and using a cimbalom as continuo, is organized, as in *Earth Dances*, in rich layers, which complement rather than literally accompany the stage action.

Birtwistle's next opera, *The Second Mrs Kong*, continues the tendency towards a more direct narrative. Absent are the familiar large-scale repetitive cycles; instead we are presented with a more conventional operatic two-act structure, where the episodic first act sets up characters, ideas and situations, while the second is a 'quest' narrative as Kong journeys to find Pearl (the subject of Vermeer's *Head of a Girl with a Pearl Earring*; fig.4). The work's starting point was the popular 1933 film *King Kong*, though the opera is actually about 'the idea of Kong', i.e. the 'mythical' Kong as archetype (the 'wild and wordless, lost and lonely child of all the world'). Russell Hoban's eclectic libretto moves rapidly between high drama and farce, while its *dramatis personae* is as varied (and as unlikely) as that of a variety show. It explores ideas and characters Hoban had been working with as a novelist for many years, and Birtwistle was clearly drawn to him because their preoccupations seemed to coincide (myth, cinema, story-telling, even Orpheus and Eurydice). Despite Kong's being only an 'idea', the central theme of this opera is a very human one – 'the yearning for what cannot be' – and, in Kong, Birtwistle and Hoban present us with a believable operatic character who, like Gawain, grows and develops as the narrative unfolds. The balance between words and music is skilfully handled, especially at comic moments such as the Act 2 scene with Madame Lena, where Hoban's text dominates in a kind of recitative; elsewhere, in lyrical moments of 'aria', the music comes to the fore. At the very end, when Kong has found Pearl but realizes they can never be united, it is as if time stands still: all that remains to the characters is their shared memories. Where words are no longer useful or meaningful, music takes over. Birtwistle layers 'remembered' musical fragments over a long pedal E, and so poignantly and powerfully captures the dramatic situation. All through the work his exploration of different kinds of time, musical and dramatic, remains as fresh and as challenging as ever.

A number of works since *The Second Mrs Kong* have continued to explore aspects of the musical world established in that opera, most notably the strikingly lyrical tuba concerto *The Cry of Anubis* (1994), where the soloist plays the role of the mythical character from the opera, and *Panic*, which takes up the urban soundworld of saxophone and percussion from the 'Death of Kong' scene in Act 2. The première of *Panic* received wide critical attention, much of it negative, for the alleged inappropriateness of a modernist work in the reactionary context of the Last Night of the Proms; by contrast, nothing but positive critical acclaim, both in England and in Germany, was bestowed on *Pulse Shadows* (1996), a



*4. Scene from the original production of Birtwistle's 'The Second Mrs Kong' (designed by Tom Cairns) by Glyndebourne Touring Opera, 1994, with Philip Langridge as Kong, Helen Field as Pearl and Omar Ebrahim as Vermeer, in the box*

generally restrained but powerfully expressive interweaving of the Nine Settings of Celan (1989–96) and the Nine Movements for string quartet (1991–6).

Though the origins of Birtwistle's musical language lie clearly in the European modernist tradition of Stravinsky, Varèse, Webern, Messiaen, Boulez and Stockhausen, these influences are synthesized and reworked to produce a music of striking independence and authority. In some respects that music has not changed in four decades, in that Birtwistle's preoccupations with myth, ritual, theatre, time and with certain musical fundamentals of pulse and pitch have remained a consistent feature, a fact evident even in his latest opera, *The Last Supper* (1998–9). In other respects his music has become very different: having passed through distinct periods concentrating (in very general terms) on violent, formalist oppositions in the 1960s, lyrical processionals in the 1970s, and an exploration of the basics of rhythm, melody and gesture in the 1980s, Birtwistle is writing music which confidently balances dramatic confrontation with narrative continuity, harmonic and rhythmic boldness with melodic expressiveness, and doing so in significant works for opera house and concert hall that are among the most individual produced during the second half of the 20th century.

WORKS

DRAMATIC

The Visions of Francesco Petrarca (allegory, Petrarch sonnets, trans. E. Spenser), Bar, mime ens, 9 insts, school orch, 1965–6, York, St Michael-le-Belfrey, 15 June 1966; withdrawn
Punch and Judy (tragical comedy or comical tragedy, 1, S. Pruslin), 1966–7, Aldeburgh, Jubilee Hall, 8 June 1968
Down by the Greenwood Side (dramatic pastoral, 1, M. Nyman, after English Mummers' Play and Ballad of the Cruel Mother), 1968–9, Brighton, West Pier, 8 May 1969
Pulse Field (Frames, Pulses and Interruptions) (ballet, choreog. J. Flier), 6 dancers, 9 insts, 1977, Snape Maltings, 25 June 1977
Bow Down (music theatre, T. Harrison, after versions of the Ballad of the Two Sisters), 5 actors, 4 musicians, 1977, London, Cottesloe, 5 July 1977
The Mask of Orpheus (lyrical tragedy, 3, P. Zinovieff), 1973–5, 1981–4, London, Coliseum, 21 May 1986
Yan Tan Tethera (mechanical pastoral, 1, T. Harrison), 1984, London, Queen Elizabeth Hall, 7 Aug 1986
Gawain (op, 2, D. Harsent, after *Sir Gawain and the Green Knight*), 1990–91, rev. 1994; London, Covent Garden, 30 May 1991
The Second Mrs Kong (op, 2, R. Hoban), 1993–4, Glyndebourne, 24 Oct 1994
The Last Supper (op, R. Blaser), 1998–9, Berlin, Staatsoper, 18 April 2000

*incidental music*

Hamlet (W. Shakespeare), 1975
Tamburlaine (C. Marlowe), 1976
Julius Caesar (W. Shakespeare), 1977 [collab. D. Muldowney]
Volpone (B. Jonson), 1977
Herod (P. Mills), 1978 [collab. Muldowney]
The Cherry Orchard (A. Chekhov), 1978 [collab. Muldowney]
As You Like It (W. Shakespeare), 1979 [collab. Muldowney]
The Oresteia (Aeschylus, trans. T. Harrison), 1981
The Trojan War Will Not Take Place (J. Giraudoux, trans. C. Fry), 1983

*film score*

The Offence (dir. S. Lumet), 1973

ORCHESTRAL

*full orchestra*

Chorales for Orchestra, 1960–63
Nomos, 4 amp wind insts, orch, 1967–8
The Triumph of Time, 1971–2
Earth Dances, 1985–6
Les hoquets du gardien de la lune, after G. de Machaut, 1987
Machaut à ma manière, 1988
Gawain's Journey, arr. E. Howarth from op, 1991
Antiphonies, pf, orch, 1992
The Cry of Anubis, tuba, orch, 1994
Exody (23:59:59), 1996–7

*wind and percussion*

An Imaginary Landscape, brass, 4 perc, 8 db, 1971
Grimethorpe Aria, brass band, 1973
Fanfare for Will, 11 brass, 1987
Salford Toccata, brass band, 1989
Fanfare for Glyndebourne, brass, timp, 1994
Panic, a sax, drums, wind, perc, 1995
Placid Mobile, 36 muted tpt, 1998

*strings*

Melencolia I, cl, hp, 2 str orchs, 1976
Still Movement, 13 str, 1984
Endless Parade, tpt, vib, str, 1986–7

*mixed ensemble*

Three Sonatas for 9 Instruments, 1958, withdrawn
The World is Discovered, after H. Isaac, 12 insts, 1960–61
Three Movements with Fanfares, chbr orch, 1964
Tragoedia, wind qnt, hp, str qt, 1965
Verses for Ensembles, 5 ww, 5 brass, 3 perc, 1968–9
Carmen arcadiae mechanicae perpetuum, 14 insts, 1977
Silbury Air, 15 insts, 1977
Mercure: poses plastiques, arr. of Satie, 14 insts, 1980
Secret Theatre, 14 insts, 1984
Ritual Fragment, 14 insts, 1990
Bach Measures, after J.S. Bach: *Orgelbüchlein*, 15 insts, 1996
Slow Frieze, pf, 13 insts, 1996

CHORAL

Music for Sleep, children's vv, pf, perc, 1963
Narration: a Description of the Passing of a Year (*Sir Gawain and the Green Knight*, trans. B. Stone), SATB, 1963
Carmen paschale (Sedulus Scottus, trans. H. Waddell), SATB, org, 1964–5
The Mark of the Goat (dramatic cant., 4 scenes, A. Crang), children's vv, pf 6 hands, perc, 1965–6
The Fields of Sorrow (Ausonius, trans. Waddell), 2 S, vv, 16 insts, 1971, rev. 1972
. . . agm . . . (Sappho, trans. T. Harrison), 4 S, 4 A, 4 T, 4 B, 3 inst ens, 1978–9
Choral Fragments from ... agm ... , 16vv, 1979
On the Sheer Threshold of the Night (Boethius, trans. Waddell), S, Ct, T, B, 12vv, 1980

SOLO VOCAL

Monody for Corpus Christi (Middle Eng.), S, fl, hn, vn, 1959
Entr'actes and Sappho Fragments, S, fl, ob, vn, va, hp, perc, 1962–4
Ring a Dumb Carillon (dramatic scena, C. Logue), S, cl, perc, 1964–5
Monodrama (S. Pruslin), S, spkr, fl, cl, vn, vc, 2 perc, 1967, withdrawn
Cantata (Sappho), S, fl, cl, vn, vc, pf + cel, glock, 1969
Nenia: the Death of Orpheus (dramatic scene, P. Zinovieff), S, 3 b cl, pf/prep pf, crotales, 1970
Prologue (Aeschylus, trans. P. Vellacott), T, 7 insts, 1971
Meridian (Logue, T. Wyatt), Mez, 2 female choruses 3vv, hn, vc, 11 insts, 1971
Epilogue (Shakespeare), Bar, 5 brass, 2 perc, 1972
La plage: 8 Arias of Remembrance (A. Robbe-Grillet), S, 3 cl, pf, mar, 1972
Five Chorale Preludes, arr. of J.S. Bach, S, cl, basset hn, b cl, 1975
Deowa, S, cl, 1983
Songs by Myself (Birtwistle), S, fl, str trio, db, pf, vib, 1984
Words Overhead (Birtwistle), S, fl, ob, bn, str, 1985
Four Songs of Autumn (Jap., trans. G. Bownas, A. Thwaite), S, str qt, 1987
An die Musik (R.M. Rilke), S, ww qt, vib, str qnt, 1988
The Wine Merchant Robin of Mere (Birtwistle), male v, pf, 1989
Four Poems by Jaan Kaplinski, S, 13 insts, 1991
Nine Settings of Celan, S, 2 cl, va, vc, db, 1989–96 [interleaved with 9 Movts, str qt, as Pulse Shadows]
Three Niedecker Verses, S, vc, 1998
Love Cries, arr. M. Berkeley from op The Second Mrs Kong, S, Mez, T, orch, 1998–9
The Woman and the Hare (D. Harsent), S, spkr, fl + pic, fl + b fl cl + E♭-cl, perc, cel, 2 vn, va, vc, 1999

CHAMBER AND SOLO INSTRUMENTAL

*for 4–7 instruments*

Refrains and Choruses, wind qnt, 1957
Chorale from a Toy-Shop, various realizations, 1967
Three Lessons in a Frame, fl, cl, vn, vc, pf, perc, 1967, withdrawn
Hoquetus David, arr. of Machaut, fl, cl, vn, vc, glock, bells, 1969
Some Petals from my Twickenham Herbarium, pic, cl, va, vc, pf, bells, 1969
Ut heremita solus, arr. of Ockeghem, fl, cl, va, vc, pf, glock, 1969
Medusa, fl, cl, va, vc, pf + cel, perc, elec, 1969, rev. 1970, withdrawn
Dinah and Nick's Love Song, 3 melody insts, hp, 1970
Tombeau in memoriam Igor Stravinsky, fl, cl, hp, str qt, 1971
For O, for O, the Hobby-Horse is Forgot, 6 perc, 1976
Clarinet Quintet, 1980
Five Distances for Five Instruments, wind qnt, 1992
Nine Movements, str qt, 1991–6

*for 1–3 instruments*

Oockooing Bird, pf, *c*1950
Précis, pf, 1960
Verses, cl, pf, 1965
Linoi, cl, pf, 1968; version for cl, pf, tape, dancer, 1969; version for cl, pf, vc, 1973
Signals, cl, tap, 1970
Four Interludes for a Tragedy, basset cl, tape, 1968, withdrawn
Eight Lessons for Keyboards, 1 player, 1969, withdrawn
Chanson de geste, amp sustaining inst, tape, 1973, withdrawn
Pulse Sampler, ob, claves, 1981
Duets for Storab, 2 fl, 1983
Berceuse de Jeanne, pf, 1985
Hector's Dawn, pf, 1987
An Interrupted Endless Melody, ob, pf, 1991
Hoquetus Petrus, 2 fl, pic tpt, 1995
Harrison's Clocks, pf, 1997–8
The Silk House Tattoo, 2 tpt, 1 perc, 1998

TAPE

Chronometer, realized Zinovieff, 1971–2

Principal publishers: Universal, Boosey & Hawkes

MSS in *CH-Bps*, *GB-Lbl*

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JONATHAN CROSS

**BIS.** Swedish record company. It was founded by Robert von Bahr (*b* Solna, 1943) in 1973. Bahr took degrees in law and music in Stockholm and appeared as a conductor and flautist. He established Grammofon AB BIS, known simply as BIS, after he had attempted to find a record company to release an album featuring his wife, the flautist Gunilla von Bahr. Record sales were growing in Sweden in the 1970s, but there was relatively little domestic production of classical music, and BIS gradually established itself as the leading label in its field in Sweden. Annual output has varied between 70 and 90 new albums; the company has a policy of keeping all its issues available. Its repertory has a Scandinavian bias, with complete surveys of Nielsen, Stenhammar, Sibelius, Kokkonen and Aho in progress during the 1990s. The company has also published an extensive selection of Baltic and Russian music including a planned complete Schnittke series. However, it also issues a wide selection of music from other countries, often works outside the standard repertory. It supports the idea of 'original dynamics recordings', with minimum interference from the sound engineer.

PEKKA GRONOW

**Bisbigliando** (It.: 'whispering'). (1) A special effect used in harp playing, available only on the double-action pedal instrument. The term was first used in various solo harp works by Elias Parish Alvars (1808–49), who is credited with its invention. Easily performed, yet sounding extremely virtuoso, it involves setting the pedals so that the strings to be played can be doubled at the same pitch by their enharmonic equivalents, with both hands playing alternately on adjacent strings, e.g. D♭–F–A♭ in the right hand alternating with C♯–E♯–G♯. Most typically played very fast and *pianissimo*, it is most effective in the harp's middle and upper registers. Notable orchestral examples include Chabrier's *España* (1883), Strauss's *Don Juan*

(1888–9), where it is spelt 'bispiglando', and Leoncavallo's *Pagliacci* (1892), where there is an extended *bisbigliando* passage in Nedda's Act 1 scene ii aria 'Stridono lassu'.

(2) Term used for a timbral trill in woodwind playing, achieved by oscillating between alternative fingerings producing the same pitch.

ANN GRIFFITHS

**Biscardi, Chester** (*b* Kenosha, WI, 19 Oct 1948). American composer. He studied electronic music with Bert Levy and composition with Les Thimmig, receiving the MM in composition from the University of Wisconsin, Madison, in 1974. He spent the summers of 1974 and 1975 studying with Davidovsky at the Composers' Conference (Johnson, Vermont). He later studied with Morris, Penderecki, Takemitsu and Wyner at Yale (MMA 1976, DMA 1980). In 1977 he joined the faculty at Sarah Lawrence College (Bronxville, New York). His many awards include a Prix de Rome (1976–7), a Guggenheim Fellowship (1979–80), a New York Foundation for the Arts Fellowship (1990) and numerous grants.

Timbral and spatial concerns play an important role in Biscardi's music, especially in his early works. Often a single word or poetic phrase generates the central idea of a composition, though his works are never overtly programmatic. The Italian *tenzone* [dialogue] inspired *Tenzone* (1975), while T.S. Eliot's 'Burnt Norton', with its interplay of form and time evoked *At the Still Point* (1977). In the 1985 opera *Tight-Rope*, and the later song cycle *The Gift of Life* (1990–93) Biscardi's musical lyricism is more pronounced. *Resisting Stillness* (1996), an intimate, strikingly spare work, is autobiographical in nature.

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INSTRUMENTAL

Ens: Tartini, vn, pf, 1972; Chartres, ob, cl, s sax, vn, vc, 2 perc, pf, 1973; Orpha, str qt, mar, vib, 1974; Tenzone, 2 fl, pf, 1975; They had Ceased to Talk, vn, va, hn, 1975; Pf Trio, 1976; At the Still Point, orch, 1977; Trasumanar, 12 perc, pf, 1980; Di vivere, (cl, fl, vn, vc, pf)/(cl, pf), 1981; Pf Conc., pf, orch, 1983; Traverso, fl, pf, 1987; Netori, ob, cl, hn, vn, vc, pf, 1990; Companion Piece, db, pf, 1989, arr. pf, 1991; Music for an Occasion, brass, perc, pf, 1992; Incitation to Desire (Tango), cl, hn, vn, vc, perc, pf, 1993 [see Solo]; Nel giardinetto della villa, pf 4 hands, 1994; Resisting Stillness, 2 gui, 1996

Solo: Mestiere, pf, 1979; Incitation to Desire (Tango), pf, 1984, arr. chbr ens 1993; Pf Sonata, 1986, rev. 1987; No Feeling is the Same as Before, s sax, 1988; Companion Piece, pf, 1991

VOCAL

Choral: Heabakes: 5 Sapphic Lyrics (Sappho), 2 S, A, SATB, perc, 1974; Indovinello (Indovinello veronese), 12vv, 1974; Eurydice (H.D.), SSAA, chbr orch, 1978; Good-bye My Fancy! (M. D'Alessio, from W. Whitman), nar, SATB, 1982

Solo: Turning (C. Biscardi), S, vn, str trio, 1973; Trusting Lightness (J. Anderson), S, pf, 1975; Chez vous, S, pf, 1983; The Gift of Life (E. Dickinson, D. Levertove, T. Wilder), S, pf, 1990–93; Baby Song of the Four Winds (C. Sandburg), S/Mez, pf, 1994; Guru (A. Ginsberg), 1v, pf, 1997; I Wouldn't Know About That (W. Zinsser), 1v, pf, 1997; What a Coincidence (Zinsser), 1v, pf, 1997

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JAMES CHUTE

**Bischof, Rainer** (*b* Vienna, 20 June 1947). Austrian composer, aesthetician and music administrator. He studied conducting with Swarowsky at the Vienna Music Academy (1965–7), and theory and analysis privately with Apostel (1967–72). He completed the PhD in philosophy at Vienna University in 1973. He has taught philosophy and aesthetics at the Alpbach Forum (1983, 1985), philosophy at the Vienna Music Academy (from 1987) and composition at the Vienna Conservatory (1996–). He has also served as musical advisor to the Vienna Festival (1984), head of the music section of Vienna's Department of Culture (1986–8), vice-president of the Alban Berg Foundation (1986), secretary general of the Vienna SO (1988) and president of the International Gustav Mahler Society (1991).

Bischof's precise formalism and his consistent use of note row techniques reflects the influence of the Second Viennese School. He regards serialism as an open system capable of further development and uses it as a framework for musical expression. This is particularly evident in *Largo desolato* (1985), a tribute to Berg, and ... *stracci* (1988–9). His works often project melancholy, despair and anger at the world. In his chamber opera *Das Donauergeschenk* (1990–91), for example, an attempt by three 'do-gooders' to force an individualist to accept 'reality' proves fatal. His lieder cycles evoke impressions reminiscent of Schubert. (*LZMÖ*)

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LOTHAR KNESSL

**Bischoff, Hans** (*b* Berlin, 17 Feb 1852; *d* Niederschönenhausen, nr Berlin, 12 June 1889). German pianist, teacher and editor. He was a piano pupil of Theodor Kullak and

Richard Wüerst in Berlin, and studied philosophy and modern languages at Berlin University (1868–72), taking the doctorate at Göttingen in 1873 with a dissertation on Bernart de Ventadorn. He taught the piano and (from 1879) theory at Kullak's Neue Akademie der Tonkunst (1873–8), and later at the Stern Conservatory, where he remained until his death. He also had an active career as a concert pianist, playing mainly chamber music; with the violinist W. Helmich he organized the Monday Concerts at the Berlin Sing-Akademie. He was a leading figure among 19th-century German critical editors. He edited Adolf Kullak's *Aesthetik des Klavierspiels* (1876). His editions of piano music were exemplary for their time and encompass keyboard works of Bach, Handel, Mozart, Clementi, Weber and Schubert, including the first variorum edition of Bach's *Das wohltemperirte Clavier*.

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CHRISTOPHER FIFIELD

**Bischoff, John (Lee)** (*b* San Francisco, 7 Dec 1949). American composer. He studied at the San Francisco Conservatory (1968–70) with Robert Moran, Robert Helps and Ivan Tcherepnin, at the California Institute of the Arts (BFA 1971), where his teachers included James Tenney and Morton Subotnick, and at Mills College (MFA 1973) with Robert Ashley, 'Blue' Gene Tyranny and David Tudor, among others. In 1978 he co-founded, with Jim Horton and Rich Gold, the League of Automatic Music Composers, the world's first computer network band. He was also a founding member of the computer network band The Hub in 1985. In 1989 with Chris Brown and Tim Perkis, he co-founded Artifact Recordings, a label specializing in experimental electronic and computer music. He was appointed studio coordinator at the Center for Contemporary Music and lecturer in computer music at Mills College in 1992. A composer of live electronic and computer music, he has created software instruments with rich and somewhat unpredictable sonic behaviours. He interacts with these in performance within predefined structures that leave room for exploration. The quirks and challenges of the devices he creates are incorporated into his music.

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(*selective list*)

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CARTER SCHOLZ

**Bischoff, Ludwig Friedrich Christian** (*b* Dessau, 27 Nov 1794; *d* Cologne, 24 Feb 1867). German music critic, writer and teacher. After participating in the Napoleonic Wars, he studied philology in Berlin, had a notable career as teacher and school director that included 26 years in Wesel, and moved in 1850 to Cologne to become music critic of the *Kölnische Zeitung* and to found the *Rheinische* (later *Niederrheinische*) *Musikzeitung*, which he edited and to which he contributed until his death. His writings, distinguished by their musical acuity and vivid expressiveness, strove to raise the public's musical standards and served as a voice for the lower Rhineland.

Bischoff venerated certain values in the music of the past as representing the highest in musical art. His writings reflect the then growing enthusiasm for Handel and Bach, while his aesthetic ideals were realized in the music of Haydn, Mozart and Beethoven. He held an ambivalent position towards Romantic music, admiring its expressive qualities but decrying a perceived decline in the accessibility, formal integrity and universality that he most valued. While he supported contemporary composers active in Cologne (e.g. Ferdinand Hiller, Carl Reinecke, Eduard Franck, Reinthaler, Bargiel and Bruch), his encounter with the progressive New German School of Liszt and Wagner, supported by a dedicated band of critics and essayists, impelled him to become one of its first and most outspoken opponents.

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ROBERT CURTIS

**Bischoff** [Bischof, Episcopus], **Melchior** (*b* Pössneck, Thuringia, 20 May 1547; *d* Coburg, 19 Dec 1614). German clergyman, hymn writer and composer. He attended several Gymnasiums in central Germany, in 1563 sang in the Arnstadt Kurrende (a choir consisting of the poorer boys of the town) and from 1564 studied at Jena University. In 1565 he became headmaster of the school at Rudolstadt, in 1567 Kantor at Altenburg and in 1570 minister in his native town. In 1573, refusing to assent to

Calvinist articles, he was deprived of his living. He became minister at Geckenheim, near Uffenheim, Central Franconia, in 1574 and at Thundorf, near Bad Kissingen, in 1579 before returning to his post at Pössneck in 1585. In 1590 he went to Coburg as court chaplain to Duke Johann Casimir and in 1597 to Eisfeld as superintendent. From 1599 he again lived at Coburg, this time as superintendent-general; he was a friend of Melchior Franck there from 1602. His few compositions are all occasional sacred pieces; they show that he was familiar with the expressive polyphony of his Dutch contemporaries and with Venetian double-choir techniques, but lack any marked individuality. They appear in five prints (RISM 1568[11], 1603[1], 1618[1] and 1631[2], and *Cantionale sacrum*, Gotha, 1646), while *Christi agonisantis precatio* was published separately (Coburg, 1608); others are in manuscript (at *D-Dl*). They comprise five Latin motets for six to eight voices, three German motets for four, six and eight voices and two four-part German hymns.

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FRANZ KRAUTWURST

**Biscogli, Francesco** (*fl c*1740). Italian composer. His sole extant work is an extended concerto in D for trumpet, oboe, bassoon, two violins and continuo (*F-Pc*), unless a flute concerto (*S-Uu*) attributed to Don Antonio Biscogli is by the same man. The absence of a viola part in both works suggests Neapolitan provenance. From the extreme difficulty of the wind parts it can be deduced that the triple concerto was written as a showpiece for particular players, perhaps conservatory pupils.

MICHAEL TALBOT

**Biscroma** (It.). *See* DEMISEMIQUAVER (32nd-note). *See also* NOTE VALUES.

**Biseghino, Giovanni** (*b* Mantua; *fl* 1613). Italian composer and organist. In 1613 he was an organist at Porto Gruaro, Lombardy. His only known work is the *Missarum quaternis vocibus liber primus* (Venice, 1613). Three of the five masses in this book are based on popular madrigals of the second half of the 16th century, a fourth is for equal voices and the last is an *alternatim* setting of extreme simplicity. The volume is rounded off with a Marian litany and a version of the devotional hymn *Pange lingua gloriosa*, designed for performance while carrying the sacrament in procession on the feast of Corpus Christi. These too are composed in an uncomplicated and largely homophonic manner, which makes them approachable by choirs of modest ability. This concern with accessibility contrasts with the earlier masses in the book, which are not only more densely written but also contrary to Tridentine orthodoxy in their reliance upon secular models. Fétis also recorded a book of five-voice madrigals (now lost; *FétisB*).

IAIN FENLON

**Bishop.** English firm of organ builders. It was founded in 1807 by James Chapman Bishop (*c*1783–1854), who is remembered as the inventor of the Clarabella, an 8′ open wood-flute stop, which he frequently used on his own instruments, and often added to old organs, removing Cornets to do so. He claimed to have invented the COMPOSITION PEDAL (as did his former masters FLIGHT & ROBSON) and the CONCUSSION BELLOWS (also attributed to W.M. GOODRICH). His Pedal Organs were somewhat in advance of those of his contemporaries. He added an octave of large pedal pipes to Father Smith's organ at St Paul's Cathedral in 1826, at the same time adding a separate bellows to ensure steadiness of wind. At St James's, Bermondsey (1829), he built a remarkable three-stop Pedal Organ (*G′–g*) which could also be played from an independent manual keyboard. Tonally, his work of the 1820s and 30s, with its refinement and fondness for foundational effects, anticipated the taste of the mid-century. His use of closed shallots for chorus reeds was also ahead of his time. His later organs were less successful, though the *C*-compass organ with 39 stops at St Giles's, Camberwell (1844), built in collaboration with Samuel Sebastian Wesley, who drew up the list of stops, is fascinating evidence of a conservative builder wrestling with new ideas.

On Bishop's death a partnership was formed between his son, Charles Augustus Bishop (*b* 1821) and John Starr (*c*1808–*c*1878); a third partner, William Ebenezar Richardson, was added in 1857 but withdrew four years later. The firm built a number of significant instruments during the third quarter of the century (Brompton Oratory, London, 1857; St Mary's, Nottingham, 1871; Bombay Town Hall, 1873) but the business got into financial difficulties and was acquired in 1880 by Edward Hadlow Suggate. It is still in existence, with offices in London and Ipswich, and was responsible for the reconstruction of the Thamar organ at Framlingham (1970) and the new organ for Lancaster University (1979).

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GUY OLDHAM/NICHOLAS THISTLETHWAITE

**Bishop** [née Riviere], **Anna** (*b* London, 9 Jan 1810; *d* New York, 18 or 19 March 1884). English soprano. Her father, Daniel Riviere, was a drawing master of Huguenot descent. She studied the piano with Moscheles and singing with Henry Bishop, entering the RAM as a foundation student in 1824. She soon distinguished herself by her singing, and made her professional début at the Ancient Concerts on 20 April 1831, shortly before her marriage to Bishop on 9 July. During the next few years her reputation quickly grew, especially in the provinces, where she made several tours with her husband and the harpist Nicholas Bochsa. At this time her singing was confined to sacred music and to English songs, including many by her husband. In 1839, however, she began to give 'dramatic concerts' with Bochsa in which she sang Italian opera excerpts, first at Dublin, then at Edinburgh, and finally, on 5 July, at Her Majesty's Theatre, London. Four weeks later she eloped with Bochsa to Hamburg (deserting her husband and three children) and began a long tour of the Continent with him. Bochsa had a somewhat unsavoury reputation as a forger and bigamist.

For the rest of her life 'Madame Bishop', as she was now universally known, travelled almost incessantly, first with Bochsa and, after his death, alone. From 1839 to 1843 she visited all the principal towns in Europe (except in France, where Bochsa would have been arrested), including, for a year, St Petersburg; during this time she sang in 260 concerts. In summer 1843 she arrived in Italy, where she was engaged for 27 months at S Carlo, Naples, appearing in 20 operas. Her Italian admirers were many, though they did not include Verdi, who had heard her in *I due Foscari* and was unimpressed. Despite a press campaign in her favour (prompted, in Verdi's opinion, by bribery) he refused to engage her for *Alzira* in 1845.

She returned to London in 1846, and was well received despite the scandal of her elopement. The *Morning Post* (9 October) described her:

> Madame Anna Bishop, after a lengthened and prosperous career as prima donna in the great capitals of Europe, made her debut last night as Isoline in Balfe's opera of 'The Maid of Artois'. This lady has rare qualifications for the stage, a soprano voice of excellent quality, unerring intonation, facile execution, artistic feeling, and, what is uncommon even among the best vocalists, perfect musical accent. Her register extends from E flat on the first line to D flat in alt. She is of the middle size and symmetrically formed – her eyes are large, lustrous, and full of fire – her actions free, graceful and dramatic. We welcome Madame Bishop as a rich addition to the English lyrical drama.

But within a few months she was off again, to Dublin and then to New York, where she appeared on 12 July 1847 at a private reception held in her honour, and made her public début in Donizetti's *Linda di Chamounix* at the Park Theater on 4 August. A long tour with Bochsa followed, with engagements in Mexico, Cuba and California; in 1850 she was back in New York, where on 1 November 1852 she produced and sang in the first American performance of Flotow's *Martha*, at Niblo's Garden. In 1854 she was in San Francisco; in the following year she sailed for Sydney, Australia. After Bochsa's death there on 6 January 1856 she toured Chile, Argentina and Brazil and returned to New York in 1858, where she married a diamond merchant, Martin Schultz. She was in England again for the season of 1858–9, then began another long American tour, this time including Canada. From California in 1866 she set sail across the Pacific, where on 18 February she was shipwrecked on a coral reef. After more than a month the small boat in which she and her husband had survived reached Guam, from which they travelled to Manila; but she had lost all her music, clothes and jewellery. The indomitable singer continued her tour in Hong Kong, Singapore and India, then returned to England via Australia. She then went back to New York, but before retiring made yet another world tour between 1874 and 1876, this time including Sydney, Cape Town and Madeira. She was in London for three years, then returned finally to New York, where she made her last public appearance on 22 April 1883.

Anna Bishop was one of the most popular English singers of her generation. Her voice was brilliant, her technique masterly; but she lacked the expressive power of Jenny Lind or Clara Novello.

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NICHOLAS TEMPERLEY

**Bishop, Sir Henry R(owley)** (*b* London, 18 Nov 1786; *d* London, 30 April 1855). English composer. In his day he enjoyed a commanding reputation as the guardian of the best traditions of English song, and for a time he kept English opera alive almost single-handed. Yet he is now remembered for little but the song *Home, Sweet Home*.

1. LIFE. His father, Samuel Bishop, came from a Shropshire family and was a London watchmaker and later haberdasher. Such education as Henry Bishop received was gained at Dr Barrow's Academy at 8 Soho Square. By the age of 13 he was already in business as a music seller with his cousin Charles Wigley, at 6 Spring Gardens, Charing Cross, and his first songs and piano pieces were published by this firm (*c*1801–4). Bishop then went to Newmarket to train as a jockey, but his patron, the racehorse owner Thomas Panton, finding the boy physically unsuited to this occupation, agreed instead to pay for his musical education. He returned to London and studied harmony under Francesco Bianchi. Meanwhile his earliest dramatic compositions had appeared, with some success. He wrote the music for several ballets at the King's Theatre and Drury Lane Theatre. His first fully fledged opera, *The Circassian Bride*, was performed at Drury Lane on 23 February 1809; the score was destroyed when the theatre burnt down the following day, but the music had made an impact. Several notably successful works followed, including *The Maniac* (26 performances). As a result Bishop was offered the post of musical director at Covent Garden in 1810. There, in the next 14 years, he supervised the composition and performance of dramatic musical works of all kinds, from original operas to collections of songs interpolated in mangled versions of Shakespeare's plays. Despite the immense amount of musical hack-work that Bishop was compelled to perform in this job, he found time for several excursions to the Continent, for a season at the Dublin Theatre (1820), and for direction of many of the Lenten Oratorio concerts from 1819. In 1813 Bishop was one of the founder-members of the Philharmonic Society, and he took his turn as conductor of its concerts. He was also one of the original professors of harmony at the RAM, though he did little teaching there.

In 1824 Bishop left Covent Garden because of a dispute over his salary, and became musical director at Drury Lane. His most ambitious opera, *Aladdin*, was put on there in a futile attempt to steal the thunder of Weber's *Oberon* at the rival house. Shortly after this he was engaged to succeed Tom Cooke as 'director and composer' to Vauxhall Gardens, in an effort to revive the fading popularity of the resort; he continued to write theatre music on a regular basis until 1840. Meanwhile in 1833 he was awarded a prize by the Manchester Gentlemen's Glee Club for his glee *Where shall we make her a grave?* and in the following year the Philharmonic Society commissioned and performed his cantata *The Seventh Day*. He applied for, but failed to secure, the post of organist of St George's, Windsor (1835), and the Gresham Professorship of Music (1837). In 1839 he took the BMus degree at Oxford. In 1841 he was elected to the Reid Professorship at Edinburgh University, but he resigned in 1843, having given a total of two lectures. From 1840 to 1848 he was the principal conductor of the Ancient

Concerts. He was knighted on 1 June 1842 on the instigation of Prince Albert. In 1848 he was appointed to the chair of music at Oxford in succession to Crotch, and in 1853 he was awarded the DMus for his ode on the installation of the Earl of Derby as chancellor.

Bishop was twice married, first, on 30 April 1809, to the singer Elizabeth Sarah Lyon (1787–1831), by whom he had two sons and a daughter, and second, on 9 July 1831, to Anna Riviere (1810–84), another singer, who bore him two daughters and a son, but left him for Bochsa in 1839 (*see* BISHOP, ANNA). During his later years Bishop almost ceased to compose, but he edited a number of works, including Handel's chamber duets and cantatas (for the Handel Society) and Lord Mornington's glees. He died after an operation to cure the cancer from which he had long suffered.

2. WORKS. Bishop's reputation has altered more than that of almost any other composer. In 1820 he was considered 'one of the few modern composers whose writings will survive' (Hunt); in 1851 George Hogarth thought that the best of his operas 'are in many respects worthy of the greatest masters of the German school, and justify the title which was bestowed on him of "the English Mozart"; in 1895 he was still 'one of our ablest and most elegant composers of vocal music' (Baptie). But Fuller Maitland in 1902 dismissed his 'so-called operas' – 'the low taste of the public was pandered to in each and all of them'. To Percy Young (1967) he was 'a quite negligible composer'.

A glance at the list of Bishop's dramatic works suggests an almost incredible productivity, especially during the years 1813–20. This impression is misleading. Only one of his works, *Aladdin*, is anything like a full-length opera: even this is not through-composed, for the autograph score contains cues indicating spoken dialogue. In the rest Bishop provided set pieces in what was essentially a spoken play, numbering anything from 25 (in *The Maniac*) to one (in *The Vespers of Palermo*). Many of his works are adaptations, or medleys of well-known airs; in some he collaborated with other composers. Frederick Corder boiled down the entire corpus of 70 published stage works to 48 overtures, 190 airs and ballads, 53 display songs, 73 duets and trios, 150 glees and ensemble pieces, and 340 melodramas, marches and ballet airs. None of these pieces shows any suggestion of that cumulative effect that is the stuff of real opera; often they are not even apt in their dramatic context. Bishop may therefore be dismissed as an opera composer in any sense that is valid today. Nevertheless he could provide the musical part of an evening's entertainment in the theatre with considerable skill and taste, and occasionally with brilliance.

Bishop's mutilations of Mozart and Rossini have been condemned and ridiculed by critics from his day to ours; they are indeed abominable, but the 'blame' falls not so much on Bishop – who carried out his task with professional unconcern – as on the managers who, sure of their public, tried in this way to snatch some of the takings of the Italian Opera House. His musical versions of Shakespeare are more worthy of respect. True, the texts were corrupt, the songs often irrelevant: with singular perversity Bishop was generally asked to set lyrics from other plays. In *Twelfth Night* (1820), for instance, one of the most successful, the two great lyrics in the play, 'Come away, death' and 'O mistress mine', were ignored in favour of 'Bid me discourse' (from *Venus and Adonis*),



*Henry Bishop: detail of a mezzotint (published 1822) by Samuel William Reynolds after Thomas Foster*

'Who is Sylvia?' (*Two Gentlemen of Verona*) and 'Crabbed age and youth' (from Marlowe's *The Passionate Pilgrim*). Bishop set 'Who is Sylvia?' as a quintet, taking the melody of the first verse from Ravenscroft and that of the second verse from Morley. Elsewhere music of Mozart and Winter was incorporated. Despite all this, one of the most enlightened critics of the time, Leigh Hunt, treated *Twelfth Night* as a masterpiece:

> [It] is interspersed with songs, glees and duetts, taken from the German and English masters; and Mr. Bishop, besides adapting these to the scene with his scientific hand, has added some compositions, of which though a high, it is no undeserved praise to say, that a hearer must be nicely acquainted with the varieties of musical style to distinguish it from the rest ... [He has] adapted the songs to the several characters 'with difference discreet'. Viola's are deep and tender; Olivia's, like her rank and pride, more vehement, gorgeous, and wilful; those of the others as wilful too, but light, festive, and seasonable.

Such words could only have been written of a man who had attained mastery of his medium and of his audience. Bishop's medium was the incidental set piece; his audience was not unmusical, but more attached to a good tune than to a profound masterpiece.

Thus Bishop's most popular songs and glees were usually first associated with a dramatic work, but survived as separate numbers long after the show was forgotten. Examples are 'The pilgrim of love' (from *The Noble Outlaw*, 1815), 'The chough and the crow' (glee, from *Guy Mannering*, 1816), 'Lo, here the gentle lark' (*The Comedy of Errors*, 1819), 'Tell me, my heart' (*Henri Quatre*, 1820), 'Bid me discourse' (*Twelfth Night*, 1820), 'Should he upbraid' (*Two Gentlemen of Verona*, 1821) and 'O well do I remember' (*Maid Marian*, 1822). An exception is *The Bloom is on the Rye* ('My pretty Jane'), not from an opera, highly regarded by Corder, but not by Baptie nor (according to Fitzball) by Bishop himself.

Corder felt that Bishop was at his best in duets (such as 'As it fell upon a day'), trios (such as 'The sailor's welcome', which he reprinted) and glees (such as 'Blow, gentle gales'). Macfarren and others regarded Bishop as one of the greatest glee composers; certainly his glees are sweet and fluent, and pay careful attention to expressive word-setting.

The overtures, marches, dances and ballads are generally quite trivial. A few have shown powers of survival: 'The Dashing White Sergeant' (from *The Lord of the Manor*, 1812) is still a popular dance, while the 'Pastoral Dance' (from *John of Paris*, 1814) is well known as a regimental march. Eclipsing all else in popularity is the ballad *Home, Sweet Home*. It was foreshadowed in *Who Wants a Wife?* (1816) and as a 'Sicilian Air' in a volume of *National Airs* which he edited in 1821. Then he used it as the theme-song of *Clari* (1823), with the now famous words by the American poet John Howard Payne, and repeated it in various transformations throughout the opera. Its fame was immediate, and spread quickly through Europe. It was used not only in the overture of Bishop's *Home, Sweet Home* (1829) but also as a leading motif in Donizetti's *Anna Bolena* (1830), and it appears to have taken a permanent place in European and American folksong. It reached its height of popularity after 1850, when Jenny Lind made it her own and it became the staple item of every ballad concert. The tune seems to have little to recommend it beyond the effective rise to the upper tonic: harmonically, nothing could be more unenterprising. Yet it had some magic by which Bishop reached the heart of his public.

His excursions into sacred music were unsuccessful, and his instrumental music amounts to very little, with the exception of a vigorous and surprisingly inventive string quartet that could easily bear revival. Despite his academic positions he never gained recognition as a scholar: his lectures show that he could not entirely overcome the shortcomings of his early education. In later life he was a sad and lonely figure. Not only his wife but his public had deserted him. The craft that had exhausted his youthful talent was no longer valued, and it had not even left him with enough means to support a dignified retirement. He had only that fame which, as he wrote in 1840, he had worked so hard to attain.

WORKS

*all printed works published in London*

STAGE

*descriptions of works, taken from original sources, often omit 'grand'*

*unless otherwise stated, all in MS at GB-Lbl, and all published (vocal score) shortly after first performance*

*MS librettos of most works in US-SM (up to 1824) or GB-Lbl*

LCG – *Covent Garden*
LKH – *King's Theatre in the Haymarket*
LDL – *Drury Lane Theatre*
LVG – *Vauxhall Gardens*
LLY – *Lyceum Theatre (English Opera House)*
LLH – *Little Theatre in the Haymarket*
† – *partly adapted*
‡ – *wholly adapted*

Angelina (musical farce, 2, M. Goldsmith), Margate, Theatre Royal, 30 Aug 1804, *GB-Lcm*, not pubd; collab. G. Lanza
†Tamerlane et Bajazet (ballet, G. Rossi), LKH, 8 April 1806, *Lcm*
Armide et Renaud (ballet, Rossi), LKH, 15 May 1806, *Lcm*, ov. by Bishop
Narcisse et les graces (anacreontic ballet, 3, Rossi), LKH, 24 June 1806, MS lost
Caractacus (ballet of action, T. Sheridan), LDL, 22 April 1808, *US-Wc*
The Mysterious Bride (play, 3, L. St G. Skeffington), LDL, 1 June 1808, *GB-Lcm*
Love in a Tub (pastoral ballet, J. d'Egville), LDL, 23 Nov 1808
The Circassian Bride (op, 3, C. Ward), LDL, 23 Feb 1809 [MS 'revised from memory by the composer']
Mora's Love, or The Enchanted Harp (Scottish ballet, 3, d'Egville), LKH, 15 June 1809
The Vintagers (musical romance, 2, E.J. Eyre), LLH, 1 Aug 1809, 2 songs pubd
The Maniac, or The Swiss Banditti (serio-comic op, 3, S.J. Arnold), Lyceum, Drury Lane company, 13 March 1810
†The Knight of Snowdoun (musical drama, 3, T. Morton, after W. Scott: *The Lady of the Lake*), LCG, 5 Feb 1811
The Virgin of the Sun (operatic drama, 3, F. Reynolds, after A. von Kotzebue: *Die Spanier in Peru*), LCG, 31 Jan 1812, *US-Wc*
The Aethiop, or The Child of the Desert (romantic drama, 3, W. Dimond), LCG, 6 Oct 1812; rev. as †Haroun-al-Raschid (op, 3, Dimond), LCG, 11 Jan 1813
†The Lord of the Manor (op, 3, J. Burgoyne), LCG, 24 Oct 1812, *GB-Lcm*; collab. Davy, J.C. Doyle, Reeve, T. Welsh; after Jackson
The Renegade (historical play, 3, Reynolds, after J. Dryden: *Don Sebastian*), LCG, 2 Dec 1812
†Poor Vulcan (burletta/extravaganza, 2, C. Dibdin jr), LCG, 3 Feb 1813; after Dibdin's burletta
The Brazen Bust (melodrama, 2, C. Kemble), LCG, 29 May 1813
†Harry-le-Roy (heroic pastoral burletta, 1, I. Pocock, after R. Dodsley: *The King and the Miller of Mansfield*), LCG, 2 July 1813
†Artaxerxes (op, 2, T. Arne, after P. Metastasio), LCG, 23 Sept 1813, *Lbl*, *Lcm*; after Arne
†Selima and Azor (op, 2, G. Collier), LCG, 5 Oct 1813; collab. T.S. Cooke and Welsh; after T. Linley (i)
The Miller and his Men (melodrama, 2, Pocock), LCG, 21 Oct 1813
Epicedium, in Antony and Cleopatra (melodrama, 2, G. Colman, after W. Shakespeare), LCG, 15 Nov 1813
For England, Ho! (melodramatic op, 2, Pocock), LCG, 15 Dec 1813; collab. Welsh
†The Farmer's Wife (comic op, 3, C. Dibdin jr), LCG, 1 Feb 1814; collab. Davy, Reeve and others
The Wandering Boys, or The Castle of Olival (romantic drama, 2, Pocock, from the Fr.), LCG, 24 Feb 1814, MS lost
Sadak and Kalasrade, or The Waters of Oblivion (Asiatic spectacle, 2, C. Farley), LCG, 11 April 1814, *US-Wc*; collab. Ware
†Lionel and Clarissa (revived op, 3, I. Bickerstaffe), LCG, 3 May 1814, MS lost; after Dibdin jr
‡The Grand Alliance (patriotic interlude, 1, ?Farley), LCG, 13 June 1814, *Wc*
Dr Sangrado (Spanish ballet, d'Egville), LCG, 26 Sept 1814, *US-BEm*
The Dog of Montargis, or The Forest of Bondy (melodrama, 3, H. Harris, after R.C.G. de Pixérécourt), LCG, 30 Sept 1814, MS lost
†The Maid of the Mill (ballad op, 3, Bickerstaffe), LCG, 18 Oct 1814, *GB-Ge*; after S. Arnold
†John of Paris (comic op, 2, Pocock, from the Fr.), LCG, 12 Nov 1814, *US-Bp*; after Boieldieu: Jean de Paris
†Brother and Sister (musical entertainment, 2, Dimond, after J. Patrat: *L'heureuse erreur*), LCG, 1 Feb 1815, *GB-Lbl*, *Lcm*; collab. Reeve
The Noble Outlaw (comic op, 3, Mrs Opie, after J. Fletcher: *The Pilgrim*), LCG, 7 April 1815
†Comus (masque, 2, after J. Milton), LCG, 28 April 1815, *Ge*, *Lbl*, *Lcm*, unpubd; after Arne
†Telemachus (ballad op, 2, G. Graham), LCG, 7 June 1815, *Ge*, *Lbl*
†The Magpie or the Maid? (melodrama, 3, Pocock, after T. Badouin d'Aubigny and L.-C. Caigniez: *La pie voleuse*), LCG, 15 Sept 1815, *US-Bp*
John du Bart, or The Voyage to Poland (historical melodrama, 3, C. Farley and Pocock), LCG, 25 Oct 1815, MS lost
†Cymon (dramatic romance, 3, D. Garrick), LCG, 25 Nov 1815; after M. Arne
†A Midsummer Night's Dream (comedy, 3, Reynolds, after Shakespeare and Garrick), LCG, 17 Jan 1816
†Guy Mannering, or The Gipsy's Prophecy (musical play, 3, D. Terry, after Scott), LCG, 12 March 1816
Who Wants a Wife? or The Law of the Land (musical drama, 3, Pocock), LCG, 16 April 1816
†The Royal Nuptials, or The Masque of Hymen (pageant, 1, ?Farley), LCG, 6 May 1816, unpubd
Exit by Mistake (comedy, 3, R.F. Jameson), LLH, 22 July 1816, MS lost, 1 song pubd
†Lodoiska (op, 3, Kemble), LCG, 15 Oct 1816; after Storace

†The Slave (musical drama, 3, Morton), LCG, 12 Nov 1816
The Humorous Lieutenant, or Alexander's Successors (musical play, 3, Reynolds, after Beaumont and Fletcher), LCG, 18 Jan 1817, unpubd
The Heir of Vironi, or Honesty the Best Policy (operatic piece, 2, Pocock), LCG, 27 Feb 1817; collab. J. Whitaker
The Apostate (tragedy, 5, R. Shiel), LCG, 3 May 1817, MS lost, 2 choruses pubd
‡The Libertine (operatic drama, 2, Pocock, after L. da Ponte and T. Shadwell), LCG, 20 May 1817, MS lost; after Mozart: Don Giovanni
Teazing Made Easy (comedy, 3, Jameson), LLH, 30 July 1817, MS lost, 2 songs pubd
The Duke of Savoy, or Wife and Mistress (musical play, 3, Reynolds, from the Fr.), LCG, 29 Sept 1817, ov. and 4 songs pubd
The Father and his Children (melodrama, 2, Reynolds), LCG, 25 Oct 1817, unpubd
Retribution, or The Chieftain's Daughter (tragedy, 5, Dillon), LCG, 1 Jan 1818, *GB-Lcm*, unpubd
The Illustrious Traveller, or The Forges of Kanzel (melodrama, 2, Reynolds), LCG, 3 Feb 1818, unpubd
Fazio (tragedy, 5, Milman), LCG, 5 Feb 1818, *Lcm*
Zuma, or The Tree of Health (comic op, 3, Dibdin, after S.F. Genlis), LCG, 21 Feb 1818; collab. Braham
December and May (operatic farce, 2, Dimond, after B. Brittle), LCG, 16 May 1818, 1 song pubd
The Burgomaster of Saardam, or The Two Peters (musical drama, 2, Reynolds), LCG, 23 Sept 1818, *Lcm*, unpubd
†The Barber of Seville (comic op, 3, J. Fawcett and D. Terry, after T. Holcroft and P.-A. Beaumarchais), LCG, 13 Oct 1818; after Rossini
†The Marriage of Figaro (comic op, 3, Bishop, after Holcroft and Beaumarchais), LCG, 6 March 1819; after Mozart
Fortunatus and his Sons, or The Magic Purse and Wishing Cap (melodramatic romance, 2, Farley, after T. Dekker), LCG, 12 April 1819
†The Heart of Mid-Lothian (musical drama, 3, Terry, after Scott), LCG, 17 April 1819
†A Roland for an Oliver (musical farce, 2, Morton), LCG, 29 April 1819
Swedish Patriotism, or The Signal Fire (melodrama, 2, W. Abbott), LCG, 19 May 1819, unpubd
†The Gnome-King, or The Giant Mountains (dramatic legend, 2, G. Colman), LCG, 6 Oct 1819
Macbeth (tragedy, after Garrick and Shakespeare), LCG, 11 Nov 1819, MS lost
†Comedy of Errors (comedy, 3, Reynolds, after Shakespeare), LCG, 11 Dec 1819
†The Antiquary (musical play, 3, Pocock and Terry, after Scott), LCG, 25 Jan 1820
†Henri Quatre, or Paris in the Olden Time (musical romance, 3, Morton), LCG, 22 April 1820
Montoni, or The Phantom (dramatic piece, 3, Shiel), LCG, 3 May 1820, unpubd
†The Battle of Bothwell Brigg (musical romance, 2, Farley, after Scott: *Old Mortality*), LCG, 22 May 1820
†Twelfth Night (comedy, 5, Reynolds, after Shakespeare), LCG, 8 Nov 1820
Mirandola (tragedy, 5, B. Cornwall), LCG, 9 Jan 1821, MS lost, unpubd
†Don John, or The Two Violettas (operatic drama, 3, Reynolds, after Beaumont and Fletcher: *The Chances*), LCG, 20 Feb 1821; collab. Ware
The Tempest (play, 5, Reynolds, after Shakespeare), LCG, 15 May 1821, *Lcm*, 1 song and 1 duet pubd
†Coronation Scene, in Shakespeare's Henry IV, part ii (spectacle, 1, Farley), LCG, 25 June 1821, *Lcm*, unpubd
Two Gentlemen of Verona (play, 5, Reynolds, after Shakespeare), LCG, 29 Nov 1821
†Montrose, or The Children of the Mist (op, 3, Pocock), LCG, 14 Feb 1822; collab. Ware and Watson
†The Law of Java (musical drama, 3, Colman), LCG, 11 May 1822, *Lbl*, *Lcm*
Maid Marian, or The Huntress of Arlingford (op, 3, J.R. Planché, after T.L. Peacock and Scott: *Ivanhoe*), LCG, 3 Dec 1822
Nigel, or The Crown Jewels (play, 5, Pocock, after Scott: *The Fortunes of Nigel*), LCG, 28 Jan 1823, *Lbl*, *Lcm*, unpubd
Clari, or The Maid of Milan (op, 3, J.H. Payne), LCG, 3 May 1823, *US-R*
†The Beacon of Liberty (historical romance, 2, P. Bayley), LCG, 8 Oct 1823, MS lost
Cortez, or The Conquest of Mexico (op, 3, Planché, after Prescott), LCG, 5 Nov 1823, MS sold at Maggs Bros., Christmas 1927
The Vespers of Palermo (tragedy, 5, F. Hemans), LCG, 12 Dec 1823, *GB-Lcm*, unpubd
†Native Land, or The Return from Slavery (op, 3, Dimond), LCG, 10 Feb 1824; partly after several Rossini operas
Charles II, or The Merry Monarch (comedy, 3, Payne), LCG, 27 May 1824, 1 song pubd
‡Der Freischütz (op, 3, G. Soane, after F. Kind), LDL, 10 Nov 1824, MS lost; after Weber
†As You Like It (comedy, 5, after Shakespeare), LDL, 25 Nov 1824, *Lcm*, unpubd; collab. Horn
†As You Like It (comedy, 3, after Shakespeare), LCG, 10 Dec 1824; after Arne
The Fall of Algiers (op, 3, C.E. Walker), LDL, 19 Jan 1825
Masaniello, the Fisherman of Naples (historical play, 5, Soane), LDL, 17 Feb 1825, unpubd
William Tell (historical play, 5, J.S. Knowles), LDL, 11 May 1825
†Faustus (romantic drama, 3, Soane, Terry, after Goethe), LDL, 16 May 1825; collab. Cooke, Horn
The Coronation of Charles X, in Colman's Five Minutes Too Late, or An Elopement to Rheims (spectacle, 1, Colman), LDL, 5/10 July 1825, *Lbl*, *Lcm*, unpubd
Aladdin (romantic fairy op, 3, Soane), LDL, 29 April 1826
†The Knights of the Cross, or The Hermit's Prophecy (musical romance, 3, S. Beazley, after Scott: *The Talisman*), LDL, 29 May 1826, *Lbl* [MS, and Dept of Printed Books: H.577.e]; partly after Boieldieu: Charles de France
Englishmen in India (comic op, 3, Dimond), LDL, 27 Jan 1827
The Rencontre, or Love Will Find Out the Way (operatic comedy, 2, Planché), LLH, 12 July 1827
Edward, the Black Prince (historical play, 3, Reynolds), LDL, 28 Jan 1828, 1 song pubd
Don Pedro (tragedy, 5, Lord Porchester), LDL, 10 March 1828, *Lcm*, unpubd
†Yelva, or The Orphan of Russia (musical drama, 2, Bishop, from the Fr.), LCG, 5 Feb 1829, *B-Lc*, *GB-Lbl*
†Home, Sweet Home, or The Ranz des Vaches (operatic drama, 2, C.A. Somerset, from the Fr.), LCG, 19 March 1829, *Lbl*, *Lcm*
†The Night before the Wedding and the Wedding Night (comic op, 2, E. Fitzball), LCG, 17 Nov 1829, unpubd, after Boieldieu: Les deux nuits
‡Ninetta, or The Maid of Palaiseau (comic op, 3, Fitzball, after G. Gherardini), LCG, 4 Feb 1830, *US-Wc*, unpubd, after Rossini: La gazza ladra
‡Hofer, the Tell of the Tyrol (historical op, 3, Planché), LDL, 1 May 1830, *GB-Lcm*; after Rossini: Guillaume Tell
Under the Oak, or The London Shepherdess (vaudeville op, 1, Fitzball, after Burgoyne: *The Maid of the Oaks*), LVG, 25 June 1830, *Lcm*, unpubd
Adelaide, or The Royal William (nautical burletta, 1, Fitzball), LVG, 23 July 1830, *Lcm*, unpubd
Stanfield's Diorama, in Davy Jones, or Harlequin and Mother Carey's Chickens (spectacle, 1, Stanfield), LDL, 27 Dec 1830, *Lcm*, unpubd
The Romance of a Day (operatic drama, 2, Planché), LCG, 3 Feb 1831
‡The Love Charm, or The Village Coquette (comic op, 2, Planché, from the Fr.), LDL, 3 Nov 1831, MS lost, unpubd; after Auber: Le philtre
‡The Demon, or The Mystic Branch (romantic op, 3, Fitzball, J.B. Buckstone, after Scribe), LDL, 20 Feb 1832, *Lcm*, unpubd; after Meyerbeer: Robert le diable
‡Der Alchymist (romantic op, 3, Fitzball, T.H. Bayly, after W. Irving), LDL, 20 March 1832, MS lost, unpubd; after several Spohr operas
The Tyrolese Peasant (domestic op, 2, Payne), LDL, 8 May 1832, *Lcm*, 1 song pubd
The Magic Fan, or The Filip on the Nose (operetta, 1, Fitzball), LVG, 18 June 1832, *Lcm*, unpubd
†The Bottle of Champagne (operetta, 1, Fitzball), LVG, 27 July 1832, *Lcm*, unpubd
The Sedan Chair (operetta, 1, Fitzball), LVG, 27 Aug 1832, *Lcm*, unpubd
†Pageant in Memory of Sir Walter Scott (spectacle), LDL, 13 Oct 1832, *Lcm*, unpubd

The Doom-Kiss (legendary operatic entertainment, 2, Pocock), LDL, 29 Oct 1832, unpubd
‡The Maid of Cashmere (ballet-op, 2, Fitzball, after Scribe), LDL, 16 March 1833, MS lost, 1 song pubd; after Auber: Le dieu et la bayadère
‡La sonnambula (op, 2, Beazley), LDL, 1 May 1833, MS lost, vs pubd *c*1840; after Bellini
†Rural Felicity (comic op, 2, Buckstone), LLH, 9 June 1834, 1 duet pubd
†Manfred (dramatic poem, 3, Byron), LCG, 28 Oct 1834, unpubd
‡The Maid of Palaiseau (comic op, 2, Fitzball), LDL, 13 Oct 1838, MS lost, unpubd; after Rossini: La gazza ladra
‡Guillaume Tell (op, 4, A. Bunn, after E. de Jouy, H.-L.-F. Bis and A. Marrast), LDL, 3 Dec 1838, *Lbl* [Dept of Printed Books: H.385.a], unpubd; after Rossini
†The Fortunate Isles, or The Triumphs of Britannia (allegorical and national masque, 2, Planché), LCG, 12 Feb 1840, unpubd
4 songs for Incledon's Travellers at Spa, 1807
3 songs for Incledon's A Voyage to India, 1807, *Lcm*
3 songs for Mazzinghi's The Wife of Two Husbands, LDL, 9 May 1808, *Lcm*
1 glee, 1 march for Hook's The Siege of St Quintin, LDL, 10 Nov 1808, *Lcm*, unpubd
1 song for a revival of Braham's The Cabinet, Lyceum, Drury Lane company, 25 Nov 1809, *Lcm*
1 song for a revival of Horn and Braham's The Devil's Bridge, LCG, 11 April 1818, *Lcm*
Lost works or contributions to works, mentioned in Bishop (1841): The Czar of Muscovy, 1804; Romeo and Juliet, 1811; Midas, 1812; The Gentle Shepherd, 1817; Macbeth, 1819; The Captain and the Colonel, 1836; The Beggar's Opera, 1839; Love's Labour's Lost, 1839; others not mentioned in Bishop: The Conquest of Taranto, 1816; The Castle of Andalusia, 1817; Shakespeare's Early Days, 1829; Alcestis, 1855
Minimal contributions, mostly add. accs., to The Foundling of the Forest, 1809; Up to Town, 1811; A Winter's Tale, 1811; Frost and Thaw, 1812; The Secret Mine, 1812; Cymbeline, 1812; The Tempest, 1812; Richard Coeur-de-Lion, 1814; Aurora, 1814; Percy, 1815; Poor Soldier, 1815; The Seraglio, 1816; X.Y.Z., 1818; Arthur and Emmeline, 1819; The Beggar's Opera, 1820; Ivanhoe, 1820; Incle and Jarico, 1822; Hamlet, 1830; Kenilworth, 1832

ORATORIOS, CANTATAS, ODES
*in MS in GB-Lbl, unless otherwise stated*

The Jolly Beggars (cant., R. Burns), 4vv, pf, fl, vn, vc, Edinburgh, 1817; pubd in Thomson's A Select Collection of Original Scottish Airs, v (London, 1818)
Funeral anthem from the 18th Psalm, 4vv, org, 1818, *US-Ws*
Ode for the Anniversary of the Accession of George IV, 1821
Waterloo (cant.), 5vv, orch, Vauxhall Gardens, 1826
The Seventh Day (cant., J. Milton), Philharmonic Society, 3 March 1834 (London, *c*1835)
The Departure from Paradise (cant.), Philharmonic Society, 6 June 1836, *US-Wc*
The Fallen Angel (orat), Oxford, 10 June 1839, *US-STu*
Ode on the Installation of the Earl of Derby, Oxford, 1853, *GB-Ob*

OTHER VOCAL

327 glees, mostly from theatrical works, incl. 120 listed and described by Baptie (1895) and 153 pubd in Bishop's A Complete Collection of Glees (1839), listed and described by Macfarren (1864–5)
Many songs, duets and trios, pubd separately
Several vols of 'National Airs', incl. Melodies of Various Nations (T.H. Bayly), i, iii, iv (1822–30), Lays and Legends of the Rhine (J.R. Planché) (1827), Historical Ballads and Songs (Planché) (1832)

INSTRUMENTAL

Grand sinfonia, c-C, 1 movt, 1805, *GB-Lbl*
Concertante, c, fl, ob, bn, vn, db, 1807, *US-R*
Trio, pf 4 hands, harp, 1810, *GB-Lbl*
Trio, 3 fl (*c*1812)
String Quartet, c, 1816, *Lbl*
Overture, E, Philharmonic Society, 26 May 1817
Overture alla Irlandese, Dublin, 5 Aug 1820
Several marches, dances, other pf pieces
Sonata, vn, pf, lost, mentioned in Bishop (1841)
20 vols of add. accs. for Ancient Concerts, 1840–48, *Lbl*
3 vols of add. accs., formerly *LVp*, lost

WRITINGS

*Syllabus of a Course of 6 Lectures on … Vocal Music … in the 17th and 18th Centuries* (Hull, 1848)
*Lectures on the History of Music* (autograph MS, *GB-LEc*, *c*1849–50)

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G. Hogarth: *Memoirs of the Opera*, ii (London, 1851/*R*), 367ff
E. Fitzball: *Thirty-Five Years of a Dramatic Author's Life* (London, 1859)
G.A. Macfarren: 'Bishop's Glees', *MT*, xi (1864), 257–9; xii (1865), 5–7
'Henry Rowley Bishop', *MMR*, x (1880), 73–104
D. Baptie: *Sketches of the English Glee Composers* (London, 1896), 105ff
J.A. Fuller Maitland: *English Music* (London, 1902/*R*), 103–4
H. Simpson: *A Century of Ballads 1810–1910* (London, 1910), 88ff
F. Corder: 'The Works of Sir Henry Bishop', *MQ*, iv (1918), 78–97
R. Northcott: *The Life of Sir Henry R. Bishop* (London, 1920) [incl. letters]
P.M. Young: *A History of British Music* (London, 1967), 466
C. Humphries and W.C.Smith: *Music Publishing in the British Isles*(Oxford, 2/1970), 333
T. Fawcett: 'Bishop and Aladdin', *MT*, cxiii (1972), 1076–7
T. Fenner: *Leigh Hunt and Opera Criticism* (Lawrence, KS, 1972)
S.T. Carr: 'Bunn, Byron and *Manfred*', *Nineteenth-Century Theatre Research*, i (1973), 15–27
N. Temperley, ed.: *Music in Britain: the Romantic Age 1800–1914* (Oxford, 1981/*R*) [incl. section on Bishop's stage works by B. Carr, 290–303]
C.E. Fuhrmann: *'Arranged and Adapted for the English Stage': Transformations of Continental Operas for London, 1814–33* (diss., Washington U., St. Louis, MO, 2000)

NICHOLAS TEMPERLEY (text, bibliography), BRUCE CARR (work-list)

**Bishop, John** (*b* *c*1665; *d* Winchester, 19 Dec 1737). English cathedral musician. According to Hawkins (*History*), he was a pupil of Daniel Roseingrave. Hawkins's further statement that he was a lay singer of King's College, Cambridge, is supported by the name of one 'Bishop' in the college books as lay clerk from 1687 and Master of the Choristers from 1688. In 1696 he was appointed organist of Winchester College, retaining this post until his death. In 1697 he became also lay clerk of Winchester Cathedral, and was organist of the cathedral from 1729, likewise until his death. His music for the Winchester College graces was printed by Philip Hayes in *Harmonia Wiccamica* (1780). In 1700 Bishop published *A Sett of New Psalm Tunes*, and a supplement thereto in 1725. A small amount of church music by him is found in manuscript (*GB-Lbl*, *Lcm*, *Ob*, *Och*). (B. Matthews: 'Winchester Cathedral and its Music', *MT*, cxx (1979), 333–4)

WATKINS SHAW

**Bishop, Stephen.** *See* KOVACEVICH, STEPHEN.

**Bishop-Kovacevich, Stephen.** *See* KOVACEVICH, STEPHEN.

**Bisiach.** Italian violin makers. Leandro Bisiach (i) (*b* Casale Monferrato, 16 June 1864; *d* Venegono, 1 Dec 1945) took an interest in the violin at an early age, becoming a pupil of Riccardo Antoniazzi in Milan in 1886. He soon showed considerable business acumen, and promoted under his own name not only Antoniazzi's work, but also that of his teacher's father and brother, Gaetano and

Romeo Antoniazzi. Later collaborators included Luigi Montanari, Giuseppe Ornati and Gaetano Sgarabotto, followed by Bisiach's four sons and, among others, Sesto Rocchi. Bisiach was also a prominent dealer in old instruments. Instruments made by him and his partners before 1914 are much preferred to the later ones, which tend to be heavy and to lack individuality, both tonally and visually.

Andrea Bisiach (*b* Milan, 16 Dec 1890; *d* Milan, 25 Aug 1967) was Leandro's eldest son, and learnt his craft from his father. His workshop was at 23 corso Monforte, Milan. He was keenly interested in early instruments; as custodian of the family collection he took a delight in the rich variety of Italian violins that surrounded him in his shop, and in showing them to visitors. Carlo Bisiach (*b* Milan, 9 March 1892; *d* Florence, 23 April 1968) was Leandro's second son, and was also his pupil. He worked on the outskirts of Florence, and his instruments acquired a high reputation. Giacomo Bisiach (*b* Milan, 28 Dec 1900; *d* 9 May 1995) and Leandro Bisiach (ii) (*b* Milan, 29 Feb 1904; *d* Venegono, 11 Feb 1982), also sons of Leandro Bisiach (i), made new instruments under their father's direction and from 1934 worked together at 27 corso Magenta, Milan, until their retirement in 1973. They were also restorers and dealers in old instruments. Their violins have a pleasing and distinctive style and are well known. For further information see E. Blot: *Un secolo di liuteria italiana, 1860–1960*, ii (Cremona, 1995).

CHARLES BEARE/CARLO CHIESA

**Bismantova** [Bis Mantoua], **Bartolomeo** (*b* Reggio nell'Emilia, before 1675; *d* ?Ferrara, after 1694). Italian writer on wind instruments, cornettist and composer. A few biographical details are in his correspondence with the princes of Este, preserved in the Modena state archive. He was educated in Reggio nell'Emilia at the Servite convent and joined the Servite order; after studying away from home (possibly in Bologna, according to Cavicchi) he returned to Reggio nell'Emilia, then went to Ferrara in 1675 and lived in the Servite convent there. He was a musician at Ferrara Cathedral and a cornett virtuoso at the Accademia dello Spirito Santo. His *Compendio musicale*, its foreword dating from 1677, survives as a manuscript (*I-REm*). Dedicated to his patron, Abbot Ferrante Bentivoglio, it was probably intended for publication; a postscript of 1694 implies that it was not printed because of his patron's death. It is mostly rather conservative; its significance lies in the detailed instructions on playing the recorder, the flageolet and especially the cornett, as practically no other wind instrument tutor is known from Italy or France for the period between 1638 (Fantini's instruction book for trumpet) and 1700 (Freillon Poncein's for oboe). The 1694 postscript to the contents of the *Compendio* mentions a 'Regole del oboè'; this is missing in the surviving copy, but appears entitled 'Regola generale per suonare l'oboè' as a supplement to Bismantova's 66 *Duetti à due trombe da camera* (for two trumpets or cornetts) of 1688–9. It represents the earliest known fingering tables for the Baroque oboe; while the playing instructions are similar to those found elsewhere, the fingerings are highly developed. It is difficult to tell whether Bismantova's knowledge of oboe playing was purely theoretical. He may have received information on the instrument from the French; his fingering chart is greatly similar to Freillon Poncein's of 1700. Bismantova's book of duets is subtitled *Libro secondo*; no other compositions survive, and the addition *Libro principale* on the cover of the *Compendio musicale* suggests that this counts as the first book.

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G. Morini: 'Cenni sul basso continuo in Italia nel XVII secolo', *Studi corelliani IV: Fusignano 1986*, 261–74

E.H. Tarr: 'Bartolomeo Bismantova und die früheste bekannte Grifftabelle für Oboe', *Tibia*, xii (1987), 413–21

C. Johnson: 'Early Italian Keyboard Fingering', *Early Keyboard Journal*, x (1992), 7–88

JUTTA LAMBRECHT

**Bismarck Islands.** *See* MELANESIA, §I, 1.

**Bisozzi.** *See* BESOZZI family.

**Bispham, David (Scull)** (*b* Philadelphia, 5 Jan 1857; *d* New York, 2 Oct 1921). American baritone. He studied in Milan (1886–9) with Vannuccini and Francesco Lamperti and then in London with William Shakespeare and Albert Randegger. He made his operatic début in 1891 as Longueville in Messager's *La basoche* at the English Opera House, where his comic acting ability and singing brought him immediate success. He sang Kurwenal (*Tristan und Isolde*) the following year at Drury Lane, and later sang at Covent Garden as well. He made his début at the Metropolitan Opera as Beckmesser in 1896 and remained with the company until 1903. Much in demand in England and the USA in opera and oratorio and on the recital stage for several decades, he excelled in the Wagnerian roles, of which he considered Kurwenal and Beckmesser to be his best.

Bispham was ardently in favour of using the English language in operas and songs, and to this end helped to form the Society of American Singers in 1917, which presented comic operas in English using American casts; he toured with the troupe for several years both as singer and administrator. He also developed lecture-recital programmes, in which he promoted the works of English and American composers.

A highly skilled actor, Bispham appeared as Beethoven in Hugo Müller's play *Adelaide* (1898) in both England and America. In his later years he developed a repertory of monologues of poetry and prose which he performed to musical accompaniment, often provided by famous groups of the day. From 1902 he was also an influential teacher in Philadelphia. Bispham's musical memorabilia are in the New York Public Library.

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D. Bispham: *A Quaker Singer's Recollections*(New York, 1921/*R*)

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O. Thompson: 'David Bispham', *The American Singer* (New York, 1937/*R*), 204

J. Dennis: 'David Bispham', *Record Collector*, vi (1951), 5 [with discography]

RICHARD ALDRICH/DEE BAILY

**Bisquertt (Prado), Próspero** (*b* Santiago, 8 June 1881; *d* Santiago, 2 Aug 1959). Chilean composer. He studied music privately in Santiago and was self-taught in

composition. The Chilean government enabled him to stay in Paris from 1929 to 1933. His harmonic and orchestral style was strongly influenced by French Impressionism; most of his works are programmatic, and some are based on themes and rhythms drawn from Chilean folk music.

WORKS
(*selective list*)

Stage: Sayeda (op-ballet, Bisquertt, after The 1001 Nights), Santiago, Municipal, 20 Sept 1929)
Orch: Taberna al amanecer, sym. poem, 1922; Procesión del Cristo de Mayo, sym. poem, 1930; Destino, sym. poem, 1934; Nochebuena, sym. triptych, 1936; Misceláneas, suite, 1936; 2 emocionales, 1940; Metropolis, sym. poem, 1940; Jugueteria, suite, 1943; 1945, sym. poem, 1945
Chbr: Aires chilenos, str qt, 1931

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V. Salas: *La creación musical en Chile, 1900–1951* (Santiago, 1951)
G. Becerra: 'Próspero Bisquertt, Premio Nacional de Arte 1954', *RMC*, no.47 (1954), 18–29
A. Letelier: 'Editorial', *RMC*, no.66 (1959), 3
J. Urrutia: 'In memoriam: apunte sobre Próspero Bisquertt', *RMC*, no.67 (1959) [obituary], 56–61

JUAN A. ORREGO-SALAS/LUIS MERINO

**Bisschop, Ludovicus de.** *See* EPISCOPIUS, LUDOVICUS.

**Bisson, Loys** (*fl* Paris, 1561–8). French composer and editor. He worked as a corrector and transcriber for the press of Nicolas Du Chemin between 1561 and 1568 and was commissioned to prepare a series of selections from existing anthologies: four volumes duly appeared in 1561 and 1567. Among others he drew on pieces in the two *Trophée de musique* collections printed at Lyons in 1559. According to Du Verdier, in 1567 he adapted for two voices a collection of four-voice chansons, retaining the original melodies intact except for the insertion of an occasional rest, and edited a set of 30 similar duet reductions of pieces by E. (? *recte* A.) Gardano and Antoine de Villers. Neither has survived, but the latter must surely have been modelled on a collection already published by Le Roy & Ballard (RISM 1555[24]). The only original piece by Bisson which has survived is the lively, imitative four-voice chanson, *Devenu suis amoureux depuis trois moys*, found in another Du Chemin anthology which he corrected for publication in February 1568.

EDITIONS

Premier (–Quart) livre du recueil des recueilz des chansons à quatre parties, les plus excellentes qu'on a peu choisir tant aux livres des trophées, qu'en plusieurs autres par cy-devant imprimés, veues et corrigées par Loys Bisson (Paris, 1561) [all lost]
Seiziesme livre contenant vingt chansons nouvelles . . . veuës et corrigées par Loys Bisson (Paris, 1568[10a])

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H. Leclerc: *Catalogue des livres anciens* (Paris, 1904), 5–6
F. Lesure and G. Thibault: 'Bibliographie des éditions musicales publiées par Nicolas Du Chemin (1549–1576)', *AnnM*, i (1953), 269–373, esp. 276

FRANK DOBBINS

**Bistropha.** *See* DISTROPHA, TRISTROPHA.

**Biteryng.** *See* BYTTERING.

**Bitetti (Ravina), Ernesto (Guillermo)** (*b* Rosario, Argentina, 20 July 1943). Argentine guitarist. He began to play the guitar at the age of five, and studied in Santa Fé with Graciela Pomponio and Jorge Martínez Zarate; at 15 he made his début in Rosario. He then built a national reputation, becoming a professor at the Instituto Superior de Música de la Universidad Nacional del Litoral, Santa Fé, in 1964. In 1965 he first played abroad, subsequently touring North and South America, Europe (including the former USSR), the Middle East, Asia and Australasia, and in 1966 he began a prolific recording career. He settled in Spain in 1968.

Bitetti's strong, brilliant yet sensitive style is at its most impressive when he performs with orchestra, but he is also much in demand as a recitalist, especially for his interpretations of Spanish and South American music. The many composers who have written for him include Castelnuovo-Tedesco, Tomás Marco, Rodrigo and Moreno Torroba. He became professor of guitar at Indiana University, Bloomington, in 1989, and has edited the complete works of Gaspar Sanz and music by Albéniz.

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D. Irving: 'Ernesto Bitetti in New York', *Guitar International*, xiii/4 (1984–5), 12–15
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M.J. Summerfield: *The Classical Guitar: its Evolution, Players and Personalities since 1800*(Newcastle upon Tyne, 4/1996)

PETER SENSIER/GRAHAM WADE

**Bitgood** [Wiersma], **Roberta** (*b* New London, CT, 15 Jan 1908). American composer, organist and choral director. After graduation from Connecticut College for Women (BA 1928), she studied theory and organ at the Guilmant Organ School (1930), attended Columbia University (MA 1932) and was the first woman to take the doctorate at the School of Sacred Music, Union Theological Seminary (MSM 1935; DSM 1945). Her principal composition teachers included J. Lawrence Erb, Howard Murphy, Edwin Stringham (1933–5), T. Tertius Noble (1943–5) and Wayne Bohrnsted (1957–60). During her career as organist and director of music she held positions in Protestant churches and temples in New York, New Jersey, California, Michigan and Connecticut. She was the first woman president of the American Guild of Organists (1975–81). As a composer she has focussed exclusively on church music, writing many anthems for young people and giving special attention to practicable works for small church choirs (e.g. *Hosanna*, 1935). Her style is triadic, using seventh chords, but often avoiding dominant 7ths. The harmonic motion and part-writing of her music are influenced by organ playing, with frequent common-note progressions, planing and pedal points, as found in *The greatest of these is Love* (1934) and *Be still and know that I am God* (1940), two of her most popular works. Modulations are frequent and generally move to the sixth or flattened third degree of the scale, producing false relations, for example in the Chorale Prelude on 'Jewels' (1942) and *Ye Works of the Lord*.

WORKS
(*selective list*)

Choral: Hosanna (Moravian liturgical texts), children's chorus, chorus, org (1935); Give me a Faith (C.L. Reynolds), S, Bar, mixed chorus, org, 1945, arr. 1v, pf (1950); Job (cant., Bible, D. ben Judah, trans. N. Mann and M. Landsberg), S, 2 T, Bar, chorus, org, 1945; Let there be Light (cant., M.L. Kerr), children's SA chorus, org, 1965; Ye Works of the Lord (Bible, W. Blake), chorus, org, 1993; *c*75 other sacred works

Other vocal: The greatest of these is Love (Bible: *1 Corinthians*), 1v, pf/org, 1934, arr. SSA/chorus, arr. (S, A)/(T, B); Be still and know that I am God (Bible), 1v, pf/org, 1940, arr. chorus

Org: Chorale Prelude on 'Jewels', 1942; On an Ancient Alleluia, 1962; Offertories from Afar, 7 pieces based on folk melodies (1964); Meditation on 'Kingsfold', 1976

Principal publishers: Choristers Guild, Flammer, H.W. Gray, Sacred Music Press, Westminster

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A. Armstrong: 'A Conversation with Roberta Bitgood', *American Organist*, xxx/4 (1996), 63–6; xxx/5 (1996), 70–72

B. Harbach: 'Roberta Bitgood: Active Octogenarian', *Women of Note Quarterly*, iv/2 (1996), 1–10

J. MICHELE EDWARDS

**Bithner, Jacob.** *See* BITTNER, JACOB.

**Bitogu.** The syllabic names given to the first three notes of the C major scale in the 'Tonwort' system devised by Carl Eitz and employed as a popular name for the system itself. *See* EITZ METHOD.

**Bitonality.** The simultaneous, superimposed presence of two distinct tonalities. In practice the term is applied not only to compositions which employ two unambiguously diatonic keys, but also to those which superimpose contrasted modal segments, or two conventionally unrelated triads without other elements of diatonic progression. Techniques loosely categorized as bitonal are often passing effects within a harmonic language that is subtly balanced between traditional hierarchies and new symmetries.

Ives was probably the first composer to experiment with the strong dissonances that could result from bitonal and polytonal writing (*Psalm 67*, *c*1898–1902). In the first of Bartók's *Bagatelles* for piano (1908) the right hand uses a six-note mode on C♯, the left a five-note mode on C: although the primary effect is the exploitation of the C♯–C polarity, the two modes share the pitches C♯/D♭ and D♯/E♭, and the piece ends consonantly, with E over C. In a famous passage from Stravinsky's *Petrushka* (1910), arpeggios of C major and F♯ major are superimposed; however, there is no extended harmonic progression in these keys, and the combined arpeggios are best thought of as an instance of a musical idea derived from a single modal construct. This is the OCTATONIC scale, whose effect when Stravinsky employs it is to generate a kind of 'extended' or even 'floating' tonality (to use Schoenberg's terms). The feeling for interactive polarities in such contexts is far more dynamic and sophisticated than that achieved in the rare attempts to sustain the invariant identities of two different tonalities over complete structures. Even a composer as interested in the possibility of combining conflicting diatonic tonalities as Milhaud could move from superimposition of two keys to final resolution into one of them (e.g. 'Botafogo' from *Saudades do Brasil*, 1920).

Interest in bitonality can be linked to the broader 20th-century concern with the superimposition of complementary textural strata, such as is promoted by Schoenbergian combinatoriality, generating 12-note music which often has a high degree of tonal allusiveness. In addition, bitonality's ability to suggest a fractured psyche or diametrically opposed traits of character gives it a particular, small-scale appropriateness in contexts like the duet in the Prologue of Britten's opera *Peter Grimes*. Even here, however, bitonality (four flats for Peter, four sharps for Ellen Orford) is only the preliminary to an eventual, if insecure, progression from opposition to agreement. Similarly, in *The Turn of the Screw* (1954), the crisis embodied in the conflict between the Governess's A and Peter Quint's A♭ is resolved in favour of the former, though with bitter irony in the sense that, with the death of the boy Miles, Quint might be said to have won the contest.

The failure of bitonality to win wider acceptance confirms that it is a distinctly mechanical way of deriving something new from something traditional. Many significant 20th-century composers explored the interaction between tendencies to symmetry and hierarchy, focussed and freely floating textures and therefore, in the widest sense, between tonality itself and forces undermining it, rather than employing two inflexible manifestations of tonality in its simplest form.

ARNOLD WHITTALL

**Bitter, Carl Hermann** (*b* Schwedt an der Oder, 27 Feb 1813; *d* Berlin, 12 Sept 1885). German musicologist. His name has sometimes been incorrectly given as Heinrich. After studying at the universities of Berlin and Bonn he entered the Prussian civil service in which he held several important posts until 1882. In spite of his many professional duties, Bitter gave much of his spare time to the study of music history. He discovered important documents concerning the life and works of J.S. Bach, though he often quoted his sources imprecisely or not at all, a practice which brought criticism from Spitta and Chrysander. Of equal importance are his contributions to the catalogue of Bach's works, especially those on questions of authenticity and the problem of parody. He also studied Bach's sons, in particular C.P.E. Bach, whose work Bitter judged and classified with unusual objectivity for his day. In spite of all his errors in printing and transcribing and his imprecision in quotation, he laid the foundation for Bach research with a historical-philological orientation. It was only eight years after the appearance of his *Johann Sebastian Bach* (1865) that the first volume of Spitta's parallel work was published.

From 1850 to 1855 Bitter was active as a concert promoter and choral conductor in Minden. He put on Sunday afternoon concerts and initiated amateur concert series for charity; he also founded a mixed-voice choir, which he conducted himself. Their repertory included works by A. Lotti, Palestrina, Pergolesi, Handel and J.S. Bach.

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*Carl Philipp Emanuel und Wilhelm Friedemann Bach und deren Brüder* (Berlin, 1868/*R*)

*Über Gervinus' Händel und Shakespeare* (Berlin, 1869)

ed.: *Dr. Carl Loewe's Selbstbiographie*(Berlin, 1870/*R*)

*Beiträge zur Geschichte des Oratoriums*(Berlin, 1872/*R*)

*Eine Studie zum Stabat Mater* (Regensburg, 1883)

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RENATE FEDERHOFER-KÖNIGS

**Bitti, Martino** (*b* Genoa, 1655/6; *d* Florence, 2 Feb 1743). Italian violinist and composer. He entered the service of the Grand Duke Cosimo III of Tuscany as a violinist on 1 March 1685. His duties during his first years in Florence included performing in the numerous operas and private concerts arranged by Prince Ferdinando de' Medici. From 1696 to 1720 he frequently appeared in oratorio performances at Florentine religious companies. By 1726 he had apparently retired as principal court violinist in favour of G.M. Fanfani, though he received his salary until he died. His surviving music shows that he was a composer of modest talent and limited imagination.

WORKS

VOCAL

*music lost unless otherwise stated*

Il martirio di S Agata (orat), Florence, 1693
L'accademia festeggiante nel giorno natalizio del Ser.mo Principe Ferdinando di Toscana, Florence, 1693
Anacreonte [Acts 1 and 3] (op), Pratolino, 25 Sept 1698 [Act 2 by A. Scarlatti and F. De Castris]
Lucio vero [Act 1 only] (op), Pratolino, Sept 1700
Arias in I trionfi di Giosue (orat, Giosuè in Gabaon), Florence, 1703
Arias in Sara in Egitto (orat), Florence, 1708
Trio in Dal trionfo le perdite ovvero Jefte, che sagrifica la sua figlia (orat), Florence, 1716
Silvia nella partenza d'Erinto (cant.), 1v, bc, *I-Bc*

INSTRUMENTAL

2 Sonatas, vn, bc (London, 1704 and 1706)
[8] Sonate, vn/fl, b (London, 1711, 2/?1712 as Solo's for a Flute)
Conc., vn, insts, in Concerts à 5, 6 et 7 instrumens (Amsterdam, *c*1712–16)
Pieces, hpd, The Harpsichord Master (London, *c*1715, *c*1722, 1727, 1728) and The Lady's Banquet, v (London, 1732)
12 sonate, vn, bc (Amsterdam, *c*1724), lost, listed in Le Cène catalogue, 1737 (see Kirkendale)
No.5 (?and no.6) in VI sonate da camera, fl/ob/vn (Amsterdam, n.d.)
4 sonatas, vn, bc, *D-Dl*
Conc., vn, insts, *GB-Mp*

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JOHN WALTER HILL

**Bittner** [Bithner, Büttner], **Jacob** [Jacques] (*fl* 1680). Austro-Bohemian lutenist and composer. The few lines devoted to him in Baron's *Untersuchung* (1727) are misleading as regards his publications. His *Pieces de lut* (1682), engraved by G. de Groos, then residing in Prague, and with a title-page by Karel Skreta, contains 53 technically demanding pieces for 11-course lute. The collection is dedicated to Johann Peter Pedroni, a wealthy citizen and tradesman in Prague. The pieces are grouped into ten suites, generally following the allemande–courante–sarabande–gigue pattern, each (except the second) preceded by a *prélude non mesuré*. French influence is evident, for example in the ornamentation, but the cantabile style of the music, praised by Baron, reveals the aesthetic approach of the Germanic school initiated by Esaias Reusner (ii).

WORKS

Pieces de lut (?Nuremberg, 1682/*R*); minuet from suite in G ed. in Kiesewetter
Allemande, lute, *US-NH*, MS appx to copy of *Pieces de lut* formerly in D. Plamenac's private collection [other pieces in the appx may be by Bittner, see Rave]
Sarabande (recte gavotte), Bourrée, tr, *A-Wn*, suppl. mus. 1813

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E.G. Baron: *Historisch-theoretisch und practische Untersuchung des Instruments der Lauten* (Nuremberg, 1727/*R*), 73
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W.J. Rave: *A Baroque Lute Tablature: Jacob Bittner 'Pieces de Lut', 1682* (diss., U. of Illinois, 1965)

CLAUDE CHAUVEL

**Bittner, Julius** (*b* Vienna, 9 April 1874; *d* Vienna, 9/10 Jan 1939). Austrian composer. He was essentially self-taught as a musician, but received some formal instruction from the Bruckner disciple Josef Labor. He composed mainly in his spare time while pursuing a career as a lawyer and judge in Wolkersdorf (from 1905) and Vienna (from 1908). After World War I he was counsel for the Ministry of Justice (1920–22). He subsequently gave up his legal career and devoted himself to music.

Although Bittner's output embraces orchestral and chamber music, a large-scale Mass and several lieder and choruses, he devoted most of his creative energies towards writing for the stage. His passion for opera was fuelled by attending a performance of *Lohengrin* at the age of 12, and, following the precedent set by Wagner, he wrote the librettos for 15 of his own operas. Although his early attempts at the genre were not performed publicly, his friendship with the conductor Bruno Walter proved decisive in establishing his reputation, primarily with the opera *Der Musikant* produced in Vienna in 1910. His most successful work was *Das höllisch Gold* (1916) in which he emulated the example of his older compatriot Wilhelm Kienzl in attempting to merge the principles of German Singspiel with a post-Wagnerian harmonic language.

After the break-up of the Austro-Hungarian Empire, Bittner's work ceased to arouse much interest. Attacked mercilessly in the Viennese press for his dilettantism and lack of sophisticated musical technique, he eventually turned to operetta as a more appropriate vehicle for his musico-dramatic gifts. But his achievement in this genre failed to match the melodic memorability of such composers as Lehár and Kálman. Nonetheless, a collaboration with Korngold in the Johann Strauss-inspired operetta *Walzer aus Wien* (1930) proved to be enormously popular. During the 1930s Bittner returned to opera and also composed a Requiem which was left unfinished at his death. Praised by the Nazis for his patriotism and his resistance to the influence of modernism, he achieved greater prominence through his work after the Anschluss, though the revival of some of his earlier music was short-lived.

WORKS

OPERAS

*librettos by Bittner unless otherwise stated*

Die rote Gred (3), Frankfurt, 26 Oct 1907
Der Musikant (2), Vienna, Hofoper, 12 April 1910

Der Bergsee (prelude, 2), Vienna, Hofoper, 2 Nov 1911, rev. 1938
Der Abenteuer (Spiel, 4), Cologne, 30 Oct 1913
Das höllisch Gold (Spl, 1), Darmstadt, 15 Oct 1916
Der liebe Augustin: Szenen aus dem Leben eines wienerischen Talents (4), Vienna, Volksoper, 11 June 1917
Die Kohlhaymerin (3), Vienna, Staatsoper, 9 April 1921
Das Rosengärtlein (Legende, 3), Mannheim, 18 March 1923
Die silberne Tänzerin (Operette, 3, L. Hirschfeld and P. Frank), Vienna, Carl, 1 Feb 1924
Général d'amour (Operette, 3, J. Wilhelm and Frank), Vienna, Volksoper, 3 March 1926
Der unsterbliche Franz (Operette, 4 scenes, E. Decsey), Vienna, Volksoper, 24 April 1928
Mondnacht (3), Berlin, Staatsoper, 13 Nov 1928
Das Veilchen (3), Vienna, 8 Dec 1934
Other ops unperf.

OTHER WORKS

3 Männerchöre (1913); Str Qt, A (1913); Sonata, vc, pf, perf. 1915; Vaterland; sym. poem (1915); Str Qt, E♭ (1917); Tänze aus Österreich, pf/orch (1918); Sym., f (1918); Grosse Messe mit TeD, D, solo vv, chorus, orch, org, 1925; Das Lied von den Bergen, sym. poem, male chorus, orch (1930); Sym., c, perf. 1934; Requiem, inc.; other patriotic choral pieces and songs

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ERIK LEVI

**Bittoni, Bernardo (Raimondo)** (*b* Fabriano, 20 Aug 1756; *d* Fabriano, 18 May 1829). Italian composer. He studied music in Fabriano, first under his father, Mario Gaetano Bittoni (*c*1723–1798), *maestro di cappella* from 1743 at the cathedral, and later under a teacher named Lombardi. In March 1779 Bernardo was named *maestro di cappella* at Rieti Cathedral. In 1798 he became *maestro di cappella* and organist at Fabriano and also took over the music school founded by his father. He was invited back to Rieti in 1815, but did not go. Bittoni was a noted improviser on the organ and an excellent violinist. He composed several oratorios and a large amount of church music (in *I-FAd, MAC, RI*), most of it with instrumental accompaniment. In his time he was regarded as a great contrapuntist. His brother Luigi Bittoni (*b* 1753) was from 1774 to 1789 *maestro di cappella* at Macerata Cathedral and later at Camerino.

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*DBI; FétisB; MGG1* (G. Rostirolla) [with detailed work-list]
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**Biumi** [Bimio], **Giacomo Filippo** (*b* ?Milan, *c*1580; *d* Milan, 24 Nov 1653). Italian composer and organist. He was organist of at least two churches in Milan, first of S Maria della Passione, afterwards (certainly in 1612) of S Ambrogio. On 30 March 1623 he was appointed organist at the second organ of Milan Cathedral, succeeding Cesare Borgo, and he held this post until his death. In January 1651 the cathedral chapter saw that he was too old to do the job alone and gave him an assistant, Francesco Fumasio. His contemporaries praised Biumi as an excellent organist. In his sacred music he followed the polyphonic tradition strictly, whereas he showed a freer inventiveness in his instrumental *canzoni alla francese*. The four-part canzonas and the correntes in this volume are rich in modern stylistic elements, while the eight-part canzonas show the influence of Giovanni Gabrieli and the Venetian polychoral style.

WORKS

Magnificat, 4–8vv, op.1 (Milan, 1612)
Partito delle canzoni alla francese, a 4, 8, con alcune arie de correnti, a 4, libro I, op.2 (Milan, 1627); in IIM, xxx (New York, 1989)
Concentus musicales, 1–4vv, adduntur praeterea missae duae et Magnificat duo, una cum symphonia ad tonos a 4, op.3 (Milan, 1629)
Motet, 1615[13]; motet, psalm, 1617[2]; Pater noster, 1619[4]; 2 works, 1626[5]

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J. Ladewig: Introduction to *Giacomo Filippo Biumi: Canzoni alla francese*, IIM, xxx (New York, 1989)

MARIANGELA DONÀ

**Bi-virga, tri-virga** [double virga, triple virga]. In Western chant notations, groups of *virgae* of the same pitch. *See* VIRGA.

**Biwa.** Generic term for necked bowl-lutes of Japan. Discussed here are construction and tunings; for history and schools, *see* JAPAN, §V, 3. Forms of *biwa* have been played in Japan since at least the 8th century. Early forms used for *gagaku* derived from China, but *biwa* subsequently developed in Japan have been played in the performance of various kinds of oral narrative and Buddhist ritual texts (*sūtra*s). While structural dimensions and playing techniques vary, all *biwa* share a shallow, pear-shaped body and neck cut from a single piece of wood, four or more wooden frets, a shallow cup-shaped wooden bridge that transmits the vibrations of four or five strings of entwined silk, and a large plectrum. With the exception of the *gogen-biwa*, an archaic instrument played in *gagaku* until perhaps the 9th century (*see also* JAPAN, §§II, 3(i); V), the strings of *biwa* are secured to tuning pegs inserted into a pegbox bent back nearly perpendicular to the neck. Common to most forms of *biwa*, moreover, is a distortional timbral element, a buzzing quality (*sawari*) that is produced by contact between a short length of fretted or open string with the upper surface of either a fret or the joint of the neck and pegbox (see illustration).

The *gaku-biwa* is the largest of all forms (Table 1). Unlike *biwa* used for vocal performance, its timbre lacks *sawari*. The strings are touched lightly against the upper edge of each of four frets, without use of additional pressure to produce higher pitches at a given fret. A relatively thin, round-tipped plectrum is wielded at an acute angle to the four strings, which are tuned differently for each of the principal modes of the modern *tōgaku* and *saibara* repertories.

The *heike-biwa* is closest in form to the *gaku-biwa*, although it is much smaller and is sounded by a larger, sharp-tipped plectrum. In modern practice both Nagoya and Tsugaru tradition instruments have five frets, but the positioning of frets differs. Unlike *gaku-biwa*, left-hand



*Satsuma-biwa player: the plectrum (bachi) is far broader than that used for any other genre of biwa or shamisen music*

pressure is applied between the frets, and is used to produce pitches raised by a major 2nd or less at some frets. The tunings used in the Nagoya and Tsugaru traditions of *heikyoku* differed until the mid-1960s, but have since been identical, with the exception of a revised tuning used by the Tokyo-based performer Hashimoto Toshie.

Until the 20th century it seems that there was little or no standardisation of instruments formerly played by blind priests (*mōsō*) and blind professional narrative performers (*zatō*) in south-western Japan. Common to all instruments of the region, however, are four strings, strong *sawari* and relatively tall frets that allow for manipulation of pitch by up to a minor 3rd at some frets. *Mōsō* and *zatō* have required a collapsable instrument for both seasonal ritual work and itinerant secular performance. One of two relatively small, light forms was the *sasa-biwa*, named for its slender shape (*see* JAPAN, fig.1). The others are what scholars have dubbed *uguisu-biwa*, and *hyōichi-biwa*; both are shorter, rounder-bodied instruments. A large form of *sasa-biwa* with a relatively deep resonating chamber was used by *zatō* in the Higo region. On such instruments, various techniques were employed to regulate *sawari*, including the insertion of a detachable strip of bamboo between the strings and the bridge, and the insertion of extra soundposts. Plectra and tunings vary by region, but extant data point to a distinction between tunings used for performing *sūtras* (usually called *rokuchōshi*) and those for secular narrative repertory (*honchōshi* tuning). From the early 20th century, many *mōsō* and *zatō* started to use standard four-string *chikuzen-biwa* and *satsuma-biwa* (albeit with carrying straps, often made from a string of *juzu* prayer beads).

The *satsuma-biwa* and *chikuzen-biwa* both derive from instruments formerly played by *mōsō*. The foremost distinguishing features of the *satsuma-biwa*'s structure are its large, thin plectrum (see illustration), tall frets and its slightly convex soundboard. The hardwood plectrum is often intentionally struck against the soundboard, either by itself or concurrently with a plucked string. The outward curve of the soundboard is said to have been an innovation of the putative designer of the modern instrument, and may have been influenced by the form of European string instruments introduced by Jesuit priests in the 16th century. The four-string variety is now often called the *seiha* instrument, for many Kinshinryū and all

TABLE 1: Dimensions and characteristics of principal forms of *biwa*

| *type* | *length* | *frets* | *tunings of strings** | |
|---|---|---|---|---|
| *gaku-biwa* | *c*100 cm | 4 | | |
| | | | ichikotsuchō | A – d – e – a |
| | | | hyōjo/taishikicho | E – B – e – a |
| | | | sōjō | G – A – d – g |
| | | | ōshikichō | A – c – e – a |
| | | | suijō | A – B – e – a |
| | | | banshikichō | F♯ – B – e – a |
| *heike-biwa* | *c*60 cm | 4 | | A – c♯ – e – a |
| | | | (Tsugaru school, until *c*1965 | A – c – e – a |
| *sasa-biwa* | various, but commonly: | | | |
| | commonly *c*85 cm | | rokuchōshi | A – d – e – e |
| | | | honchōshi | A – d – a – a |
| *chikuzen-biwa* | | | | |
| 4-string | *c*83 cm | 5 | honchōshi | A – d – a – a |
| | | | hikyoku-chōshi | A – e – a – a |
| 5-string | various | 5 | | A – E – A – B – e |
| *satsuma-biwa* | *c*91 cm | | | |
| Seiha | | 4 | | A – E – A – B |
| *nishiki-biwa* | | 5 | | A – E – A – e – e |

* Tuning is relative to the pitch of the voice in all cases except *gaku-biwa*, which is tuned relative to the fixed pitches of the *shō*

Nishikibiwa school and Tsurutaryū players have adopted a five-string instrument, also called the *nishiki-biwa*. The *seiha* instrumental technique is distinguished by the production of ornamental figures through left-hand regulation of pressure during the decay period of plucked tones.

The four-string *chikuzen-biwa* was a little-altered version of a form of *biwa* played by *mōsō* in the Chikuzen region. Its tuning is the same as the *shamisen*'s basic tuning, *honchōshi*, for all repertory except a small number of advanced pieces taught to chosen students. It also inherited from the *mōsō* instrument a strong *sawari*, enhanced by the placement of bamboo strips across the top of its frets. Popular among many thousands of amateurs between about 1900 and 1920, the four-string instrument was produced and sold cheaply, but was gradually displaced by the five-string instrument, which provided a far larger range of melodic and technical possibilities. The ornate instrumental patterns developed for both varieties of *chikuzen-biwa* require rapid left-hand movement over the frets, as well as subtle microtonal inflection of individual pitches in the course of melodic phrases.

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HUGH DE FERRANTI

**Bizcargui, Gonzalo Martínez de.** *See* MARTÍNEZ DE BIZCARGUI, GONZALO.

**Bizet, Charles.** *See* BIZEY, CHARLES JOSEPH.

**Bizet, Georges (Alexandre-César-Léopold)** (*b* Paris, 25 Oct 1838; *d* Bougival, nr Paris, 3 June 1875). French composer. Bizet might have surpassed all the many composers active in France in the last third of the 19th century had it not been for his untimely death at the age of 36. *Carmen*, first performed three months before his death, has become one of the most popular operas of any age.

1. Life. 2. Stage works. 3. Vocal works. 4. Orchestral music. 5. Piano music. 6. Posthumous reputation.

1. LIFE. Both of Bizet's parents were musical. His father, Adolphe-Armand Bizet (1810–86), came from a family of artisans in Rouen. He had set up in Paris as a hairdresser and wigmaker, but by the time of his marriage in 1837 he had become a singing teacher. He was also a modest composer, with a few published works, but he was evidently not very highly regarded as a musician, even by his son, who leaned more towards his mother's guidance. She, born Aimée Delsarte (1815–61) in Cambrai, came to Paris to stay with her brother François Delsarte, a singing teacher of much greater eminence than his brother-in-law and a champion of the works of Gluck and of classicism in general at a time when such things were receding from fashion. Delsarte was a musician of eccentric and unorthodox tastes who exercised an important influence on his brilliant nephew, and his wife, a professor of solfège at the Conservatoire, was yet another musician in the family. Bizet's mother taught him to read music alongside his other early lessons, and she probably taught him the piano too.

Bizet was his parents' only child, and he took the name Georges in preference to his three grander baptismal names. The family lived in the northern part of Paris, and the proximity of six Delsarte cousins provided the boy with company. Bizet's musical gifts were evident at an early age. He liked to listen outside the door of the room in which his father was teaching. At the age of eight his father called him in and was astonished to hear him sing a song he had heard without looking at the music. The following year Bizet's father decided to enrol him at the Conservatoire, and there is little doubt that he was admitted on merit alone, even without the support of Delsarte and his connections. He enrolled on 9 October 1848, while still nine years old.

For the next nine years the Conservatoire, not far from his home, was the centre of his life and the focus of his rapid musical development as pianist and composer. He was never in danger of becoming too narrowly wedded to music since he was already an avid reader and a boy of unusual intelligence. Of Auber, the Conservatoire's elderly director, Bizet always had a poor opinion, but he was blessed with sympathetic teachers. He started in Marmontel's piano class, and won a *premier prix* for solfège within six months of his arrival. Zimmerman, Marmontel's predecessor now in retirement, took an interest in the boy and gave him private lessons in piano and solfège. Marmontel's efficacious teaching turned Bizet into a brilliant pianist, soon to be well known for his exceptional gifts as a sight-reader. He won a *second prix* for piano in 1851 and a *premier prix* the following year.

In 1852 Bizet entered Benoist's organ class and a year later he began to take the composition class of Fromental Halévy, a composer of distinction with an enquiring mind. Unlike many other Conservatoire teachers, Halévy had a busy career in other spheres, for his operas were regularly staged at the Opéra and the Opéra-Comique, and in 1854 he became Permanent Secretary of the Institute, a position of immense prestige in French academic circles. Bizet was undoubtedly drawn by Halévy's interest in a wide range of intellectual pursuits, and he was soon to be on intimate terms with his family; Geneviève, Halévy's daughter, later became his wife. In 1854 he won a *second prix* for both organ and fugue, and in 1855 a *premier prix* for both.

Equally important for his development, and more crucial to the growth of his musical style, was the figure of Gounod, certainly the leading influence on Bizet in his formative years. Bizet probably encountered Gounod through Zimmerman, whose daughter Gounod married in 1852. Gounod is said to have deputized for the ailing Zimmerman on a number of occasions and thus acted as Bizet's teacher. The works which most impressed Bizet

1. *Autograph MS of the opening of Bizet's Symphony in C, composed 1855 (F-Pn)*

were *Sapho*, played at the Opéra in 1851, the choruses for Ponsard's tragedy *Ulysse*, played at the Comédie-Française in 1852, and the First Symphony (1855). 'You were the beginning of my life as an artist. I spring from you', Bizet told Gounod in later years. Each took a close interest in the other's work for many years, although there were times when their friendship was less close. A substantial correspondence survives.

Bizet's impressive record at the Conservatoire led inexorably to the institution's highest accolade, the Prix de Rome. With Halévy's encouragement he entered in 1853, when he was 14, but was eliminated after the preliminary round. He did not compete again until 1856 when he reached the final round. Although his cantata *David* was judged to be the best, he was awarded only a *second prix*; there was therefore little surprise in his winning the Prix in 1857, when two *premiers prix* were awarded, to Bizet and to Charles Colin. His cantata *Clovis et Clotilde* was performed at the Institute ceremony on 3 October 1857, and he left for Rome the following December. He was 19 years old.

Behind this successful academic record Bizet was rapidly maturing as a composer and pianist. His first surviving works are a handful of piano pieces from before 1854. In that year three of his songs appeared in print, two of them in a collection that included one of his father's. Again through the agency of his father in all probability, three piano pieces were published in *Le magasin des familles*, beginning with a *Méditation religieuse* in 1854 or 1855 and two further piano pieces in 1856. Bizet's true gifts as a composer spring into view in 1855 with the composition of his first opera, *La maison du docteur* (although little is known about its origin or precise date), an overture in A major, and with his earliest work to have entered the repertory, his Symphony in C. Not performed until 1935, this symphony reveals an extraordinarily accomplished talent for an 18-year-old student, in melodic invention, thematic handling and orchestration (fig.1). Few contest its claim to surpass Gounod's First Symphony, on which Bizet was working as arranger that year and which was clearly his model.

In 1856 Bizet composed his second opera, a setting of *Le docteur Miracle* by Léon Battu and Ludovic Halévy.

Offenbach had picked these two novice librettists to provide a one-act text for a competition designed to raise the status of operetta. Ludovic Halévy was Fromental's nephew just embarking on a remarkable career. He was later to supply Offenbach with many of his successful texts, and won immortality as one of the librettists of *Carmen*. The jury for the competition, which included both Fromental Halévy and Gounod, awarded the prize equally to Bizet and Charles Lecocq, so that the two winning works were staged on consecutive evenings in April 1857 at the Théâtre des Bouffes-Parisiens. The award of the Prix de Rome a few months later confirmed his striking prospects of a successful career.

At the same time Bizet was beginning to earn recognition in the public arena as an arranger of other composers' music for Parisian publishers. This was to become a major source of income in later years and also a tremendous drain on his precious time. Since he did not arrange the *Ulysse* choruses in 1852, as often supposed, his first certain assignment was the vocal score of Gounod's *La nonne sanglante* in 1855, followed by the arrangement for four hands of the Gounod symphony, published by Colombier. He seems to have preferred this labour to giving piano lessons, although it is certain that he was active as a piano teacher during his Conservatoire years.

The sojourn in Rome filled nearly three years, taking him away from Parisian music from December 1857 until September 1860. The events that he most regretted missing were the appearance of three new Gounod works at the Théâtre Lyrique, *Le médecin malgré lui* in January 1858, *Philémon et Baucis* in February 1860, and especially *Faust* in March 1859. But he had a lively taste for Italian music, particularly Rossini, and was not averse to turning his hand to a fresh style. Italy offered Bizet, like most Prix de Rome winners, an opportunity to explore the landscape, drink in Italian art and architecture, listen to Italian opera, and be lazy or hard-working at will. He felt free, perhaps for the first time, to indulge his taste for women and to remain youthful for a few years more. Throughout this period he maintained a regular correspondence with his mother, reporting every fortnight on his doings and providing the most substantial body of letters of his whole career.

The Parisian Bizet had never travelled far from the city, so the impression made by the landscapes of southern France and northern Italy was profound. In addition he set eyes for the first time on the sea. He travelled with a group of fellow *pensionnaires*, sailing from Genoa to Livorno, and stopping in Pisa, Siena and Florence en route. Their destination was the Villa Medici in Rome, home of the French Institute under its director Victor Schnetz, and here Bizet settled in for a long and very agreeable stay. He made regular excursions into the mountains and in his second year went further afield first to Anzio, then to Naples and Pompeii. In his third year he went north to Perugia, Assisi, Bologna and Venice on his way home to Paris. He delighted in the art and architecture that was everywhere to be seen, and enjoyed the company of country people more than the citizens of Rome, especially since the French were politically suspect, thanks to Napoleon III's tireless meddling in Italian affairs.

He was a gregarious member of the French community at the Villa Medici, much in demand for his fluent piano-playing and his lively, rather blunt character. He enjoyed social occasions and made many new friends, especially among the painters and sculptors that shared the premises. In April 1858 a new arrival, Edmond About, boulevardier and travel writer, ruffled a few feathers but became a friend who genuinely admired his music. There were few musicians there to interest Bizet until the arrival in 1860 of Ernest Guiraud, whom he had known before in Paris and who was to remain a lifelong friend.

High spirits and his delight in the Italian way of life could not mask a certain anxiety about his prospects as a composer and the progress of his work. He was frustrated too by the lack of good music to be heard in Rome. He did not grasp the significance of Verdi's striking advances in the 1850s, for he disliked *Un ballo in maschera* (which was first heard in Rome in 1859) and felt that his music was crude and lacking in true style. He was much more attached to Rossini, Mozart and Mendelssohn, forgetting for a moment the basis of his own style in Meyerbeer and Gounod. Conforming with the rather easy-going regulations of the Prix de Rome, Bizet sent one *envoi* each year and started to make a habit of pondering new projects and abandoning them after a little thought (and sometimes a few drafts and sketches).

He composed a *Te Deum* in the spring of 1858 and entered it for the Rodrigues prize, which was open only to Rome prizewinners. Nevertheless he did not win, ascribing his failure partly (and correctly) to his lack of experience in church music, and the *Te Deum* remained unpublished until 1971. His next work was an *opera buffa*, *Don Procopio*, entirely in the Italian style on an Italian libretto by Carlo Cambiaggio which had already been set by the younger Fioravanti in 1844. This was far more congenial to Bizet than choral music, but he submitted it in some apprehension since it did not match the Institute's regulations (he was required to write a mass). In fact it was well received and the judges commented on its 'easy and brilliant touch'. There was no prospect of staging it, however, and it remained unperformed until 1906.

His next step was to attempt a grand opera. Three subjects took his fancy in turn: Hugo's *La Esmeralda*, Hoffmann's *Le tonnelier de Nuremberg* and Cervantes's *Don Quichotte*, but it is unlikely that he composed much, if anything, for any of these. Self-doubt kept intervening, so he moved on each time to another project. An ode-symphony on Homer, *Ulysse et Circé*, was considered then abandoned, then an orchestral symphony, on which he worked for two months. Finally, in 1859, he worked out a scenario from Camoens's *Lusiads* relating Vasco de Gama's adventurous discovery of a sea-route to India. He persuaded a French poet resident in Rome, Louis Delâtre, to write the verses for an 'ode-symphonie' (the model was Félicien David's *Le désert*) in six movements for soloists, chorus and orchestra. When *Vasco de Gama* was ready to be submitted to the Institute, Bizet felt that he had never written anything so good, and it was in due course judged to display 'elevation of style, spaciousness of form, fine harmonic effects, and rich and colourful orchestration'. He planned a symphony on the subject of Rome which was not to be finished until eight years later. What he had achieved during his stay in Rome was not embarrassingly insignificant, yet not truly substantial enough to give him, or anyone else, much confidence about his making his way in Paris on his return. He was perfectly resigned to the struggle that lay ahead, but

curiously blind to the realities of the musical profession and frequently assailed by agonies of doubt.

He left Rome in July 1860 with Guiraud, taking a leisurely detour through north Italian cities and reaching Venice on 5 September. Here he learned that his mother was seriously ill; Guiraud returned to Rome while Bizet, with the architect Heim as his travelling companion, headed on in no particular haste to Paris. He was now thrust back into the routine that was to be his for the remainder of his life: the eternal quest for opera engagements, courting directors, patrons and singers, offering compositions to reluctant publishers, organizing and conducting occasional concerts, working as a rehearsal pianist and accompanist, and making transcriptions and arrangements of other composers' works for money (the vocal score of Reyer's *La statue*, which he greatly admired, occupied him in the spring of 1861). Bizet never again travelled outside France (except to Baden-Baden and Belgium), and rarely left Paris. Without the steady bulletins of his letters home we now have sketchier information about his daily life, and his correspondence is practical and laconic; his handwriting, never good, becomes increasingly illegible. The production of four operas in Paris in the next 15 years are landmarks in his brief career, but between those significant moments it is a tale of struggle, with some successes and many reverses.

For two years, while his Rome scholarship continued, he had no need to worry about money. His mother's illness brought different anxieties, and he was not able to set up separate living quarters as he had hoped. In his first year back in Paris the highlights were the performances of *Tannhäuser* at the Opéra in March 1861, with Wagner's ignominious rejection by a noisy public, and the occasion two months later when Bizet had the opportunity to meet Liszt and display his phenomenal powers as a sight-reader, an event recounted by Pigot with the aura of legend; Liszt is said to have declared Bizet to be the equal, as a pianist, of von Bülow and himself. In September 1861 his mother died at the age of 45; relations with his father, who was to outlive him by 11 years, had never been entirely easy, and they were sharply complicated the following year by the birth of a son, Jean, to the family maid, Marie Reiter. The boy was given to believe that he was Adolphe Bizet's child, yet many years later Marie, who remained in the service of the Bizet household, revealed that the true father was Georges. Another death that affected Bizet deeply was that of his teacher and mentor Halévy in March 1862. For his funeral he collaborated on a setting of the 23rd Psalm.

For his 1861 submission to the Institute Bizet presented two movements from an incomplete symphony and an overture, *La chasse d'Ossian*. The two symphony movements, a Funeral March and a Scherzo, were played at the Institute on 12 October, and while the March was thought to resemble the slow movement of Beethoven's Seventh Symphony too closely, the Scherzo enjoyed some success with three more performances within 16 months. Although the overture has disappeared, the March, still unpublished, was partly absorbed into *Les pêcheurs de perles*, and the Scherzo became part of the symphony *Roma*, completed in 1868.

In the next few years he was extremely productive, and his career prospered. Soon after his return from Rome he had asked Ludovic Halévy for the libretto of a one-act opera to submit as his final *envoi*, but he never followed it up, perhaps because a commission for a one-act opera came his way from the Opéra-Comique. This was *La guzla de l'émir*, to a libretto by Barbier and Carré, Gounod's usual librettists, which he could not refuse. Such a commission was a frequent but by no means guaranteed bonus for returning Rome scholars. The opera was composed in 1862 and submitted as his *envoi* for that year. It was warmly commended for its elevated feeling and vivacious style, and it duly went into rehearsal at the Opéra-Comique, but Bizet was forced to withdraw it when a superior commission, for a full-length work, came from the Théâtre Lyrique, a condition of which was that the recipient should not have had a work previously staged in Paris. This was to be *Les pêcheurs de perles*, composed rapidly in the summer of 1863. *La guzla de l'émir* has disappeared, although it is certain that parts of it were absorbed by *Les pêcheurs de perles* and perhaps other works, and a setting by Théodore Dubois of the same libretto was staged in 1873.

Meanwhile Bizet had composed the bulk of a third opera, *Ivan IV*, whose origins seem to lie in a visit he paid to Baden-Baden in the summer of 1862 where he assisted Reyer with the production of his opera *Erostrate*. Bénazet, who directed the Baden-Baden festivals, intended to mount *Ivan IV* in 1863. Gounod had worked on the same libretto for some years, but to no avail. We may suppose that Bizet's urgent absorption in *Les pêcheurs de perles* in the summer of 1863 prevented the other opera's completion at this time; furthermore parts of it were borrowed for inclusion in *Les pêcheurs de perles*.

In the concert hall Bizet had some success with his Scherzo, for it was played by three different organizations in the winter of 1862–3: the Cercle de l'Union Artistique conducted by Deloffre, the Concerts Populaires conducted by Pasdeloup, and the Société des Beaux-Arts conducted by Bizet himself. On 8 February 1863 he conducted *Vasco de Gama* at a concert of the Société des Beaux-Arts, its only hearing in his lifetime. Despite all this activity he began to feel the pinch of financial insecurity as his scholarship came to an end. He was working as an arranger for Gounod's publisher Choudens, a liaison that was to have far-reaching implications for the fate of his own music since Choudens was also to become Bizet's principal publisher, starting with *Les pêcheurs de perles* in 1863.

This work, Bizet's first full-length opera to be staged and today restored to the repertory, was commissioned by the Théâtre Lyrique in April 1863 for performance that September. Borrowing freely from earlier works, Bizet completed the score in time and had the satisfaction of seeing 18 performances before the end of November (fig.2). This was a respectable number, but Bizet regarded it as a failure, particularly in view of the hostile reaction from the press, who condemned the libretto as absurd and the score as noisy and offensive. Some were shocked by the impudence of Bizet, at the age of 24, appearing on stage at the end to take a bow. The best notice came from Berlioz, writing his last feuilleton in the *Journal des débats*, which recognized Bizet as a serious talent with a great future. Bizet was, reciprocally, thrilled by Berlioz's *Les Troyens à Carthage*, which was put on in the same theatre a few weeks later. He even offered to fight a duel in its defence.

Carvalho, director of the Théâtre Lyrique, with characteristically reckless courage regarded *Les pêcheurs de*




2. *Poster by Prudent Louis Leray for Bizet's 'Les pêcheurs de perles': lithograph printed for Choudens at the time of the original production, Théâtre Lyrique, Paris, 1863*

*perles* not as a failure but as evidence of promise. He scheduled *Ivan IV* for production in the spring of 1864, but unknown delays and difficulties kept it from performance. This state of affairs continued for nearly two years when Bizet, in frustration, withdrew the opera from the Théâtre Lyrique and offered it to the Opéra. It was, after all, more suited to that theatre, being closer to the Meyerbeer style than anything else he ever wrote. But the Opéra never took it up and it remained unperformed until 1946. Fragments of it, according to Bizet's well-established habit, found their way into later works, notably *La jolie fille de Perth*.

The years 1864–6 were disappointingly bleak after the previous two. His father had built two adjacent cottages at Le Vésinet, west of Paris, for himself and his son, where Bizet liked to spend the summer months, while he spent the winters in Paris largely occupied with his work as an accompanist and arranger. He arranged the Bach/Gounod *Ave Maria* for piano solo, and edited Handel's 'Harmonious Blacksmith' variations; he assembled a collection of 150 transcriptions for the publisher Heugel under the title *Le pianiste chanteur*; he arranged six Gounod choruses for piano solo. He also published a little music of his own, including the song *Vieille chanson* and a group of piano pieces, a 'song without words' entitled *Venise*, the virtuoso *Chasse fantastique*, and the six *Chants du Rhin*, based on poems by Méry. Heugel commissioned a collection of six songs, the *Feuilles d'album*. He took a few composition students, to one of whom, Edmond Galabert, we are indebted for some affectionate memories of Bizet in the years 1865 to 1869 and a volume of correspondence that reveals much about Bizet's view of his art. Another student, Paul Lacombe, began to work with Bizet in March 1867 by correspondence and remained a close friend.

Despite his lack of interest in *Ivan IV*, Carvalho still had faith in Bizet's talent. In June 1866 he signed a contract for a four-act opera to be staged at the Théâtre Lyrique. The libretto, based on Scott's *The Fair Maid of Perth*, was by Jules Adenis, a friend of Bizet's, and the eccentric, successful Saint-Georges. Bizet's response was immediate and enthusiastic, and by the end of the year *La jolie fille de Perth* was finished. He was impatient to see it staged, especially since the 1867 Exposition Universelle promised to bring big summer crowds to Paris. In fact it was to be Gounod's *Roméo et Juliette* on which Carvalho relied for his summer success, so *La jolie fille de Perth* after several postponements did not open until December. It was well received, and Bizet was delighted, yet it did not draw the public and enjoyed only 18 performances, the same number as *Les pêcheurs de perles* in the same theatre four years before. The precarious state of the theatre's finances was reflected in the recycled sets and costumes that did not escape notice. A production in Brussels followed in April 1868, but Bizet disliked the performance and it made little impact there. Pierre Berton later recalled that it was disappointment over this opera that marked Bizet's brow henceforth with 'furrows of anxiety that he never lost'.

1867 had brought a crop of new competitions, one from each of the three main Paris opera houses, and one for a cantata for the Exposition. Bizet, one of 823 contestants for the cantata, came within the first 15, but his cantata was not performed and is now lost. The winning cantata by Saint-Saëns did not receive a performance either. At first Bizet did not intend to enter the Opéra's competition since he was negotiating for a contract with that theatre for an unnamed opera on a libretto by Sauvage and Leroy. Instead he encouraged his pupils Galabert and Lacombe to set the selected libretto, an appealing story called *La coupe du roi de Thulé* by Blau and Gallet. The correspondence with Galabert discusses the dramatic potential of the libretto in some detail. Eventually Bizet was prevailed upon to set the text too, which he did between October 1868 and the early months of 1869. But his opera was rejected, like Massenet's, in favour of Eugène Diaz's setting, played in 1873 and instantly forgotten. The dismemberment of Bizet's score, of which only fragments remain, is one of the most galling features of his posthumous fate.

Since 1866 his creative activity had returned to the level of 1862–3. He now completed the symphony *Roma*, first conceived in 1860. It was performed (lacking the scherzo) in February 1869 by Pasdeloup at the Cirque Napoléon, its only hearing in Bizet's lifetime. He contributed the first act of a composite operetta *Marlbrough s'en va-t-en guerre* played at the Théâtre de l'Athénée two weeks before *La jolie fille de Perth*. He composed three songs for Choudens to publish, including the masterly *Adieux de l'hôtesse arabe*, and an unusual piano piece, the *Variations chromatiques*, which he dedicated to a composer he greatly admired, Stephen Heller. A huge amount of time in 1867 was devoted to arranging the whole of Thomas's *Mignon*, the current success at the Opéra-Comique, first for piano solo and then for piano duet; the following year he performed the same two laborious tasks for Thomas's *Hamlet*.

It is not known when Bizet first met Geneviève, the younger daughter of his teacher Fromental Halévy, although he must have known her as a little girl when he was Halévy's student at the Conservatoire. When her father died in 1862 she was 13. Her sister died two years later, and her mother, who suffered from recurrent mental disturbance, thereafter entrusted her care to relatives. She was a beautiful young woman with whom Bizet was in love by 1867 and they were engaged in October of that year. But the family, prosperous Jewish bankers on her mother's side who were in the strange position of being both wealthy yet currently hard up, disapproved of her marriage to an unsuccessful composer and the engagement was broken off. Had her father been alive, Bizet's path to marriage might have been smoothed. In the event they were married in a civil ceremony (Bizet had no tolerance for established religion) in June 1869 and were very happy for a while. But Bizet's lack of serious success, his brusque character and her persistent neurosis touching on mental disorder, made the last years of Bizet's short life less than tranquil. A son Jacques was born to them in 1872, destined for a turbulent and tragic career.

Immediately after his marriage Bizet paid homage to his father-in-law by completing and revising the opera *Noé*, which Halévy had left unfinished at his death. With his usual parsimonious instincts he used up some old music for this purpose, including sections of *Vasco de Gama*, but certain parts of it were newly composed. The extent of Bizet's contribution has never been fully established, and the vocal score published when the opera was finally performed in Karlsruhe ten years after Bizet's death has confused the issue further. The opera was supposed to have been staged at the Théâtre Lyrique under its new director Pasdeloup, but the usual financial problems and the outbreak of war in 1870 made it impossible. With *Noé* done Bizet started to plan a number of new works, some of which he had been contemplating for years; none of them were ever completed, some not even started: an opera on the life of Vercingetorix, an opera on Mistral's *Calendal* for the Opéra-Comique, an opera on Richardson's *Clarissa Harlowe*, an opera on the Indian epic *Ramayana*, and a setting of Sardou's libretto *Grisélidis*.

Lack of any firm commitment from opera managements and a chronic indecision about the direction of his own career would probably have left all these projects in limbo even without the outbreak of the Franco-Prussian War in July 1870. It was assumed that Napoleon III, like his uncle, would throw the German armies into retreat, but the realities of defeat, siege and humiliation quickly cast France into chaos. Bizet, who, like Saint-Saëns, Massenet and many others, enlisted in the National Guard, greeted the proclamation of the Third Republic with enthusiasm. He and Geneviève endured the hardships of the siege with grim determination. At the armistice on 26 January 1871 they were free to leave the city, so they travelled to Bordeaux to visit Mme Halévy. This caused distress of a quite different but equally severe kind, since the meeting of mother and daughter triggered hysterical outbursts on both sides. They hurried back to Paris with Geneviève in need of lengthy recuperation. Next came the two months of Commune and civil bloodshed from which they escaped by going first to Compiègne and then to Le Vésinet, within earshot of gunfire in Paris.

The restoration of peace in June brought with it the prospect of reinvigorating French music from within. Thomas took over the direction of the Conservatoire and Saint-Saëns put his energies into the new Société Nationale de Musique with the aim of building a new concert repertory by French composers. Within the year Bizet had completed two small masterpieces, leaving all his other projects on the shelf. The first was a one-act opera, *Djamileh*, commissioned by the new directors of the Opéra-Comique to a libretto by Gallet based on de Musset's *Namouna*. It was staged in May 1872 and was poorly sung and poorly received, with only 11 performances, at some of which it shared the bill with Saint-Saëns's *La princesse jaune*, his first opera to be staged. The other work of 1871 was the suite of 12 pieces for piano duet, *Jeux d'enfants*, with six of them also orchestrated. The orchestral suite (containing just five pieces) was rehearsed by Pasdeloup in 1872 but withdrawn by Bizet, then performed by Colonne a year later. The four-hands suite was published by Durand in 1872 and has remained popular among duettists to this day. Durand also published at this time Bizet's transcription for piano solo of Schumann's op.56 Etudes for pedal piano.

Despite the obscurity of *Djamileh*'s passing, Bizet was soon engaged to write his final two masterpieces, *L'arlésienne* and *Carmen*. The indefatigable Carvalho, Bizet's patron at the Théâtre Lyrique, was now director of the Vaudeville theatre, where he planned to mount a production of Daudet's play *L'arlésienne*. As with most incidental music of the period, the orchestra was small and the musical insertions mostly short. Bizet relied a good deal on the device of *mélodrame*, much used in *opéra comique* since the 1850s, where music is played under spoken dialogue. It was particularly well suited to this Provençal drama. The music was composed quickly in the summer of 1872 and the play opened on 1 October. It was not well received, and both Daudet and Bizet were bitterly discouraged. The musical press took little notice of incidental music for plays and the theatrical press found Bizet's music too complex and demanding, but one or two musicians whose discernment Bizet appreciated, among them Reyer and Massenet, understood the special qualities of this music in the context for which it was designed.

Bizet quickly arranged four extracts from the music as a suite for full orchestra, and this was played by Pasdeloup in November. Its success was immediate and lasting, and the general familiarity of this music has generated occasional revivals of the play. His next task was to work once again for Gounod, preparing *Roméo et Juliette* for its revival (in a revised form) at the Opéra-Comique in January 1873. Gounod, who had fled to England to escape the siege of Paris, was entangled in London affairs and unable to be present himself. Bizet was then able to embark on the opera that du Locle and de Leuven, the Opéra-Comique directors, had proposed with Meilhac and Ludovic Halévy as librettists. *Carmen*, Mérimée's novel from 1845, was Bizet's own suggestion, but its risqué character and the fact that Carmen meets a violent death on stage at the end of the opera caused misgivings that split the two directors and held up the opera's prospects of being staged.

We have little information about progress on the opera, although it is likely that much of it was composed if not

orchestrated by the summer of 1873 when he began to discuss the choice of singers for the title role. But then he set the work aside, first to stand in again for the absent Gounod, assisting with his incidental music for Barbier's play *Jeanne d'Arc*. Bizet helped with rehearsals, arranged the vocal score and transcribed the complete work for piano solo. He was also approached to write a new work for the Opéra. This was something that he could scarcely refuse, for the great baritone Faure was to play the leading role and the subject was to be based on the legendary Spanish hero El Cid, with a libretto by Gallet. Bizet could not have asked for a better proposition and he worked at incredible speed. *Don Rodrigue*, as the opera was called, was drafted by October of that year. Then the misfortune that never seemed to be far from Bizet's heels struck again. The Opéra's celebrated theatre in the rue Le Peletier, where the genre of grand opera had held sway during Meyerbeer's long reign, burned down on 28 October. *Don Rodrigue* had always, in any case, been Faure's idea, not that of the director, Halanzier, who felt no obligation to pursue it now that he had no theatre of his own.

In the winter of 1873–4 Bizet composed a 'dramatic overture' *Patrie*, which was played by Pasdeloup on 15 February 1874 and was well received. Its main theme came from Act V of *Don Rodrigue*. He could then turn his whole attention to *Carmen*. In December 1873 Galli-Marié was engaged to sing the title role, which pleased Bizet since he considered her right for the part and since she had enjoyed enormous success at the Opéra-Comique in Maillart's *Lara* in 1864 and even more in the title role of Thomas' long-running *Mignon* since 1866. Rehearsals were repeatedly postponed, for de Leuven found the libretto unacceptable, a dilemma which was resolved by his resignation early in 1874. Du Locle, now sole director of the Opéra-Comique, was more sympathetic to the work, though never free of misgivings about the music or the public's response to something so at odds with the conventional family entertainment for which the theatre was thought to exist.

Bizet's marriage was clearly under strain at this time, and it probably never recovered. Georges was often moody, Geneviève in need of constant attention. They separated for at least two months, although they spent the summer of 1874 together in a villa in Bougival, not far from Le Vésinet. There she is said to have enjoyed the attentions of the eccentric pianist Delaborde, their neighbour, and gossip later linked Bizet's name with Galli-Marié, a liaison which is not impossible in the backstage turmoil which the production of *Carmen* was to undergo, although neither of these suppositions can be substantiated with any certainty. The Halévy family later destroyed many papers and letters from this period, but who that action was intended to protect is not clear.

*Carmen* was orchestrated at Bougival in the summer of 1874 and rehearsals began in September. Bizet arranged the piano score himself and played the piano for rehearsals. There were objections from both the orchestra, who found Bizet's forthright style of scoring beyond their reach, and the chorus, who were expected to act convincingly as individuals rather than respond in unison as a group. The women objected to having to both smoke and fight on stage (fig.3). Fortunately Bizet was firmly supported by Galli-Marié and by Lhérie, the Don José, so that few compromises had to be made. The rehearsal period was prolonged and difficult, and the first performance was not given until 3 March 1875. The conductor was Deloffre.

Despite the outraged response of many of the audience and the generally hostile response of the press, *Carmen* was not a failure. It ran for 45 performances in 1875 and three more the following year, a respectable number. As many were attracted as were repelled, perhaps, by its scandalous tone, and the appalling misfortune of Bizet's death may have awoken the curiosity of others.

Soon after the opening night Bizet suffered a recurrence of quinsy, which had often afflicted him before. He was undoubtedly depressed by the uncomprehending and ignorant tone of many of the reviews. This exacerbated the melancholy mood that had often beset him and may well have weakened his resistance to ailments from which in other circumstances he might have recovered. He was soon battling rheumatism and pain in his ears as well as the throat. Towards the end of May he moved with his family to Bougival, where he rashly went for a swim in the Seine, and on 30 May he suffered a severe attack of rheumatism followed by two heart attacks. He died in the early hours of 3 June, a few hours after the 33rd performance of *Carmen*. He was 36 years old. The funeral took place two days later at the church of La Trinité in Paris, and he was buried in the Cimetière Père-Lachaise.

In his *Portraits et souvenirs* Saint-Saëns spoke warmly of Bizet's openness and lack of guile: 'Loyal and sincere, he never hid either his friendships or his antipathies. This was a characteristic we both shared, although in other respects we differed completely, with different ideals. He was in search of passion and life, while I ran after the chimera of stylistic purity and formal perfection. Our endless conversations had a vivacity and delight that I have never enjoyed with anyone since.' He admired the dogged resolution with which Bizet refused to be discouraged by misfortune. There was an impetuous, youthful element in his nature and a driving energy which concealed the thoughtful intelligence which was always at work.

2. Stage works. Of the many operas that Bizet at one time planned or projected (30 in Winton Dean's enumeration) only six now survive in a performable version, and only five were performed in his lifetime, none with any real success. Yet he was unmistakably a dramatic composer and *Carmen* is one of the great operatic masterpieces of the 19th century. It is true that he was dogged by ill-fortune, that he was not well provided with librettos, and that press reception was consistently unfair. Some of his best material came to nothing through no fault of his own. At the same time he suffered from deep uncertainties about the direction of his career and was inclined to spend a good deal of time on projects which he might have been wiser to avoid. There was little point in writing operas that would not be performed, yet the state of Parisian theatres was such that almost no guarantee could ever be given that a work once composed would receive any performances at all. He lacked Wagner's dogged determination and he never enjoyed Verdi's commanding authority over theatre managements even though the Théâtre Lyrique, in the person of Carvalho, served him well and showed a perceptive faith in his talent.

His operatic taste was wide: he could as readily compose farce as high drama; he admired both French and Italian opera; he was less troubled than modern critics by theatrical absurdities (in *La jolie fille de Perth*, for



*3. Scenes from the first production of Bizet's 'Carmen', Opéra-Comique, Paris, 1875: engraving by Burn Smeeton and Pierre-Emile Tilly after Lamy, from 'L'illustration' (13 March 1875)*

example), and except in *Carmen*, which opened the door to a new genre of realistic opera, he was no reformer or visionary. He came to maturity at a time when the traditional genres of French opera, both at the Opéra and at the Opéra-Comique, were falling into obsolescence, yet his operas belong unmistakably to his time. He owed various debts to Rossini, Meyerbeer, Berlioz, Gounod and Thomas, but he was more advanced than any of them in harmony and orchestration. His critics saw only Wagner in any technical advances they might observe but his brilliant touches of harmonic and orchestral colour owe nothing to Wagner.

His habit of self-borrowing is a reflection of his uncertain, even casual, attitude to the setting of texts. From *Don Procopio* to *Carmen* he constantly pilfered his scores for pieces to re-use in later settings. The result can be awkward declamation (as in Don José's Flower Song), which never troubled him as it did Saint-Saëns or Massenet. He attached more importance to the sentiment and colour of words than to their metrical properties, and like Mozart, whose career his own in some respects resembles, he had a wonderfully sure feeling for the human voice. He thought deeply about the problems of dramatic music, as his letters testify, and had trenchant opinions about contemporary composers.

His first opera, the one-act *La maison du docteur*, exists only in vocal score and may not have been orchestrated. It was evidently written while he was a student. *Le docteur Miracle*, of 1856, also in one act, is an example of the newly emerging style of French operetta, spear-headed by Offenbach, a composer Bizet later came to despise. The centrepiece of the comedy is the 'Omelette Quartet' with its solemn and mock-heroic invocations to a poorly cooked omelette.

The next opera, *Don Procopio*, in two acts, is entirely Italian in style and spirit, with Cimarosa and Donizetti as its models. It is a brilliant, youthful work of great wit and invention. He infused a familiar idiom – vocal coloratura, patter declamation, swift-moving ensembles, and so on – with frequent original touches in harmony, orchestration and melodic style. One piece, a march, was borrowed from the Symphony in C; other sections were later used in *Les pêcheurs de perles* and *La jolie fille de Perth*, including the famous Serenade from that opera.

Several operatic schemes passed through his mind before the next complete work, *La guzla de l'émir*, on a traditional Turkish story, the loss of which is much to be regretted. In all likelihood it was substantially re-used in *Les pêcheurs de perles*, composed immediately afterwards in 1863. This three-act opera, set in Ceylon in ancient times, was originally designed as an opéra-comique with dialogue, and is now, after *Carmen*, Bizet's best-known work for the stage. The duet for Zurga and Nadir 'Au fond du temple saint' has become a popular hit familiar even to people who know nothing of opera. It is a noble melody accompanied with bald root-position triads and scored, on its first appearance, for flute and harp, a symbol of sanctity in French music of the time. Bizet relies heavily throughout on his great melodic gift, close in style to Gounod in this work, yet there is abundant evidence of his growing subtlety with harmonic and tonal colouring. The drama has a strong basis in the conflict between love and duty in the heart of Leïla, a priestess of Brahma, but it is inevitably weakened by its dependence on two separate vows pledged many years before, and the potential for conflict between jealousy and brotherly feeling is not given full scope, partly because space had to be found for the conventional apparatus of priests, dancing and incantation. The action strains credulity at times, although the ending, which shows an act of noble self-sacrifice by Zurga on behalf of the lovers who have deceived him, is powerful.

*Ivan IV*, Bizet's longest work, is a grand opera conceived for a large cast and orchestra, with a setting in the Caucasus and the Kremlin in the 16th century. The action is full of villainy, usurpation, revenge, vows of fidelity to race and family, poison, dissembling and scenes of entertainment and fantasy. There is no attempt to disguise the grand opera clichés. Bizet's invention is prodigal but without any real conviction, and some scenes are perfunctory or sentimental. He used many passages in later works. The orchestration of the last act is missing.

Of the shortcomings of *La jolie fille de Perth*, Bizet's next opera, he was well aware, although he was probably not troubled by the remoteness of the libretto from Scott's original. A persistent criticism, with which he privately agreed, was that the music had been 'sacrificed to the false gods of the quadrille, the *roucoulade*, and the concessions of coloratura'. The soprano role of Catherine was written for the coloratura of Christine Nilsson, who never sang it. Making Catherine coquettish justified her treatment as a coloratura, which in turn required a mad scene in the last act. Bizet did not attempt any Scottish colour at all. The strength of the opera lies in the vitality of its set pieces and individual numbers. Scenes of festivity, ensembles of bewilderment or challenge, duets and solos of different types: all this draws out the best of his gifts, full of wonderful melodic, harmonic and instrumental invention. It is hard to accept that such a fresh score belongs to an unstageable opera, but its fate is always more likely to be in the form of extracts than as a dramatic continuum. Smith's Serenade, the best-known piece from the opera and well worthy of its celebrity, was borrowed from *Don Procopio*.

The dismemberment of *La coupe du roi de Thulé* is a grave misfortune, since the 15 fragments that remain provide evidence of Bizet's acute sense of the stage and his growing maturity. In Winton Dean's words, it 'gives the first unmistakable sign of a tragic power that was to culminate in *L'arlésienne* and *Carmen*'. There are similar indications in the little that remains of *Clarissa Harlowe* and the more susbtantial fragments of *Grisélidis*. If Bizet had been able to complete and perform these three works, his legacy would have been infinitely richer. *Don Rodrigue*, too, survives in a tantalizingly incomplete form.

*Djamileh*, slight though its one-act *opéra comique* form and conventional orientalism may be, is a truly enchanting piece, full of inventive touches, especially of chromatic colour. There are opportunities for oriental melodies and dances, a comic servant and a dash of real passion. The role of the slave girl Djamileh is characterized from the beginning by a darkly expressive melody. Her main solo, the 'Ghazel', blends exotic colour, chromatic side-slips, suppressed passion and the key of D minor to give a strong foretaste of the Habanera in *Carmen*.

The nature of *L'arlésienne* forced Bizet to be economical, with only short passages of music for the most part and only a small orchestra, and in this he was triumphantly successful. The Prélude-Ouverture is an extended piece like the entr'actes that introduce each act, but elsewhere

the music consists for the most part of brief *mélodrames* under dialogue. They succeed superbly in delineating character with pointed and expressive themes, while the longer movements suggest a Provençal tone, using genuine melodies from the region. Daudet's drama has certain parallels with the story of Carmen, since the girl from Arles, who is never seen, bewitches Frédéri in rivalry with Vivette, a local girl of good family. On the eve of his wedding Frédéri is driven mad by thoughts of the unfaithful girl from Arles and he throws himself to his death. There is some lively music for the chorus, and the scoring is deft and apt, using a saxophone and a solo viola for special effects, plus the 'tambourin', a Provençal drum. The orchestral suite which Bizet fashioned out of four of the movements is scored for a larger orchestra. A second suite was put together by Guiraud after Bizet's death, incorporating a Minuet from *La jolie fille de Perth*.

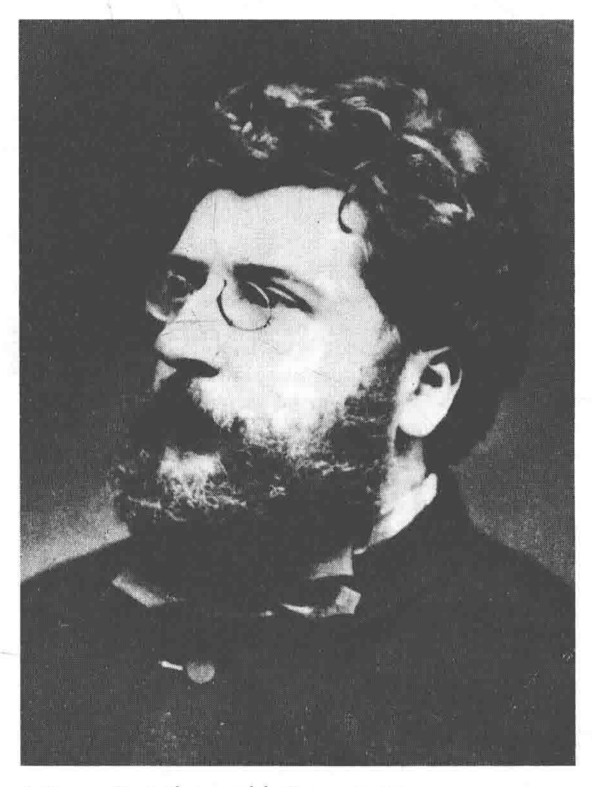
In *Carmen* the promise of dramatic genius sporadically but increasingly displayed by all his operas since *Les pêcheurs de perles* attains magnificent fulfilment. The characteristic handling of chromatic harmony and subtle scoring seen in the *Jeux d'enfants* suite and *L'arlésienne* is the foundation of a fully mature style on which a whole series of great works might have been built, had he lived. He reached maturity at the same age as Verdi and Wagner but was tragically deprived of the opportunity to explore and exploit it. But at least *Carmen* is recognized as one of the greatest of 19th-century operas, and certainly the most popular. Its tunes are familiar to millions, and its evocation of Spain, where Bizet never set foot, has done as much to propagate the elements of the style as Spanish music itself.

*Carmen*'s framework is that of a traditional *opéra comique*, with spoken dialogue, two-verse couplets with choral refrains, some comic relief, and opportunities for local colour and exotic dances. The subsidiary characters were familiar to the genre: the comic pair Le Dancaïre and Le Remendado belong to a tradition going back to Auber's *Fra diavolo*, and the secondary leading roles Escamillo and Micaëla have kindred characters in Gounod. But Bizet went far beyond expectations in fashioning a drama of high tension thanks largely to the outstanding characterization of Carmen herself and to a lesser extent that of Don José, the passionate lover driven to despair. The literature abounds in interpretations of the opera, from Nietzsche's attempt to use it as a stick with which to beat Wagner, to more recent feminist readings which raise questions about patriarchal morality and the treatment of women as victims. Carmen's brazen personality is starkly contrasted with Micaëla's purity and innocence, but the contrast is not simply one of goodness and badness. Escamillo is the irresistible lure that entices Carmen from Don José, although the bullfighter, unlike the soldier, would never shed a tear over her infidelity. In *Carmen* the combination in abundance of striking melody, deft harmony and perfectly judged orchestration ensures the opera's immortality. It magnificently transcends both the genre of *opéra comique* and the norms of 19th-century French music.

The world success of *Carmen* began with the production in Vienna in October 1875, with Guiraud's recitatives. Before its revival at the Opéra-Comique in 1883 it had reached 20 other cities from St Petersburg to Melbourne, since which time it has never been out of the repertory. It has been adapted in a bewildering variety of different screen and stage presentations and its music has been arranged for every imaginable ensemble.

3. VOCAL WORKS. Much of Bizet's early vocal music was written as exercises in composition and was not intended for performance. Such, for example, are the settings of Prix de Rome texts from earlier years: *L'ange et Tobie* is the beginning of a setting of the 1847 text; *Herminie*, a similar effort on the 1828 text; of *Loyse et Montfort*, a setting of the 1840 text, and *Le chevalier enchanté*, the 1843 text, only fragments remain, although they were once evidently substantial works. *Le retour de Virginie*, on the 1852 text, is complete, and so is Bizet's winning cantata of 1857, *Clovis et Clotilde*. This is a lengthy dramatic cantata for three solo voices and orchestra which confirms Bizet's skill and invention in this genre, and one passage, Clotilde's 'Prière! prière!', stands out from the rest as a page of marvellous imagination and suggestiveness. An undated *Choeur d'étudiants* is a lively setting for male voices of a text from Auber's *Le lac des fées* of 1839. Two choruses with piano accompaniment composed for the Prix de Rome preliminary rounds in 1856 and 1857 were published posthumously: *Le golfe de Baïa*, with a text by Lamartine, and *La chanson du rouet*, a light-hearted piece on a poem by Leconte de Lisle.

The *Te Deum*, composed in Rome in 1858, is Bizet's largest choral work, but the genre of sacred choral music had little appeal for him and the music is disappointing. The lack of conventional counterpoint (except in the fugal 'Fiat misericordia tua') gives it an operatic flavour, and the soloists' music is more rewarding that that for the chorus. His other choral music is scanty and miscellaneous. *Saint-Jean de Pathmos* is a setting for male voices of



*4. Georges Bizet: photograph by Etienne Carjat*

a poem by Hugo, and *La mort s'avance!* is a strange setting of a pious text for chorus and orchestra, almost unrecognizably based on two Chopin études.

The 'ode-symphonie' *Vasco de Gama* reflects its model, David's *Le désert*, with some *mélodrame* for the opening narration and its evocation of the broad open sea, but it has too many characters and too little narrative for so brief a work. It contains two fine numbers, a Boléro for the young officer Léonard (a soprano), hinting at the lively Spanish colour of many later pieces, and the choral Prière offering thanks for the passing of the storm. Vasco da Gama, a bass, plays little part in the sequence.

In 1874 Bizet planned an oratorio *Geneviève de Paris* in emulation of Massenet's *Marie-Magdeleine*, but he seems to have made no progress on it. His slight attachment to choral music is surprising in view of the high profile and vigorous activity of Orphéons and similar choral societies during his time, but it was a sphere he was never much drawn to, being always more attracted to the stage.

Bizet published some two dozen songs during his lifetime. The best of them were collected in the *Vingt mélodies* of 1873, although the currency of this Choudens collection has overshadowed the high quality of the six *Feuilles d'album*, published by Heugel in 1866. Choudens's second anthology, the *Seize mélodies*, published posthumously in 1886, contains many pieces of doubtful provenance or with inauthentic words. The two early *romances* of 1854 already show Bizet's sleight of hand with keys and a distinct melodic gift. His best songs appeared in the years 1866–8, four from Choudens (including the masterly *Adieux de l'hôtesse arabe*), six from Heugel, and six from Hartmann. He admitted in a letter to Galabert that he composed the Heugel set 'at top speed'. 'I have chosen the words carefully', he added, and indeed his wide choice of poets reflects his broad literary tastes. His treatment is frequently strophic, with the dramatist's sense of effect when called for by the poem. While his accompaniment figures can be repetitive and too persistent and his word-setting less than fastidious, his writing for the voice is instinctively effective, and any suggestion of exotic effect is met with marvellous inventiveness; Hugo's *Guitare* is a fine example, and the setting of a Ronsard sonnet is particularly sensitive.

4. ORCHESTRAL MUSIC. The popularity of the Symphony in C and of transcriptions of *L'arlésienne* and *Jeux d'enfants* has overshadowed Bizet's other orchestral music. The Symphony is indeed a work of remarkable freshness recalling early Mozart, at the same time looking forward to fine lyrical moments in the operas and even to the brilliant energy of *Carmen*. The early *Première ouverture* in A is equally fresh, with an Italian flavour. Bizet's efforts to compose a second symphony in the 1860s left a fine *Marche funèbre* in F minor (still unpublished) and were finally realized in *Roma*, posthumously published as '3me suite de concert' but in fact a symphony in four movements in C major (like the first symphony), completed in 1868 and revised in 1871. Only the last movement, *Carnaval*, a tarantella, is explicitly related to Italy, although much of the symphony was conceived during his Italian stay, and the first and third movements were given titles when the work was played by Pasdeloup in 1869: *Une chasse dans la forêt d'Ostie* and *Une procession*. The latter title suggests that the *Marche funèbre* was then the work's slow movement. Another *Marche funèbre* (the title is probably inauthentic) in B minor, is a forthright and richly scored piece, originally intended as the prelude to *La coupe du roi de Thulé*. Bizet's last orchestral work was the 'dramatic overture' *Patrie* of 1873, a weighty, sectional work with pompous, sentimental and balletic episodes in turn. By scoring some of the *Jeux d'enfants* and re-scoring scenes from *L'arlésienne* Bizet undoubtedly created his most effective and colourful orchestral music, for although his handling of the orchestra is usually deft and wonderfully imaginative, he can equally score with a rather clumsy fondness for octave doublings and exposed brass.

5. PIANO MUSIC. With the exception of the masterly *Jeux d'enfants* for four hands, Bizet's piano music has never entered the pianist's canon. The solo works are miscellaneous in genre and mostly too difficult for the amateur player. His early piano works reflect the Parisian virtuoso school and his own brilliant gifts as a pianist, yet despite the influence of Mendelssohn and Schumann in the *Chants du Rhin*, a set of six picturesque pieces from 1865, he never ventured on the larger forms. The *Chasse fantastique* (1865) is a brilliant virtuoso scherzo worthy of Alkan or Liszt. The only trace of Beethoven (whom Bizet enormously admired) is to be found in the curious *Variations chromatiques* (1868), a set of 14 variations and a coda on a slowly rising and falling chromatic scale. The technical challenge of such a design provoked ingenuity and novelty rather than any deeper musical satisfaction, and the piano writing is sometimes surprisingly awkward. So much of Bizet's energy was devoted to writing piano reductions of operas that he never developed an interest in the solo piano genres. He responded better to the depiction of picturesque or dramatic vignettes, as in *La bohémienne*, the third of the *Chants du Rhin*, and especially in *Jeux d'enfants*. This set of 12 pieces for piano duet, composed in 1871, evokes the child's world with exquisite skill, a fine example of high sophistication in the service of apparent naivety. Writing for four hands, Bizet was not tempted to throw in the big stretches and virtuoso leaps that make his solo works too daunting for many players.

6. POSTHUMOUS REPUTATION. The posthumous misfortunes suffered by Bizet's music are unequalled in the history of music and have yet to be righted. His output is relatively small, yet much of it has circulated in seriously bowdlerized forms; titles and texts are commonly spurious in a multitude of different ways. Many of his autographs have disappeared while many of the surviving autographs are still unpublished. Critical editions exist only of his early piano music, *L'arlésienne* and *Jeux d'enfants*. Bizet was himself careless in handling and presenting his music, complicated by his fondness for transferring music freely from one piece to another. His widow (who later became a society notable as Mme Emile Straus) was no more scrupulous in her concern for her husband's legacy. But most of the blame for this sorry state of affairs can be laid at the door of the publishers Choudens, who issued unauthorized versions of many of the most important works in the years when *Carmen* first became a world success. Vocal scores of *Les pêcheurs de perles*, *La jolie fille de Perth* and *Carmen* were particularly affected, while anthologies of songs, piano transcriptions and orchestral suites included music with cuts and revisions, with new titles and new texts, and without any explanation or

identification. Works published by Heugel or Durand have fared better, but even modern editions, such as Choudens's 1951 score of *Ivan IV*, have been tampered with. The most controversial of modern scores is Fritz Oeser's edition of *Carmen* (1964), which claimed, against powerful evidence to the contrary, to be representing Bizet's intentions. New versions of *Carmen* continue to appear both on stage and in print.

Biographical studies of Bizet have fared better. As early as 1886 Charles Pigot, Bizet's first biographer, had to contend with falsehoods contained in Arthur Pougin's entry in the Fétis *Supplément* of 1878. The most important work of Bizet scholarship is due to D.C. Parker, who unearthed the Symphony in C in 1935, to Mina Curtiss, whose purchase of an enormous archive of Halévy and Bizet papers formed the basis for her detailed and compelling biography *Bizet and his World* (1958), and to Winton Dean, Bizet's stalwart champion and the author of a number of important studies of his work. Recent work by Lesley Wright and Hervé Lacombe has further extended the range of scholarly enquiry.

The misrepresentation of Bizet's music has persisted partly because Bizet has never been embraced by the French as a great national composer, and there has been little desire to seek out unfamiliar works or question the authenticity of the familiar ones. For many generations *Carmen* was preferred with Guiraud's recitatives rather than with dialogue. It is no endorsement of this state of affairs to acknowledge that Bizet's output is indeed uneven and that he was always capable of mediocre work within the less exalted tastes of his times. Flashes of future potential are to be found from the earliest years, but there is a lack of maturity and of focus until the last five years of his life. His brief fragmented career reveals many hesitations and false starts; his abundant musicality and brusque energy was channelled in many different activities, yet later generations have wished that it was serious dramatic composition that absorbed him wholly, and that his contemporaries might have spotted his genius earlier than they did. The spectacle of great works unwritten either because Bizet had other distractions, or because no one asked him to write them, or because of his premature death, is infinitely dispiriting, yet the brilliance and the individuality of his best music is unmistakable. It has greatly enriched a period of French music already rich in composers of talent and distinction.

WORKS

*all first performed and published in Paris, unless otherwise stated; most autographs in F-Pc*

STAGE

| *Title* | *Genre* | *Librettist* | *Composed* | *First performance* | *Remarks* |
|---|---|---|---|---|---|
| La maison du docteur | oc, 1 | H. Boisseaux | early | — | Vs, *F-Pc* |
| Le docteur Miracle | opérette, 1 | L. Battu and L. Halévy | 1856 | Bouffes-Parisiens, 9 April 1857 | *Pn**; vs (1962) |
| Parisina | opéra | F. Romani | — | — | Projected, 1858 |
| [untitled] | oc, 1 | E. About | — | — | Projected, 1858 |
| Don Procopio | ob, 2 | C. Cambiaggio | 1858–9 | Monte Carlo, 10 Mar 1906 | *Pn**; vs (1905), fs (1906); Italian text |
| Esmeralda | opéra | after V. Hugo | — | — | Projected, 1859 |
| Le tonnelier de Nuremberg | opéra, 3 | after Hoffmann | — | — | Projected, 1859 |
| Don Quichotte | opéra | after Cervantes | — | — | Projected, 1859 |
| L'amour peintre | oc | Bizet, after Molière | 1860 | — | Unfinished, lost |
| La prêtresse | opérette, 1 | P. Gille | — | — | Sketched, ?1861 |
| La guzla de l'émir | oc, 1 | J. Barbier and M. Carré | 1862 | — | Lost, absorbed into other works |
| Ivan IV | opéra, 5 | F. Leroy, H. Trianon | 1862–5 | Württemberg, 1946 | Act V unfinished; *Pn**; vs (1951) |
| Les pêcheurs de perles | opéra, 3 | Carré and E. Cormon | 1863 | Lyrique, 30 Sept 1863 | Vs (1863), fs (n.d.) |
| Nicolas Flamel | opéra | E. Dubreuil | — | — | Projected, 1865 |
| La jolie fille de Perth | opéra, 4 | J.-H. Vernoy de Saint-Georges and J. Adenis, after W. Scott | 1866 | Lyrique, 26 Dec 1867 | *Pn**; vs (1868), fs (*c*1891) |
| Marlbrough s'en va-t-en guerre | opérette, 4 | P.Giraudin and W. Busnach | 1867 | L'Athénée, 13 Dec 1867 | Bizet wrote Act 1 only; other composers were Legouix, Jonas, Delibes; lost |
| Les templiers | opéra, 5 | L. Halévy and Saint-Georges | — | — | Projected, 1868 |
| [untitled] | opéra | A. Leroy and T. Sauvage | — | — | Projected, 1868 |
| La coupe du roi de Thulé | opéra, 3 | L. Gallet, and E. Blau | 1868–9 | — | Frags., *Pc* |
| Noé | opéra, 3 | Saint-Georges | 1868–9 | Karlsruhe, 5 April 1885 | Completion of Halévy's unfinished work; vs (1885) |
| Vercingétorix | opéra | E. Délérot | — | — | Projected, 1869 |
| Calendal | opéra | P. Ferrier | — | — | Projected, 1870 |
| Rama | opéra, 4 | E. Crépet | — | — | Projected, 1870 |
| Clarissa Harlowe | oc, 3 | P. Gille and A. Jaime, after S. Richardson | 1870–71 | — | Sketches, *Pc* |
| Grisélidis | oc, 3 | V. Sardou | 1870–71 | — | Sketches, *Pc* |
| Djamileh | oc, 1 | Gallet | 1871 | OC (Favart), 22 May 1872 | Vs (1872), fs (1892) |
| L'arlésienne | incidental music | A. Daudet | 1872 | Vaudeville, 1 Oct 1872 | *Pn**; vs (1872); 4 movements arr. as suite for orchestra |

| Title | Genre | Librettist | Composed | First performance | Remarks |
|---|---|---|---|---|---|
| Sol-si-ré-pif-pan | opérette, 1 | W. Busnach | 1872 | Château d'eau, 16 Nov 1872 | Lost |
| Don Rodrigue | opéra, 5 | Gallet and Blau, after Corneille | 1873 | — | Unfinished; draft, *Pc* |
| Carmen | oc, 4 | H. Meilhac and L. Halévy after P. Mérimée | 1873-4 | OC (Favart), 3 Mar 1875 | *Pn**; vs (1875), fs (?1877) |

ORCHESTRAL

| Title | Composed | First performance | Remarks |
|---|---|---|---|
| Overture, a-A | *c*1855 | 26 Oct 1838 | (Vienna, 1972), *Pc* |
| Symphony, C | 1855 | Basle, 26 Feb 1935, cond. Weingartner | (Vienna, 1935), *Pc* |
| Symphony | 1859 | — | Begun twice, destroyed Dec 1859 |
| Scherzo et Marche funèbre, f | 1860–61 | Institut, Nov 1861 | Scherzo later used in Roma; Marche, *Pc* |
| La chasse d'Ossian, ov. | 1861 | — | Lost |
| Roma, sym., C | 1860–68, rev. 1871 | 28 Feb 1869, Cirque Napoléon, cond. Pasdeloup | (1880) |
| Marche funèbre, b | 1868–9 | 12 Dec 1880, Châtelet, cond. Colonne | 1881); originally Prelude to opera La coupe du roi de Thulé |
| Petite suite | 1871 | 2 March 1873, Odéon, cond. Colonne | Nos.2, 3, 6, 11, 12 from Jeux d'enfants for pf duet (1882); these and no.8, *Pc* |
| L'arlésienne, suite no.1 | 1872 | 10 Nov 1872, Cirque d'hiver, cond. Pasdeloup | (?1876); Suite no.2 is by E. Guiraud; both considerably rewritten from original incidental music |
| Patrie, ov. | 1873 | 15 Feb 1874, Cirque d'hiver, cond. Pasdeloup | (1874) |

CHORAL WORKS AND CANTATAS

| Title | Forces | Text | Composed | Remarks, publication |
|---|---|---|---|---|
| Valse | 4vv, orch | ? | 1855 | (1978) |
| L'ange et Tobie, cant. | | Léon Halévy | ?1855–7 | *Pc*; incomplete |
| Herminie, cant. | | Vieillard | ?1855–7 | *Pc*; incomplete |
| Loyse et Montfort, cant. | | E. Deschamps | ?1855–7 | *Pc*; incomplete |
| Le retour de Virginie, cant. | | Rollet | ?1855–7 | *Pc* |
| Le chevalier enchanté, cant. | | Marquis de Pastoret | ?1855–7 | *Pc*; incomplete |
| Choeur d'étudiants | male vv, orch | Scribe | ?1855–7 | *Pc*; the words are from Auber's *Le lac des fées* |
| Le golfe de Baïa | S, T, 4vv, pf | A. de Lamartine | 1856 | *Pc*; Prix de Rome (1880) |
| David, cant. | | G. d'Albano | 1856 | Lost |
| La chanson du rouet | solo v, 4vv, pf | L. de Lisle | 1857 | (1880) |
| Clovis et Clotilde, cant. | | A. Burion | 1857 | *Pc*; Prix de Rome |
| Te Deum | S, T, 4vv, orch | | 1858 | *Pc* (London and Hamburg,1971) |
| Ulysse et Circé, ode-symphonie | | after Homer | — | Projected, 1859 |
| Vasco de Gama, ode-symphonie | | L. Delâtre | 1859–60 | *Pc* (1880) |
| Carmen saeculare | | Horace | 1860 | ?Unfinished; lost |
| Saint-Jean de Pathmos | male vv | V. Hugo | ?1866 | (1874) |
| Les noces de Prométhée, cant. | | R. Cornut | 1867 | Lost |
| La mort s'avance! | 4vv, orch | Abbé Pellegrin | 1869 | *Pc* (1869) |
| Geneviève de Paris, orat | | L. Gallet | 1875 | Projected |

SONGS

| Title | Poet | Published | Remarks |
|---|---|---|---|
| La foi, l'espérance et la charité | R. de Lagrave | 1854 | |
| La rose et l'abeille | O. Rolland | 1854 | |
| Petite Marguerite | Rolland | 1854 | |
| Vieille chanson | C.-H. Millevoye | 1865 | no.3 in Vingt mélodies (1873) |
| A une fleur | A. de Musset | 1866 | no.1 of Feuilles d'album (1866) |
| Adieux à Suzon | Musset | 1866 | no.2 of Feuilles d'album |
| Sonnet | Ronsard | 1866 | no.3 of Feuilles d'album |
| Guitare | V. Hugo | 1866 | no.4 of Feuilles d'album |
| Rose d'amour | C.-H. Millevoye | 1866 | no.5 of Feuilles d'album |
| Le grillon | A. de Lamartine | 1866 | no.6 of Feuilles d'album |
| Chants des Pyrénées | trans. J. Ruelle | 1867 | 6 folksongs, with pf accomp. |
| Adieux de l'hôtesse arabe | Hugo | 1867 | no.4 of Vingt mélodies |
| Après l'hiver | Hugo | 1867 | no.15 of Vingt mélodies |
| Douce mer | Lamartine | 1867 | no.14 of Vingt mélodies |
| Rêve de la bien-aimée | L. de Courmont | 1868 | no.5 of Vingt mélodies |
| Berceuse sur un vieil air | M. Desbordes-Valmore | 1868 | no.11 of Vingt mélodies |
| La chanson du fou | Hugo | 1868 | no.12 of Vingt mélodies |
| Pastorale | Regnard | 1868 | no.9 of Vingt mélodies |
| La coccinelle | Hugo | 1868 | no.16 of Vingt mélodies |

| Title | Poet | Published | Remarks |
|---|---|---|---|
| Ma vie a son secret | F. Arvers | 1868 | no.8 of Vingt mélodies |
| L'esprit saint | ? | 1869 | no.19 of Vingt mélodies |
| Absence | T. Gautier | 1872 | no.13 of Vingt mélodies |
| La fuite | Gautier | 1872 | For two voices |
| Chant d'amour | Lamartine | 1872 | no.17 of Vingt mélodies |
| Tarentelle | E. Pailleron | 1872 | no.20 of Vingt mélodies |
| Chanson d'avril | L. Bouilhet | 1873 | no.1 of Vingt mélodies |
| Vous ne priez pas | C. Delavigne | 1873 | no.7 of Vingt mélodies |

Unpublished songs (*Pn*): Vocalise, 1849; Barcarolle [vocalise], 2S, 1849; L'âme triste est pareille au doux ciel (A. de Lamartine); Le colibri (A. Flan); Vœu (V. Hugo); Oh, quand je dors (Hugo)

Songs published in the *Seize mélodies* (1886), of uncertain authenticity: La sirène (C. Mendès); Voyage (P. Gille); Aubade (P. Ferrier); La nuit (Ferrier); Le doute (Ferrier) (the music also occurs in *Roma*); Conte (Ferrier); Aimons, rêvons (Ferrier); La chanson de la rose (J. Barbier); Le gascon (C. Mendès); N'oublions pas! (J. Barbier); Si vous aimez! (Gille); Pastel (Gille); L'abandonnée (Gille)

Versions with new words by J. Barbier, published in 1887: Les nymphes des bois (version of La nuit); Le retour (version of Voyage); Rêvons (version of Aimons, rêvons!)

KEYBOARD

| Title | Composed | Instrument | Remarks, publication |
|---|---|---|---|
| 1er Caprice original, c♯m | ?1851 | pf | 2 versions (1984) |
| 2me Caprice original, C | 1851 | pf | 3 versions (1984) |
| Thème | ?1852 | pf | (1984) |
| Valse, C | ?1852 | pf | (1984) |
| Quatre préludes, C, a, G, e | ?1852 | pf | (1984) |
| Romance sans paroles, C | ?1852 | pf | (1984) |
| 1er Nocturne, F | 1854 | pf | (1984) |
| Grande valse de concert | 1854 | pf | (1984) |
| Méditation religieuse | | org, hmn or pf | (1855) |
| Romance sans paroles, C | | pf | (1856) |
| Casilda, polka mazurka | | pf | (1856) |
| Trois esquisses musicales | | harmonium | (1858) |
| Ronde turque | | | |
| Sérénade | | | |
| Caprice | | | |
| Venise | | pf | (1865) |
| Chants du Rhin | 1865 | pf | on poems by Méry (1866) |
| L'aurore | | | |
| Le départ | | | |
| Les rêves | | | |
| La bohémienne | | | |
| Les confidences | | | |
| Le retour | | | |
| Chasse fantastique | 1865 | pf | (1866) |
| Marine | | pf | (1868) |
| 1er Nocturne, D | | pf | (1868) |
| Variations chromatiques | 1868 | pf | (1868) |
| Simplicité, valse à ne pas danser | 1871 | pf duet | The secondo part is by Bizet, the primo part by Massenet |
| Jeux d'enfants | 1871 | pf duet | (1872); nos. 2, 3, 6, 8, 11 and 12 orchd Bizet |
| L'escarpolette, Rêverie | | | |
| La toupie, Impromptu | | | |
| La poupée, Berceuse | | | |
| Les chevaux de bois, Scherzo | | | |
| Le volant, Fantaisie | | | |
| Trompette et tambour, Marche | | | |
| Les bulles de savon, Rondino | | | |
| Les quatre coins, Esquisse | | | |
| Colin-maillard, Nocturne | | | |
| Saute-mouton, Caprice | | | |
| Petit mari, petite femme!, Duo | | | |
| Le bal, Galop | | | |
| Réception de Clapisson par Beethoven aux Champs-Elysées | | pf | Lost |

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Vocal scores: Gounod: Jeanne d'Arc (1873), La nonne sanglante (1855), La reine de Saba (1862); Massé: Le fils du brigadier (1867); Reyer: La statue (1861); Saint-Saëns: Le timbre d'argent

Arrs. for pf solo: Gounod: Six choeurs, Méditation sur le 1er Prélude de Bach; Handel: L'harmonieux forgeron; Massenet: Scènes de bal, Scènes hongroises; Mozart: Don Giovanni (1866), L'oca del Cairo (1867); Reyer: Erostrate (1862); Thomas: Mignon, Hamlet; Le pianiste chanteur (6 vols.)

Arrs. for pf duet: Gounod: Symphony no. 1; Mozart: Don Giovanni (excerpts); Schumann, 6 Etudes; Thomas: Mignon, Hamlet

Piano-scandé: 100 fragments tirés de divers auteurs

Misc: fugues and exercises, 1850–4, *Pn*, *S-Smf*; [Morceau à déchiffrer], bn, vc, 1874 (1970); [Morceau à déchiffrer], ob, pf, 1874, *US-Bu*

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HUGH MACDONALD

**Bizey** [Bizet], **Charles Joseph** (*fl* Paris, 1716–*c*1758). French maker of woodwind instruments. He was admitted into the Communautés d'arts et métier de la ville et fauxbourgs de Paris (Paris community of master makers) in 1716 for which he served as *juré compatible* ('expert responsible'). In 1721 he supplied two oboes to the Munich court. By 1734 he was located at rue Mazarine, Saint Sulpice; in that year he served as an 'expert' in the valuing of the instruments and tools of the maker Antoine Delerablée, successor to the Naust workshop. By 1746 his workshop address was rue Dauphine, St André des Arts. A document of 'obligation' dated 18 April of that year shows that Bizey was owed 515 livres for money and merchandise supplied to Nicolas Hannès Desjardins, oboist to the King's chamber.

Bizey was part of a network of makers who were linked by family and professional ties: he married three times (although he remained childless), each time to relations of his apprentice, the Parisian maker Paul Villars (Anne Simonne Villars, Elizabeth Simonne Chalopet and Anne Marguerite Chalopet). Bizey was also the first of a 'dynasty' of woodwind makers that continued at the rue Daulphine until 1812: PRUDENT THIERIOT served a six-year apprenticeship with him, and Bizey came to consider him as his son. Prudent married Bizey's sister-in-law and on Bizey's death became master of the workshop, which was eventually bought by DOMINIQUE PORTHAUX who had also married into the family.

Although this dynasty of makers were renowned for all types of woodwinds, they specialized in reed instruments of the highest quality. Bizey used the marks 'fleur-de-lis/ BIZEY' and 'fleur-de-lis/BIZEY/A PARIS/sun', and both Villars and Prudent adopted the fleur-de-lis of their master's mark. Bizey was noted for his exceptionally fine oboes. An announcement in the *Mercure de France* of December 1749 (ii, 209) credits him with the invention of an oboe descending to *g* and of one an octave below the soprano instrument (a tenor oboe and a baritone oboe survive in the Musée de la Musique, Paris). He was among the first in France to make four-piece flutes. About 31 instruments with his mark survive, including recorders, flutes, a five-key bass flute, oboes, oboes da caccia, bassoons and rackets. These show him to be a maker of the highest order, one of the finest French woodwind instrument makers of the 18th century.

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TULA GIANNINI

**Bizzarro, Il.** *See* ACCADEMICO BIZZARRO CAPRICCIOSO.

**Bizzossi.** *See* BESOZZI family.

**Bjelinski, Bruno** (*b* Trieste, 1 Nov 1909; *d* Silba, 3 Nov 1992). Croatian composer. He studied law at Zagreb University and then music at the Zagreb Conservatory, where his composition teachers were Blagoje Bersa and Franjo Dugan. Although Bjelinski began by practising law, he was a teacher at the Split Music School (1944–5) and from 1945 to 1977 was professor of counterpoint and fugue at the Zagreb Academy of Music. After his retirement he devoted himself tirelessly to composition. His music moved very rapidly away from the Germanic Romanticism of his teacher Bersa. Bjelinski developed a vivid neo-classical style, notable for its lively rhythms, strong melodic appeal and sharply etched harmonic structure. The brilliant and entertaining Divertimento (1948) was followed by a series of three sinfoniettas and five symphonies that are the best of his early works. Programmatically conceived, they include powerful funeral marches and dance movements, often moving from one to the other abruptly and sardonically. His old age was marked by the composition of nine symphonies (a number with voices) and many orchestral works, all written from the age of 70. His excellent handling of instruments is reflected in his numerous concertos, which have been used as advanced studies, but are also valuable contributions to the repertory. His dry, unsentimental style has proved readily adaptable to children's works, of which Bjelinski has made a specialism. These include the operas *Pčelica Maja* ('Maya the Bee') and Slavuj ('The Nightingale') after Hans Christian Andersen, puppet plays based on Kipling and Andersen, and the ballets *Pinocchio* and *Peter Pan*.

WORKS
(*selective list*)

STAGE

Pčelica Maja [Maya the Bee] (children's op, 2, M. Koletić, after W. Bonsels), 1952, Rijeka, 9 Feb 1963, vs (Vienna, 1957)
Pinocchio (ballet, C. Collodi), 1959
Zaboravljiva princeza [The Forgotten Princess] (musical tale, Bjelinski), 1963
Peter Pan (ballet, after J.M. Barry), 1966
Noćni sastanak [Nocturnal Meeting] (musical tale), 1968
Heraklo (comic youth chbr op, 1, Bjelinski), 1969, Osijek, 2 June 1971
Močvara [The Swamp] (op, 1, Bjelinski), 1970, Osijek, 26 June 1972
Zvona [The Bells] (chbr op, 1, Bjelinski), 1972, Osijek, 7 Dec 1975
Mačak u čizmama [Puss in Boots] (ballet), 1976
Orfej XX stoljeća [Orpheus of the 20th Century] (op, 2, Bjelinski), 1978, Belgrade, 10 Oct 1981
Ružno pače [The Ugly Duckling] (puppet play, after H.C. Andersen), 1981
Slavuj [The Nightingale] (op, 3, epilogue, Bjelinski, after Andersen), 1982, Sarajevo, 15 Dec 1984
Knjiga u džungli [The Jungle Book] (puppet play, after R. Kipling), 1989

VOCAL

Svjetli grobovi [Shining Graves] (cant., Z.J. Jovanović), 1944; Ciciban (song cycle, O. Župančič), 1v, orch, 1947; Dvije pjesme Gorana Kovačića, 1v, pf, 1952; Candomblé, S, pf, perc ad lib, 1952–72; Bez povratka [Without Return] (Li-Tai-Po), 1v, orch,

1953; 3 dječje pjesme, 1v, pf, 1953; Pjesme za bezimenu [Songs for the Nameless One] (G. Krklec), 1v, orch, 1955; Zore i vihori [Dawns and Gales] (cant., V. Parun), 1961; Gitanjali (R. Tagore), 1v, str, 1962; Šuma spava [The Forest Sleeps] (G. Vitez), 1v, pf, 1965; Plavi čuperak [Blond Tuft of Hair] (M. Antić), S, fl, pf, 1968; Figuli-faguli, 1v, pf, 1973; Dialog (A.B. Šimićic), Mez, pf, 1975; Davidovi psalmi, 2 S, pf trio, 1988; Memories (Bjelinski), S, pf/pf trio, 1990; choruses and children's songs; see also ORCHESTRAL [Festivalska sinfonietta, Syms. 6, 7, 14, 15]

ORCHESTRAL

Suita iz Korkyre, 1944; Vc Conc. no.1, 1945, rev. 1968; Chbr Conc., pf, orch, 1948, rev. 1968; Divertimento, chbr orch, 1948; Bn Conc., 1950; Prelude, 1951; Cl Conc., 1952; Vn Conc., 1952; Vc Conc. no.2, 1953; Ob Conc., 1954; Fl Conc., 1955; Sym. no.1 'Summer', 1955; Concertino, pf, str, perc, 1956; Va Conc., 1956; Concertino, vn, orch, 1957; Serenade, tpt, pf, str, perc, 1957; Mediterranean Sinfonietta, 1958; Sym. no.2 'In memoriam poetae', 1961; Sinfonietta brasiliera, 1962

Svečana uvertira [Festive Ov.], 1963; Sym. no.3 'Music for Friends', 1965; Sym. no.4 'Symphonia jubilans', 1965; 5 Inventions, 1965; Sinfonietta concertante, pf, orch, 1967; Concertino, hn, cel, perc, str, 1967; Musica tonalis, bn, ob, str, 1968; Sym. no.5 'Simfonija za Taliju', 1969; Petit concert, pf, chbr orch, 1973; Sym. no.6 'Symphonia vocalis', chorus, pf, org, perc, 1974; Zimske svečanosti, tambura orch, org, perc, 1975; Concertino, gui, hpd, perc, str, 1977; Concertino di primavera, vn, hpd, str, 1978

Sym. no.7, Mez, orch, 1980; Festivalska sinfonietta, B, accdn ens, timp, military drum, 1980; Sym. no.8 'Četiri radosti života' [Four Delights of Life], 1982; Sinfonietta, a trbn, str, 1982; Sym. no.9 'Simfonija otoka', 1983; Sym. no.10 'Europa', 1984; Sym. no.11, 1985; Sinfonietta, sax, perc, str, 1985; Sym. no.12, 1986; Sym. no.13, 1986; Igra sa zlatnim stijenama, accdn orch, 1987; Poesies, cl, str, 1987; Sym. no.14, B, rec, orch, 1987; Conc. 'Oboe iubilans', ob, str, 1988; Sym. no.15, 4 v, orch, 1988; Flauto concertante, fl, orch, 1989; Concerto grosso, solo insts, str, 1990; Die Musik ist unsrer Trost (Elegija), str, 1991; Dnevnik iz Italije [Diary from Italy], chbr orch, 1991

CHAMBER AND SOLO INSTRUMENTAL

Chbr: Sonata no.1, vn, pf, 1933, rev. 1976; Sonata no.2, vn, pf, 1935; Str Qt no.1 'Lirski', 1943; 6 Inventions, vc, pf, 1947; 2 Inventions, bn, pf, 1950; Sonata, vc, pf, 1950; Str Qt no.2, 1951; Pf Trio no.1, 1953; Sonata no.3, vn, pf, 1960; Trio, fl, vc, pf, 1960; Sonata, cl, pf, 1966; Scherzo di notte, wind qnt, 1969; Sonatina, hn, pf, 1973; April-Sonatine, fl, pf, 1975; Musica per tromba, tpt, pf, 1975; Varijacije na pučku temu [Variations on a Popular Tune], wind qnt, 1975

Aprilska sonatina, fl, pf, 1976; Poema o pupoljcima, vn, pf, 1978; Gumpis Trio, ob, cl, bn, 1979; Poesies, 2 cl, 2 bn, 2 hn, 1979; Sonatina 'Laudate Joanem', ob, pf, 1980; Preludij, arija i rondo, bn, pf, 1981; Tri biblijske legende, trbn, pf, 1983; Tri mušketira [Three Musketeers], 3 hn, 1984; Str Qt no.3, 1985; Sonata no.4 'Sonata na rastanku' [Sonata of Farewell], vn, pf, 1989; Pf Trio no.2 'Trio de collines', 1989; Priča [A Tale], 4 sax, 1990; Sonatina 'Encore un printemps. . .', vn, pf, 1991; Sonata 'Dona Cupidis', fl, pf, 1991; Spielmusik, 4 sax, 1992

Pf: Prelude in C, 1938; Sonata no.1, 1938, lost; 3 Suites, 1938; Toccata, f♯, 1938; Sonata no.2, 1944; 7 Bagatelles, 1950; Partita, 1954; Proljetne igre [Spring Games], suite, 1957; Sonata no.3, 1960; Na velikom brodu [On a Big Ship], 1961; Tri čudesna sna [3 Wonderful Girls], 1967; Interludij, 1969; Iz dječje glave [From Children's Heads], 1973; Koncert za Romea i Juliju, 1981; Cvijeće za Scarlattija [Flowers for Scarlatti], 1983

Principal publishers: Ars Croatica, Breitkopf, Drustvo hrvatske kompozitora, Universal

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K. Kovačević: *Hrvatski kompozitori i njihova djela* [Croatian composers and their works] (Zagreb, 1960), 41–66

I. Spuvičić: 'Estetski pogledi u novijoj hrvatskoj muzici: pregled temeljnih gledanja četrnaestorice kompozitora' [Aesthetic views in contemporary Croatian Music: a survey of the basic concepts of 14 composers], *Arti musices*, i (1969), 23–61

I. Supičić: 'Aesthetic Views in Contemporary Croatian Music: a Survey of the Basic Concepts of Nine Composers', *Arti musices* (1970), 107–37 [special issue]

T. Reich: *Susreti sa suvremenim kompozitorima Jugoslavije* [Meetings of contemporary composers of Yugoslavia] (Zagreb, 1972), 23–6

J. Andreis: *Music in Croatia* (Zagreb, 1974, 2/1982)

A. Koci and others: *Jugoslovanska glasbena dela* [Musical works of Yugoslavia] (Ljubljana, 1980), 43–51

B. Bjelinski and E. Krpan: 'Volim da me vole: svakome valja dopustiti da ima svoj put' [I want to be liked: everyone should be allowed to make his own journey], *Danas* (31 Sept 1989)

I. Supičić, ed.: *Bruno Bjelinski: 1909–1992* (Zagreb, 1994)

NIALL O'LOUGHLIN

**Bjerre, Jens** (*b* Århus, 13 Oct 1903; *d* Copenhagen, 3 Jan 1986). Danish composer and organist. He studied at the Copenhagen Conservatory (1919–23) with Christiansen (piano) and Rung-Keller (organ and theory). After passing the organists' examination in 1925 he studied in Paris (1925–7), notably with Lazar Levy (piano), and served as organist at the Danish church there. From 1933 he was organist at the Stefans Kirke in Copenhagen, and from 1955 to 1973 at the Garnisons Kirke. Much of his music, such as the Piano Trio (1947), is marked by a lyrical and light style influenced by French neo-classicism and in accordance with the prevailing mood of Danish music in the 1930s. However, the density of musical argument in later works such as the dramatic *Diapsalmata* for cello and piano (1953), inspired by Kierkegaard, suggests that he was also influenced by Hindemith.

WORKS
(*selective list*)

*dates are of first performance unless otherwise stated*

Dramatic: Hans og Trine (song-play, P.M. Møller), S, T, pf, 1939; Danserinden (ballet, P. Lange), S, orch, 1957; Kameliadamen (ballet), Copenhagen, 1958; En sjael efter Døden (television score, J.L. Heiberg), children's choir, 1962; Much Ado about Nothing (incid music, W. Shakespeare), wind band, Copenhagen, 1963; Den hvide Souper (ballet), orch, 1963; radio scores

Orch: Madrigal con variazioni, 1948; Ouverture parisienne, 1949; 'Før og nu' ['Then and Now'], orch fantasy, 1966

Chbr: Mosaïque musicale 1, fl, vn, vc, 1936; Serenade, fl, ob, va, 1936; Sonatina, vn, pf, 1939; Koncertante, vn, pf, 1940; Sonate, vn, pf, 1945; Pf Trio, 1946–7; Sérénade des vagabonds, fl, pf trio, 1949; Mosaïque musicale 2a, eng hn, vn, vc, 1950; Croquis, ob, cl, 1950; Diapsalmata, vc, pf, 1953; Wind Qnt, 1954; Duo, fl, eng hn, 1955; Samspil mellem fløjte og violoncel, fl, vc, 1968; Mosaïque musicale 2b, fl, vc, pf, 1974; Mosaïque musicale 3, fl, vn, vc, 1974; Mosaïque musicale 4, fl, vn, vc, 1975; 4 Etudes, cl, pf, 1976; 5 Short Pieces, vc, pf, 1980

Inst: 22 croquis de Paris, vn, 1943; Sonata, vc, 1946; Variété, fl, 1952; Toccata con fughetta e ciaconna, org, 1956; Parabel, org, 1956; Dionysisk suite, ob, 1962; Purgatorio con 3 intermezzi, va, 1963; Riflessione, cl, 1965

Choral: Nordisk treklang [Nordic Triad], mixed vv, orch, 1946; Stefanus, mixed vv, org, 1949; Itokih, mixed vv, wind qnt, 2 pf, perc, 1950–4; 14 Little Choral Pieces, unacc. vv, 1957; music for children's choir

Songs: 6 lyriske sange, 1930–57; Feberdikte [Fever Poems] (K. Hamsun), B, pf, 1939; 7 Songs, 1966; *c*60 other songs

Principal publishers: Borups, Edition Dania, Hansen

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T. Mortensen: 'Portraet af Jens Bjerre', *DMt*, lx/1 (1985–6), 12–15

NIELS MARTIN JENSEN/DANIEL M. GRIMLEY

**Björk (Gundmundsdottir)** (*b* Reykjavik, 21 Nov 1966). Icelandic pop singer and songwriter. Although her earliest recordings date back to her eponymous debut album in 1977, it was with the Icelandic indie band the Sugarcubes, formed in 1986 with Einar Orn Benediktsson, that Björk made her initial impact outside her homeland. Her eccentric, mannered vocal style was captured perfectly on the band's debut single *Birthday* (1987) which was a minor UK hit. The group secured moderate commercial

success with their guitar-based style, only to disband in 1992 after their most successful UK hit single, *Hit*.

It was not until Björk's excellent solo album *Debut* (1993), largely produced by Nellee Hooper (of Soul II Soul and Massive Attack), that the singer truly established herself as a major musical force. *Debut* contained songs which fused dance, non-western, jazz and ballad styles into a seamless whole, and yielded five UK hits, including 'Human Behaviour' and 'Venus as a Boy'. Björk's breathy, shrill, melismatic vocal style is instantly recognizable, and her unusual accentuation and distinctive lyricism highlight a bizarrely naive and poetic use of English. Her lyrics play around with metre and syntax, and possess an almost child-like symbolism. *Post* (1995) was more disparate, bolder and with a greater reliance on contemporary dance rhythms (two tracks were written with the trip hop producer Tricky). The tracks 'Hyperballad' and 'Isobel' stood out, while the cover, 'It's oh so quiet', was a typically eccentric take on 1940s big-band music and became her biggest hit to date, reaching number four in the UK singles chart. *Telegram* (1996) was primarily a remix album of *Post*, while *Homogenic* (1997) was starker still, and showed the singer moving farther away from the pop mainstream (and, perhaps, into self-parody). A talented and unique artist, Björk's refreshingly eclectic approach to music-making has made her one of the most important artists of the 1990s. For further information see M. Aston: *Björk: Björkography* (London, 1996).

DAVID BUCKLEY

**Bjørkvold, Jon-Roar** (*b* Oslo, 2 May 1943). Norwegian musicologist. After studying musicology and singing at the Leningrad Conservatory, he completed the MA (1969) with a thesis on the songs of Glinka and the doctorate (1981) at Oslo University with a dissertation on children's songs. In 1970 he was appointed to teach at the institute of musicology of Oslo University, where he was made full professor in 1982 and was chair of the institute, 1983–5. His work focusses mainly on Russian composers of the 19th and 20th centuries and children's music; he has also compiled collections of children's songs, including *Barnas egen sangbok* ['Children's Own Songbook'] (Oslo, 1979), and made the documentary film *When the Moment Sings: the Muse Within, with Africa in the Mirror*, 1995.

WRITINGS

*Den spontane barnesangen vårt musikalske morsmål* [Children's spontaneous singing: our musical mother tongue] (diss., U. of Oslo,1981; Oslo, 1985)

'Ivan Susanin, en russisk nasjonalopera under to despotier', *SMN*, viii (1982), 9–44

'En drofting av russiske trekk i Igor Stravinskijs musikk' [Discussing Russian traits in Igor Stravinsky's music], *SMN*, ix (1983), 151–79

'Sostakovic's opera *Nesen* i spenningsfeltet mellom folketradisjon, intonasjonsteori og kulturpolitikk' [Shostakovich's opera *Nos* suspended between folk tradition, the theory of intonation and cultural politics], *Tvärspel: festskrift till Jan Ling*, ed. Å. Blomström and others (Göteborg, 1984), 313–24

*Komponist og samfunn: Hans Eislers musikk i lys av lif og skrifter, Schönberg og Brecht* [Composer and society: the music of Hans Eisler in light of his life and the writings of Schönberg and Brecht] (Oslo, 1985)

'Canto, ergo sum: Musical Child Cultures in the United States, the Soviet Union and Norway', *The Biology of Music Making: Denver 1987*, 117–35

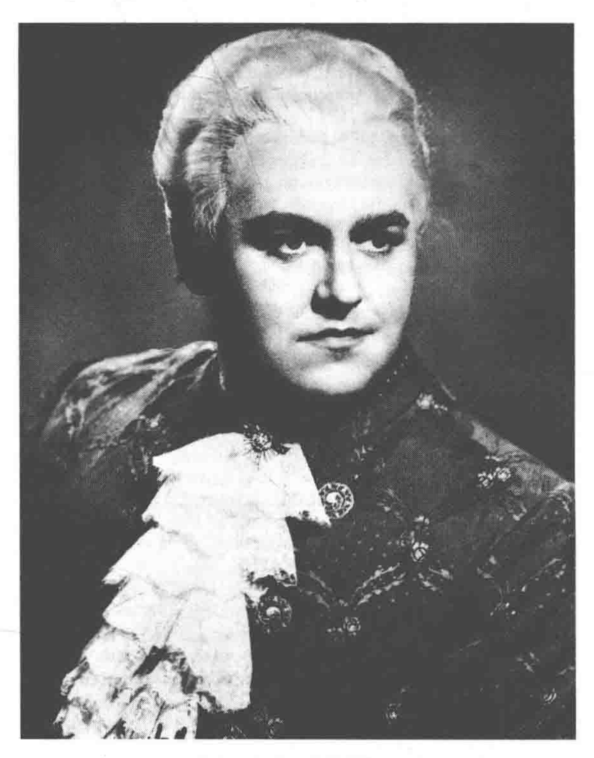
*Fra Akropolis til Hollywood: filmmusikk i retorikkens lys* [From the Acropolis to Hollywood: film music in the light of rhetoric] (Oslo, 1988)

*Det musiske menneske: barnet og sangen, lek og learinggjennom livets faser* [The muse within: creativity and communication, song and play from childhood through adulthood] (Oslo, 1989; Eng. trans., 1992; Dutch, 1993; Chin., 1996)

KARI MICHELSEN

**Björling, Jussi** [Johan] (**Jonaton**) (*b* Stora Tuna, 5 Feb 1911; *d* Stockholm, 9 Sept 1960). Swedish tenor. He was first taught by his father, David Björling (1873–1926), a professional tenor, and from 1916 made many concert tours with his father and two brothers as a treble in the Björling Male Quartet, which made a few commercial recordings in the USA in 1920. In 1928 he entered the Stockholm Conservatory, where he studied with Joseph Hislop and John Forsell. After a preliminary appearance at the Royal Swedish Opera as the Lamplighter in *Manon Lescaut* (21 July 1930), he made his recognized début there on 20 August 1930 as Don Ottavio, shortly afterwards singing Arnold in *Guillaume Tell* and Jonathan in Carl Nielsen's *Saul og David*. Until 1938 he was a regular member of the Stockholm Opera, and always maintained his connection with that house. He was soon in general demand in the leading European operatic centres (Vienna début as Radames, 1936); and his international status was confirmed by his successful débuts at Chicago in *Rigoletto* (8 December 1937), in New York in *La bohème* (24 November 1938), at Covent Garden in *Il trovatore* (12 May 1939) and at San Francisco in *La bohème* (18 October 1940). Covent Garden had to wait until the last year of his life for another chance to hear him (in *La bohème*), whereas in America he became an indispensable favourite, returning regularly to the Metropolitan and other houses except during the war years of 1941–5, which he spent in Sweden.

Although Björling's repertory had by this time become almost entirely Italian, his appearances were infrequent in Italy itself, where the purity and restraint of his style may perhaps have disconcerted a public used to a more



*Jussi Björling as Des Grieux in Puccini's 'Manon Lescaut'*

overt and impassioned display. His voice was a true tenor of velvety smoothness, though capable also of ringing high notes; admirably schooled, it showed remarkable consistency from top to bottom of his register and throughout the 30 years of his career. To the end, the glowing tone and impeccable musicianship provided ample compensation for a stage presence that was rather a matter of deportment than of acting. His smooth legato and plangent tone were particularly well suited to Gounod's Faust and Romeo; but the centre of his repertory consisted of Verdi's Manrico, Riccardo and Don Carlos and Puccini's Rodolfo, Cavaradossi and Des Grieux (see illustration). He was also a notable soloist in Verdi's Requiem, of which he made three recordings (the finest is with Toscanini at Carnegie Hall in 1940) and an appreciable interpreter of songs, especially those of Richard Strauss. Having a voice ideally adapted to the gramophone, he made a large number of delightful and valuable records, including many complete operas, among which his Rodolfo in the famous Beecham set of *La bohème* well illustrates the distinction of his tone and phrasing. Björling can also be heard on several live recordings from the Metropolitan and the Royal Opera in Stockholm. He published a volume of memoirs, *Med bagaget i strupen* [Travels with my larynx] (Stockholm, 1945).

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A.-L. Björling and A.Farkas: *Jussi* (Portland, OR, 1996)

A.-L. Björling and A.Farkas: 'Jussi Björling's Début at the Met', *OQ*, xiii/2 (1996–7), 78–88

A. Blyth: Jussi Björling', *Opera*, xxxvi (1985), 994–7

DESMOND SHAWE-TAYLOR/ALAN BLYTH

**Björnsson, Árni** (*b* Lóni, Kelduhverfi, 23 Dec 1905; *d* Reykjavík, 3 July 1995). Icelandic composer, flautist and pianist. Largely self-taught, he studied at the Reykjavík College of Music (1930–35) with Victor Urbancic and Franz Mixa (theory, composition and piano), while earning a living playing in Rejkjavík dance bands. He studied at the RMCM (1944–6), graduating with an associate's diploma. A prominent musician in Reykjavík in the years following World War II, he taught the piano and the flute at the Reykjavík College of Music (1946–52), and was a flautist in the Iceland SO from its formation in 1950. In 1952 he was the victim of a violent attack that left him permanently brain damaged, leading to the abandonment of his professional career.

Björnsson's early works are often playful and elegant, in a tonal style permeated by chromaticism. His experience in writing dance and band music occasionally informs his concert works. Among the best-known of these, the two violin romances consist of central sections in a popular vein framed by more lyrical, expansive themes. Although still able to compose after 1952, his compositional style was severely affected, and his later output consists mostly of simple songs and arrangements. Among the large-scale works aborted following the attack was *Gunnlaugur ormstunga*, which would have been the first full-scale opera by an Icelandic composer.

WORKS
(*selective list*)

Orch: Upp til fjalla [In the Mountains], op.5, 1939; Variations on an Icelandic Song, 1949; Nýjársnótt [New Year's Eve] (ov. and incid music, I. Einarsson, op.11, 1950; Lítil svíta, op.12, str, 1950

Inst: Romance, op.6, vn, pf, *c*1945; Romance, op.14, vn, pf, *c*1951; 4 Icelandic Folk Songs, fl, pf, *c*1950

Many songs, org pieces, dance music

Principal publishers: Iceland Music Information Centre, Musica Islandica

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G. Bergendal: *New Music in Iceland* (Reykjavík, 1991)

M. Podhajski: *Dictionary of Icelandic Composers* (Warsaw, 1997)

ÁRNI HEIMIR INGÓLFSSON

**Blacher, Boris** (*b* Niu-chang, China, 19 Jan 1903; *d* Berlin, 30 Jan 1975). German composer of Baltic descent.

1. LIFE. In 1922 he went to Berlin, where he initially studied architecture and mathematics at the wish of his parents. He studied composition with Friedrich Ernst Koch at the Berlin Hochschule für Musik (1924–6) and read music under Schering, Blume and von Hornbostel at Berlin University (1927–31). Thereafter he worked in Berlin as a composer and arranger until his appointment in 1938 as director of a composition class at the Dresden Conservatory, a post he was obliged to relinquish the following year because his teaching was not in accord with Nazi cultural policy. After World War II he returned to his work as a composition teacher, first at the Internationales Musikinstitut in Berlin-Zehlendorf and then, from 1948, as a professor at the Berlin Hochschule für Musik, which he directed from 1953 to 1970. He gave lectures and seminars at the summer courses in Bryanston (1949, 1950), at the Salzburg Mozarteum (1950, 1951) and at Tanglewood (1955) and wrote the textbook *Einführung in den strengen Satz* (Berlin, 1953). Also in 1955 the West Berlin Academy of Arts appointed him a regular member of its music section, the direction of which he assumed in 1961; from 1968 to 1971 he was president of the academy. His composition pupils include Ballif, Burt, von Einem (Blacher had a decisive hand in writing the libretto of *Der Prozess*), Erbse, Klebe, Reimann and Sheriff. Among the many awards he received were the Bach Prize of Hamburg and the Grosse Kunstpreis of North Rhine-Westphalia.

2. WORKS. Blacher's music is playful in character, with an avoidance of brooding and tragedy. His ideal is a light, transparent texture with delicately traced and coloured ornamental lines; his best works are dominated by brightness of tone and an unobtrusive logic that reveals both agility of mind and a sure sense of formal proportioning. The themes and motifs are terse and often witty and caustic: Blacher's ideas often give the impression of throwaway instrumental *bons mots*, but closer examination reveals their careful intervallic shaping. In working his material, particularly from the 1950s onwards, he starts with a single cell, clearly defined in its intervals and rhythm, and subjects it to processes of expansion and contraction. In this way the music achieves a quality of organic growth and decline. There is a connection between his playful approach to construction and the tendency to high spirits always present in his music, though this can equally modulate into irony or attain an Apollonian spirituality.

In general Blacher's work is based on the poles of dynamism and lyricism, but even his lyricism is more animated than dream-like and characterized by understatement. His allegro-type compositions are dominated by a subtle play of motoric rhythms, pauses and shifts of metrical emphasis, techniques that give his language flexibility and rhythmic variety, two unmistakable attributes of his style. His lyricism aims at immediate communication, favouring the mimetic over the rhetorical, and is determinedly anti-Romantic, recalling Satie's notion of 'expression dépouillée'. Blacher's tendency towards the greatest possible reduction of musical means became increasingly pronounced, and with this the pictorial and ornamental elements in his work took on greater importance, though this tended to rob the linear writing of a sense of direction and necessity. Blacher was influenced relatively little by the Austro-German tradition, but rather by French composers (Satie and Milhaud), Stravinsky (above all in the field of rhythm) and jazz (in melodic construction and musical rhetoric).

Harmonically Blacher's compositions remained until the late 1940s within the bounds of tonality, extended and defamiliarized by dissonance and polytonality. After 1948 he began to come to terms with the 12-note method, but in this he was attracted more by its possibilities of interval ordering than by its atonal features. Characteristic of Blacher's approach was his concern from the outset to achieve a correspondence between 12-note serial motivic writing and rhythmic and metrical organization. The result was a development of his earlier practice, in that alternating time signatures which, under Stravinsky's influence, had become a general principle in Blacher's work shortly after 1940, were now systematized, their succession being determined by rows that are also subject to retrograde operations. These so called 'variable metres', which Blacher introduced in *Ornamente* for piano (1950), created a great deal of interest at the time and were taken up by other composers, among them Hartmann. But Blacher, by nature anti-orthodox, never used the principle as his sole means of durational organization.

Blacher's works for the theatre, both operas and ballets, are particularly important. Given the playful quality of his music, its precision and its almost gestural, graphic character, it was perhaps inevitable that Blacher should feel a strong affinity for the dance. The subjects of his stage works (as well as the range of texts he has set) reflect varied intellectual and literary interests. First in the series of major ballets were *Hamlet* (1949) and *Lysistrata* (1950), two highly contrasted works. Blacher had been considering a ballet on *Hamlet* shortly before World War II; at the time it remained unrealised, and Blacher subsequently reworked the existing music into a symphonic poem, composing anew for the 1949 score, whose melodic, rhythmic and harmonic permutations prefigure the move to dodecaphony and variable metres. *Lysistrata* was his first major 12-note composition. Of the later ballets, *Der Mohr von Venedig* (after *Othello*) is particularly noteworthy; it was succeeded by *Demeter* and *Tristan*.

The subjects of Blacher's operas are equally fascinating, and again he turned quite early to Shakespeare for the chamber opera *Romeo und Julia* (1943). This piece was affected by the material restrictions of war: it requires only a small number of instruments, though its vocal forces are less modest (eight singers, three speakers and a madrigal chorus). Another chamber opera, *Die Flut*, followed in 1946, this time taking its story, concerning the behaviour of people in extreme situations, from Maupassant. The tendency to social and political criticism that *Die Flut* revealed was pursued in the ballet-opera *Preussisches Märchen* (1949), which, based on the celebrated Wilhelmine affair of the Captain of Köpenick, mocks German trust in authority and veneration of uniforms, using a consciously operetta-like manner.

With *Rosamunde Floris* (1960) the drama moves into surrealist realms from which Blacher's music stands at a certain distance. *Zwischenfälle bei einer Notlandung* (1965), which uses electronic means, returns to a portrayal of people under extreme conditions. *Zweihunderttausend Taler* (1969) combines a fairytale atmosphere with social criticism. All of these and Blacher's earlier operas have a more or less straightforward plot, and there is an evident predilection for 'epic music theatre'. But Blacher's output also includes an epic piece abstracted to the highest degree: the *Abstrakte Oper no.1* (1953). Instead of a narrative the work presents basic patterns of human behaviour: love, fear, pain, panic. The text, by Blacher's friend Werner Egk, consists, in all except one scene, of materials that have no semantic meaning but portray an archetypal emotional situation. In this the piece may be considered a precursor of Ligeti's much more complex *Aventures*. Blacher's constructive methods in the *Abstrakte Oper* include variable metres, ostinato forms and 12-note series. On the periphery of opera are the *Gesänge des Seeräubers O'Rourke und seiner Geliebten Sally Brown*, a concert piece with an imaginary scenario. The music has an affinity with jazz, shows pointillist tendencies in its sparseness of texture, and draws on the idiom of Weill. Of Blacher's other vocal works, the oratorio *Der Grossinquisitor* (after Dostoyevsky) and the Requiem are the most significant.

It was Blacher's instrumental works that made his name most widely known. Principal among these is the *Concertante Musik* for orchestra (1937), a three-part composition that brings together instrumental virtuosity, the transparency of chamber music and a jazz-like impulsiveness in a successful and highly effective manner. But it was the *Orchestervariationen über ein Thema von Niccolò Paganini* (1947) that established his international reputation. These 16 variations on the famous A minor theme, also used by Brahms, Rakhmaninov, Lutosławski and others, may be seen as a true reflection of his compositional talents, giving a free rein to his orchestral virtuosity and brilliance, and revealing a mastery that can clothe the most complex contrapuntal writing in the guise of 'faire plaisir'. Other major, large-scale instrumental works include the *Orchester-Ornament* (1953), in which the technique of variable metres is applied to a large orchestra, the Second Piano Concerto (1952), also in variable metres, and the *Variationen über ein Thema von Muzio Clementi* for piano and orchestra (1961). The considerable output of chamber compositions was, after 1962, supplemented by a series of pieces that use electronic means to modify instrumental and vocal sounds.

WORKS

DRAMATIC

| op. | |
|---|---|
| — | Habemeajaja (chbr op, 1, Heggars), 1929; Berlin, 30 Jan 1987 |
| 6 | Fest im Süden (dance drama, 1, E. Petz), 1935; Kassel, 4 Feb 1937; orch suite, op.6a |

13 Harlekinade (ballet, prol, 1, epilogue, J. Keith), 1939; Krefeld, 14 Feb 1940
19 Fürstin Tarakanowa (op, 3, K.O. Koch), 1940; Wuppertal, 5 Feb 1941; orch suite, op.19a
— Das Zauberbuch von Erzerum (ballet, A. Mierau) [on themes of Flotow], 1941; rev. as Der erste Ball, 1950; Berlin, 11 June 1950
22 Romeo und Julia (chbr op, 3, after W. Shakespeare), 1943; Berlin-Zehlendorf, 1947
24 Die Flut (chbr op, 1. H. von Cramer), 1946; Dresden, 4 March 1947
27 Die Nachtschwalbe (dramatisches Nocturno, 1, F. Wolf), 1947; Leipzig, 22 Feb 1948
30 Preussisches Märchen (ballet-opera, 5 scenes, von Cramer, after C. Zuckmayer: *Der Hauptmann von Köpenick*), 1949; Berlin, 23 Sept 1952
33 Chiarina (ballet, 1, P. Strecker), 1946; Berlin, 22 Jan 1950
34 Lysistrata (ballet, 3 scenes, after Aristophanes), 1950; Berlin, 30 Sept 1951; orch suite, op.34a
35 Hamlet (ballet, prol, 3 scenes, T. Gsovsky, after Shakespeare), 1949; Munich, 19 Nov 1950; orch suite, op.35a
43 Abstrakte Oper no.1 (op, 1, W. Egk), 1953; Hesse Radio, 28 June 1953; staged, Mannheim, 17 Oct 1953
50 Der Mohr von Venedig (ballet, prol, 8 scenes, epilogue, E. Hanka, after Shakespeare: *Othello*), 1955; Vienna, 29 Nov 1955
60 Rosamunde Floris (op, 2, G. von Westerman, after G. Kaiser), 1960; Berlin, 21 Sept 1960
— Demeter (ballet, Y. Georgi), 1963; Schwetzingen, 4 June 1964
— Tristan (ballet, T. Gsovsky), 1965; Berlin, 10 Oct 1965; orch suite
— Zwischenfälle bei einer Notlandung (reportage, 2 phases and 14 situations, von Cramer), 1965; Hamburg, 4 Feb 1966
— Zweihunderttausend Taler (op, 3 scenes, Blacher, after S. Alejchem), 1969; Berlin, 25 Sept 1969
— Yvonne, Prinzessin von Burgund (op, 4, Blacher, after W. Gombrowicz), 1972; Wuppertal, 15 Sept 1973
— Das Geheimnis des entwendeten Briefes (chbr op, 7 scenes, H. Brauer, after E.A. Poe); Berlin, 14 Feb 1975
— Incid music: Romeo und Julia (Shakespeare), 1951, unpubd; Lulu (F. Wedekind), 1952, unpubd; Georges Dandin (Molière), 1955, unpubd; Krieg und Frieden (A. Neumann, E. Piscator and G. Prüfer, after L. Tolstoy), 1955; Robespierre (R. Rolland), 1963, unpubd; Trauung (Gombrowicz), 1968, unpubd; Heinrich IV (Shakespeare), 1970, unpubd
— Film scores: Bismarck, silent film score, orch, 1926, unpubd, lost; Aus dem Todeslager Sacksenhausen, 1946, unpubd; Gustav Stresemann, orch, 1956, unpubd; Bernhard Heiliger, 1956, unpubd; Le tribunal, small orch, 1965, unpubd; Wassertropfen, elec, 1966, unpubd; Heine heute, 1970, unpubd

ORCHESTRAL

— Symphony, 1929; destroyed
— Concerto, 2 tpt, str, 1931; Greifswald, 1932; destroyed
— Konzert-Overtüre, 1931; Berlin, 6 Jan 1993
2 Kleine Marschmusik, 1932; Berlin, 22 Nov 1932
— Serenade [arr. Zwei estnische Nationaltänze, pf], 1933; destroyed
4 Capriccio [on a folksong], 1933; Berlin, 14 July 1935
5 Kurmusik, small orch, 1933; Bad Pyrmont, 1933
— Divertimento, str, 1935; Mannheim, 14 Oct 1977
— Piano Concerto, 1935; Stuttgart, 1936; lost
— Drei Orchester-Etüden, 1936; destroyed
7 Divertimento, wind, 1936, Berlin, 24 Feb 1937
8 Geigenmusik, vn, orch, 1936; Wiesbaden, 1937
— Lustspiel-Ouvertüre, 1937; destroyed
10 Concertante Musik, 1937; Berlin, 6 Dec 1937
12 Symphony, 1938; Berlin, 5 Feb 1939
— Concerto da camera, 2 vn, vc, orch, 1939; Birmingham, 1939; unpubd
17 Hamlet, sym., poem, 1940; Berlin, 28 Oct 1940
20 Concerto, str, 1940; Hamburg, 18 Oct 1942
24 Partita, str, perc, 1945; Berlin, autumn 1945
— Concerto, jazz orch, 1946; Berlin, 1946
26 Orchestervariationen über ein Thema von Niccolò Paganini, 1947; Leipzig, 27 Nov 1947
28 Piano Concerto no.1, 1947; Göttingen, 20 March 1948
29 Violin Concerto, 1948; Munich, 17 Nov 1950
36 Concerto, cl, bn, hn, tpt, harp, str, 1950; Berlin, 14 June 1950
— Dialog, fl, vn, pf, str, 1950; Basle, 1952
42 Piano Concerto no.2, 1952; Berlin, 15 Sept 1952
44 Orchester-Ornament, 1953; Venice, 15 Sept 1953
45 Studie im Pianissimo, 1953; Louisville, Kentucky, 4 Sept 1954
46 Zwei Inventionen, 1954; Edinburgh, 28 Aug 1954
48 Viola Concerto, 1954; Cologne, 14 March 1955
51 Orchester-Fantasie, 1956; London, 12 Oct 1956
52 Hommage à Mozart, 1956; Berlin, 10 Dec 1956
53 Music for Cleveland, 1957; Cleveland, 21 Nov 1957
59 Musica giocosa, 1959; Saarbrücken, 30 April 1959
61 Variationen über ein Thema von Muzio Clementi, pf, orch, 1961; Berlin, 4 Oct 1961
— Konzertstück, wind qnt, str, 1963; Donaueschingen, 19 Oct 1963
— Cello Concerto, 1964; Cologne, 19 March 1965
— Virtuose Musik, vn, 10 wind, timp, perc, harp, 1966; Hanover, New Hampshire, 19 Aug 1967
— Plus minus one, str qt, jazz ens, 1966; unpubd
— Das musikalische Opfer, arr. 1966
— Collage, 1968; Vienna, 5 Oct 1969
— Concerto, high tpt, str, 1970; Nuremberg, 11 Feb 1971
— Triga I, small orch, 1970, collab. S. Kai, P.G. Soegijo; Graz, 24 Oct 1970
— Concerto, cl, chbr orch, 1971; Schwetzingen, 12 May 1972
— Sonata, 2 vc, 11 insts ad lib, 1972; Berlin, 26 Dec 1972
— Stars and Strings, jazz ens, str, 1972; Nuremberg, 12 Jan 1973
— Poème, orch, 1974; Vienna, 31 Jan 1976
— Pentagramm, str, 1974; Berlin, 4 April 1975

CHORAL

21 Der Grossinquisitor (L. Borchard, after F. Dostoyevsky), orat, 1942; Berlin, 14 Oct 1947
— Vier Chöre (F. Villon), 1944
— Es taget vor dem Walde (old Ger.), cant, S, B, chorus, str, 1946; Berlin, 29 June 1946; unpubd
49 Träume vom Tod und vom Leben (H. Arp), cant, T, chorus, orch, 1955; Wuppertal, 5 June 1955
56 Die Gesänge des Seeräubers O'Rourke und seiner Geliebten Sally Brown, beide auf das Felseneiland En Vano Anhelar verschlagen (G. von Rezzori), high S, female cabaret singer, Bar, spkr, speaking chorus, orch, 1958; Berlin, 5 Oct 1959
58 Requiem, S, Bar, chorus, orch, 1958; Vienna, 11 June 1959
— Jüdische Chronik (J. Gerlach), solo vv, chorus, orch, 1961, collab. Dessau, Hartmann, Henze, Wagner-Régeny (Prol by Blacher); Cologne, 14 Jan 1966
— Anacaona (A. Tennyson), chorus, 1969; Zagreb, 13 May 1969
— Vokalisen, chorus, 1974

SOLO VOCAL

1 Jazz-Koloraturen, S, a sax, bn, 1929
3 Fünf Sinnsprüche Omars des Zeltmachers, Mez/Bar, pf, 1931; Swiss radio, 1932
— Drei Psalmen, Bar, pf, 1943; Berlin, 4 Oct 1962
— Zwei Chansons (B. Brecht), 1v, cl, tpt, pf, gui, db, 1947; unpubd
25 Vier Lieder (F. Wolf), S/T, pf, 1947; Berlin, 24 March 1947
— Nebel (C. Sandburg), 1v, pf, 1951
47 Francesca da Rimini (Dante), S, vn, 1954; Hamburg, 21 April 1958
54 Thirteen Ways of Looking at a Blackbird (W. Stevens), S/T, str, 1957; Vienna, 11 Jan 1959
57 Aprèslude (G. Benn), 4 songs, Mez/Bar, pf, 1958; Berlin, 4 Dec 1958
— Five Spirituals, Mez/Bar, insts, 1962; Vienna, 9 March 1963

— Parergon zum 'Eugen Onegin' (A. Pushkin), Mez, small orch, 1966
— Ungereimtes (nursery rhymes), 1v, pf, 1967; Berlin, 26 Nov 1969
— 3 (6 + x) oder For Seven, S, perc, db, 1973; Berlin, 13 May 1973
— Prelude und Konzertarie, Mez, orch, 1974; Vienna, 12 Dec 1985

CHAMBER

9 Estnische Tänze, 10 wind, 1935; unpubd, destroyed
11 Four Pieces (String Quartet no.1), 1930, Frankfurt, 6 Dec 1939
— String Trio, 1931; Berlin, 18 April 1993
15 Sonata, fl, pf, 1940; Mannheim, 8 Feb 1978
16 String Quartet no.2, 1940; Venice, 1941
— Sonata, vc, pf, 1940–41; Riga, 28 Jan 1944
18 Sonata, vn, pf, 1941
31 Divertimento, tpt, trbn, pf, 1946; Berlin, 1946
32 String Quartet no.3, 1944; Berlin, June 1947
38 Divertimento, 4 ww, 1951; Munich, 28 Sept 1951
40 Sonata, vn, 1951; Berlin; 27 Jan 1952
41 Epitaph (String Quartet no.4), 1951, Berlin; 25 Jan 1953
55 Two Poems, jazz qt, 1957; New York, 14 Nov 1958
— Perpetuum mobile, vn, 1963
— Octet, cl, bn, hn, str qnt, 1965; Saarbrücken, 19 Oct 1966
— Variationen über einen divergierenden c-moll-Dreiklang (String Quartet no.5), 1967; Berlin, 16 Jan 1968
— Vier Studien, hpd, 1967
— Spiel mit (mir) oder Die sieben Plagen, vn, pf, other melody insts ad lib, 1967
— Vier Ornamente, vn, pf ad lib, 1969; New York, 5 Nov 1969
- Piano Trio, 1970
— Blues, Espagnola und Rumba philharmonica, 12 vc, 1972; Berlin, 28 Oct 1973
— Duo, fl, pf, 1972
— Sonata, 2 vc, 1972; Mannheim, 1973
— Quintet, fl, ob, str trio, 1973–4; Tokyo, 22 Feb 1974
— Tschaikowsky-Variationen, vc, pf, 1974

PIANO

— Two Toccatas, 1931
— Zwei estnische Nationaltänze, 1931; destroyed
14 Two Sonatinas, 1940; Berlin, 21 April 1941
— Sonatine, pf 4 hands, 1942
23 Trois pièces, 1943
— Piano Sonata no.1, 1943; Berlin, 6 Jan 1983
— Piano Sonata no.2, 1943; Berlin, 6 Jan 1983
37 Ornamente, 7 studies, 1950
39 Sonata, 1951; Hamburg, 8 Feb 1952
— 24 Préludes, 1974; Berlin, 30 Oct 1976

ELECTRONIC

— Multiple Raumperspektiven, pf, elec, 1962; Berlin, 3 Oct 1962
— Studie in Schwarz [elec version of 'Nobody knows the trouble' from Five Spirituals], 1962; Berlin, 19 Nov 1962
— Glissierende Deviationen, tape, 1962
— Persischer Sinnspruch [after Fünf Sinnsprüche Omars des Zeltmachers], tape, 1962
— Der Astronaut, tape, 1963, unpubd
— Elektronisches Scherzo, tape, 1965
— Ariadne (F.W. Gotter), duodrama, 2 spkrs, elec, 1968–71; Berlin, 1968 (inc.), Berlin, 1975
— Grosse Kugelkomposition, 1970; Osaka, 1970

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JOSEF HÄUSLER

**Blachut, Beno** (*b* Ostrava-Vítkovice, 14 June 1913; *d* Prague, 10 Jan 1985). Czech tenor. He came from a poor mining family and at 14 worked in the iron works. He sang in a church choir, and in the Ostrava opera chorus. He studied at the Prague Conservatory under Louis Kadeřábek (1935–9) and made his début as Jeník with the Olomouc Opera in 1939. Under the director, Karel Nedbal, he studied 18 parts, notably Laca in *Jenůfa* and the Prince in *Rusalka*. He joined the Prague National Theatre in 1941 and was soon given Heldentenor roles; an excellent performance of *Dalibor* in 1945 made his name as the leading Czech tenor, whose Smetana roles, Laca in *Jenůfa* and later Ondrej in Suchoň's *The Whirlpool* were regarded as models. He was also in demand for concerts, in which he sang tenor parts in cantatas and oratorios (including Berlioz's *La damnation de Faust*, Dvořák's *Stabat mater* and *The Spectre's Bride*, and Janáček's *Glagolitic Mass*), and songs. His recording of Janáček's *The Diary of One who Disappeared* achieved renown.

Blachut's voice, balanced in all registers, did not lose its lyric character even in Heldentenor parts. He was notable for his beautiful cantilena, a brilliantly mastered *mezza voce*, exemplary enunciation and pleasant dark vocal colouring. At dramatic moments he made use of a careful gradation and expressive accentuation, never at the expense of true vocal line, and always keeping his natural dignity. Towards the end of his career he took *buffo* roles, notably an excellently sung and acted Matěj Brouček in Janáček's opera. He sang with the National Theatre on tours to Moscow, Berlin, Brussels and Edinburgh and as a guest in Vienna, Amsterdam and Helsinki. His many operatic recordings include a classic portrayal of Boris in *Kát'a Kabanová*.

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ALENA NĚMCOVÁ

**Black, Andrew** (*b* Glasgow, 15 Jan 1859; *d* Sydney, NSW, 15 Sept 1920). Scottish baritone. He relinquished a post as organist at Anderston United Presbyterian Church, Glasgow, to train as a singer with Alberto Randegger and John B. Welch in London, then in Milan with Domenico Scafati. His London début (Crystal Palace, 30 July 1887) was enthusiastically acclaimed, followed by operatic successes in Britain and America. Real recognition came at the Leeds Festival of 1892, when he sang the role of the Spectre in Dvořák's *The Spectre's Bride*. In constant demand for concerts and oratorios, Black was associated particularly with the title role in Mendelssohn's *Elijah* (1894, Birmingham Festival) and Judas in Elgar's *The Apostles* (1903, Birmingham). When the Royal Manchester College of Music was established in 1893 Black was appointed professor of singing. Later, after touring Australia, he settled in New South Wales.

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JEAN MARY ALLAN/RUZENA WOOD

**Black(stone), Don(ald)** (*b* London, 21 June 1938). English lyricist. In the 1950s his various jobs included that of a writer for the New Musical Express, a performer in the rapidly declining variety theatres (billed under such titles as 'Donald Black, the young gangster' and 'Don Black, a living joke') and a song-plugger. He began writing song lyrics in the mid-1950s, gaining success in the 1960s when Matt Monroe recorded his *April Fool* and *Walk away*, Black's English version of the German Eurovision song contest entry *Warum nur warum*. Beginning with the James Bond film *Thunderball* (1965) he worked with the composer JOHN BARRY on many title songs for films, including *Diamonds are Forever* (1971), *The Man with the Golden Gun* (1974), and *Born Free* (1966), for which Black received an Academy Award. Further collaborations with Barry include the musicals *Billy* (1974) and *The Little Prince and the Aviator* (1982), he has also worked with Henry Mancini, Michel Legrand, Quincy Jones, Maurice Jarre and Ron Grainer. Other notable title songs for films include *To Sir with Love* (1967, with Mark London) and *True Grit* (1969, with Elmer Bernstein), while he provided Michael Jackson with the pop hit *Ben* (1972, with Walter Scharf ). He worked with Andrew Lloyd Webber on the song cycle *Tell Me on a Sunday* (1980; later incorporated into the theatrical evening *Song and Dance*, 1982), *Aspects of Love* (1989) and *Sunset Boulevard* (1993). In these last two works Black's direct style that creates strong poetic images from deceptively simple language was hampered by the prosaic needs of narrative in a sung-through structure.

WORKS
(*selective list*)

*composers in parentheses*

Musicals (dates those of first London performance unless otherwise stated): Maybe that's your Problem (W. Scharf), Roundhouse,16 June 1970; Billy (J. Barry), Drury Lane, 1 May 1974 [incl. Some of us belong to the stars]; Bar Mitvah Boy (J. Styne), Her Majesty's, 25 Sept 1978; Tell Me on a Sunday (A. Lloyd Webber), Royalty, Jan 1980, rev. as Song and Dance, 1982; The Little Prince and the Aviator (Barry), New York, Alvin, 1 Jan 1982; Dear Anyone (G. Stephens), Cambridge Theatre, 9 Sept 1983; Merlin (E. Bernstein), New York, Mark Hellinger, 13 Feb 1983; Budgie (M. Shuman), Cambridge Theatre, 18 Oct 1988; Aspects of Love (Lloyd Webber), Prince of Wales, 17 April 1989 [incl. Love changes everything; collab C. Hart]; Sunset Boulevard (Lloyd Webber), Adelphi, 12 July 1993 [incl. With One Look; collab C. Hampton]

*c*100 songs for films (title songs unless otherwise stated), incl. Thunderball (Barry, 1965); Born Free (Barry, 1966); Pretty Polly (M. Legrand, 1967); To Sir with Love (M. London, 1967); On Days like These (Q. Jones; The Italian Job, 1969); True Grit (Bernstein, 1969); Diamonds are forever (Barry, 1971); Wish was Then (Barry; Mary Queen of Scots, 1971); The Man with the Golden Gun (Barry, 1974); Play it again (Barry; The Tamarind Seed, 1974); Wherever Love Takes Me (Bernstein; Gold, 1974); All the Wishing in the World (S. Myers; The Wilby Conspiracy, 1975); Come to me (H. Mancini; The Pink Panther Strikes Again, 1976)

Individual popular songs, incl. Ben (Scharf), 1972; Always There (S. May and L. Osborn), 1986; Amigos para siempre (Lloyd Webber), 1994 [anthem for the Barcelona Olympic Games]

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□

**Black, John** (*fl* 1546–87). Scottish composer. In 1546 he was 'singer' of the parish church and 'deput' under John Fethy at the song school in Aberdeen. By 1556 he was master of the song school, but between 1559 and 1570 his name disappears from the burgh records, and in the latter year he is described as 'presentlie absent of the realme'. By 1574 he was back in Aberdeen and in 1577 was again appointed master of the song school, but he died in office shortly before 14 August 1587.

Black wrote a number of interesting compositions for instrumental consort. Some, bearing such attractive titles as *Black called My Delight*, are in fully-fledged fantasy form, but only fragments remain. The Lessons on the Psalms (one of which is known to be by Black; three others are identical in form and style) are more complete, however, and show a real creative talent, elaborating the Protestant psalm tunes as cantus firmi in a characteristically instrumental style, and in a musical form otherwise known only in France. Black may indeed have been in France when he was 'absent of the realme', whether or not the Reformation was the original cause of his departure from Scotland. A 17th-century psalm tune is entitled 'Mr Blaks toone', and some of his psalm settings are incorporated (anonymously) in Edward Millar's psalter of 1635.

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KENNETH ELLIOTT

**Black American music.** *See* UNITED STATES OF AMERICA, §II, 2.

**Black bottom** [black shuffle]. A quick-tempo American social dance, particularly of the 1920s. It is thought to have originated in the early 1900s in the 'juke' (black) bawdy houses of the 'Bottoms', the black quarter of Nashville. The movements of the dance as described in Perry Bradford's song *The Original Black Bottom Dance*

(1919) include slides and hobbling steps; the dance also involved a twisting motion of the body similar to the SHIMMY, hops forward and back, side turns, stamps, a skating glide performed with deep knee bends, and according to the Stearns, 'a genteel slapping of the backside'. Its popularity, along with other related dances such as the charleston (*see* CHARLESTON (ii)), developed from the success of the black revue *Shuffle Along* (1921), the first theatrical adaptation of the black bottom occurring in the show *Dinah* (1924). It was Ann Pennington's performance of the dance, however, to the song 'Black Bottom' (music by Ray Henderson, lyrics by Buddy DeSylva and Lew Brown) in *George White's Scandals of 1926* that led to its widespread popularity. In the same year it reached Europe, but its vogue lasted only about two years and it was absorbed into the LINDY and other jazz dances.

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PAULINE NORTON

**Blackburn, Bonnie J(ean)** (*b* Albany, NY, 15 July 1939). American musicologist. She graduated from Wellesley College (BA 1961) and studied with Edward Lowinsky and Howard Mayer Brown at the University of Chicago (MA 1963, PhD 1970). She was a lecturer at the School of Music, Northwestern University (1987) and served as a visiting faculty member at the University of Chicago (1986) and SUNY, Buffalo (1989–90). In 1990 she moved to Oxford and became a freelance editor; in 1993 she became general editor of the series Monuments of Renaissance Music.

Blackburn studies 15th- and 16th-century music and music theory, with a special interest in lost sources. Her dissertation on the Lupus problem was followed by an article on the subject and the edition of Johannes Lupi's works. She has researched both written and musical documents, and she frequently collaborated as author and editor of these sources with her husband, Lowinsky; some of these publications appeared after his death in 1985, notably their edition of the Spataro correspondence.

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PAULA MORGAN

**Blackburn, (Joseph Albert) Maurice** (*b* Quebec City, 22 May 1914; *d* Montreal, 29 March 1988). Canadian composer. After studying music at Laval University (1937–9) and the New England Conservatory (1939–41), he worked as a staff composer with the National Film Board of Canada (1942–79), continuing to compose freelance for the NFB until 1983. He studied in Paris with Nadia Boulanger (1946–8) and with the Groupe de Recherches de Musique Concrète (1954–5). Blackburn's eclectic style ranged from folksong pastiches to electronic music. While his experimental work was mainly for film, he cited Stravinsky, Honegger and Poulenc as influences on his concert music and Messager as a model for his two comic operas. He created or collaborated on the music for over 400 films, mostly documentaries and short animated films, though some feature films in his later years. Among the film makers with whom he collaborated were Norman McLaren, Jacques Godbout, Gilles Carle and Claude Jutra.

WORKS
(*selective list*)

Dramatic: Une mesure de silence (comic op, 1, M. Morisset-Blackburn), 1955; Pirouette (comic op, 1, Morisset-Blackburn), 1960; Rose Latulippe (ballet), perf. 1953; incid music for theatre, TV and film
Vocal: Messe, tr vv, 1949; Soir d'hiver (E. Nelligan), Bar, pf, 1949; L'âne de p'tit Jean (folksong texts), SATB, 1952; Chanson du gars perdu (E. de Grandmont), 1v, pf, 1957; Ramenez-moi chez moi (Grandmont), 1v, pf, 1957
Orch: Les petites rues de vieux Québec, 1938; Fantaisie en mocassins, 1940; Concertino, pf, ww, brass, 1948; Riguadon, vn, chbr orch, 1949; Ov. pour un spectacle de marionnettes, 1951; Promenade, 1951; Suite, str orch, 1960
Chbr and solo inst: 5 digitales, pf, 1940 [nos. 1, 3, 4 destroyed]; Sonatina, pf, 1940; 3 danses, pf, 1949; Marine, hp, str, 1950; 6 formes musicales (Morisset-Blackburn), nar, ww qt, str trio, pf, org, 1967
MSS in *CDN-Tcm*

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ROBIN ELLIOTT

**Blackface minstrelsy.** *See* MINSTRELSY, AMERICAN.

**Blackhall, Andrew** (*b* 1535 or 1536; *d* 31 Jan 1609). Scottish composer. Originally a canon of the Abbey of Holyroodhouse, Edinburgh, he was appointed after the Reformation 'minister of God's word' to a number of charges nearby: first in 1564 to Liberton, then in 1567 to Ormiston in the parish of Dalkeith. About this time he contributed at least one canticle in chordal style (*O Lord, of whom I do depend*) to the important anthology made by THOMAS WOOD (i) (*EIRE-Dtc, GB-Eu, Lbl, US-Wgu*). In 1569 Blackhall composed a more ambitious piece, the anthem *Of mercy and of judgement both*, a setting for five voices of the metrical version of Psalm ci, 'giffin in propyne [i.e. as a gift or tribute] to the kyng'. Preparations were being made in that year for the education of the infant king and for the formation of his royal household. Blackhall's anthem, an extended piece in two sections involving much close imitation, somewhat in late Renaissance English style, may have been a bid for royal favour on the part of the composer.

In 1574 Blackhall was appointed minister of Inveresk Parish Church in Musselburgh. In the following year another anthem was commissioned, a setting for five voices of the metrical version of Psalm cxxviii, *Blessed art thou*, for a wedding in the noble Mar and Angus families – both much involved in power politics during the childhood of King James VI. Blackhall's wedding anthem is cast in one continuous movement, with effective imitation, though perhaps lacking somewhat in rhythmic interest. In the preface to Edward Millar's 1635 printed psalter Blackhall is stated as having composed a 'set' of psalm tune arrangements, although only very few have survived. Three chordal settings are recorded in Wood's anthology, and one imitative setting (Psalm cxxxvii 'in reports') is identified in a 17th-century source. Another two psalms in reports (vi and xviii) have all the features of Blackhall's style and may well be his work. All probably date from about this period.

In 1578 Blackhall received an important commission from Lord Morton to make a setting of Psalm xliii. James, 4th Earl of Morton, and regent for the last six years, had defended the cause of the dead Darnley and the infant prince in 1567, when under a banner emblazoning the words of that very psalm – 'Judge and revenge my cause, O Lord' – he had routed Mary Queen of Scots at Carberry Hill. By 1578, however, his enemies were linking his name with Darnley's death; he seems to have resorted to musical as well as political means to retrieve his good name with the young king – a measure eloquently emphasized by Blackhall in his choice of the *Miserere* plainsong as cantus firmus in this composition. Morton was eventually accused of complicity in Darnley's murder and executed in 1581.

In the 1580s James VI began to set up court in style and gathered together a group of distinguished poets and musicians, known as the Castalian Band. At least one partsong by Blackhall dates from this period: *The Bankis of Helicon*, a beautiful chordal setting of an internationally current tune, *The Nine Muses*, and the vehicle for several fine sets of verses by the Scottish poet Alexander Montgomerie (including *The Cherrie and the Slae* and *Adeu O desie of delyt*). In 1582 King James granted a pension to 'Mr Andro Blackhall, Minister, ane of the Conventuall brether of the Abbay of Halyrudhous'. Other pieces by Blackhall may survive in the many anonymous and fragmentary items in Scottish sources of the later 16th and early 17th centuries, for example the isolated bassus part of *Anna veni*, perhaps composed for the coronation of Anne of Denmark in 1590; and there is some evidence to attribute to him the editing, if not partial composition, of the Twelve Common Tunes that first appeared as a group in the 1615 psalter, published in Edinburgh. Blackhall is mentioned in church records in the 1590s and up to 1608 and according to the inscription at Inveresk church died in 1609, 'aged 73'.

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KENNETH ELLIOTT

**Blacking, John (Arthur Randoll)** (*b* Guildford, 22 Oct 1928; *d* Belfast, 24 Jan 1990). British anthropologist and ethnomusicologist. Raised in the Anglican environment of Salisbury Cathedral close, his father, the cathedral architect, was closely concerned with the restoration of the Sarum rite and with the Dolmetsch early music revival. Blacking served as a commissioned officer in the Coldstream Guards, with active service in Malaya (1948–9), where the exposure to Malay, Chinese and Indian cultures was a formative experience. He read anthropology and archaeology at Cambridge (1949–52) with Meyer Fortes and in 1954 he was appointed musicologist in Hugh Tracey's International Library of African Music, Johannesburg. From 1956 to 1958 he carried out 22 months of fieldwork in the Venda area of Northern Transvaal, establishing his international reputation as an ethnomusicologist. In 1959 he was appointed lecturer in social anthropology and African government at the University of Witwatersrand, and in 1965 he was appointed professor and head of the department. In 1970 he was made professor of social anthropology at Queen's University, Belfast, which under his direction became an internationally renowned centre for ethnomusicology, attracting students from many parts of the world, particularly Africa. He was president of the Society for Ethnomusicology (1982–3) and founded the European Seminar in Ethnomusicology.

Blacking's reputation was established by *How Musical is Man?*, a book based on the John Danz Lectures he delivered at the University of Washington in 1971. He championed the anthropological approach in ethnomusicology, while not underplaying the musicological side of the discipline. A keen classical pianist throughout his life, his theorizing about music passed through a number of stages, from functionalism, to structuralism and phenomenological transactionalism, and his thinking was much influenced by his anthropologist colleagues at Queen's. He published significant articles on most of the debated issues in ethnomusicology, and in later years he returned

to a concern with dance that had started with his research on Venda girls' initiation schools.

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JOHN BAILY

**Blackmar, A(rmand) E(dward)** (*b* Bennington, VT, 1826; *d* New Orleans, 28 Oct 1888). American music publisher. He worked as a music teacher in Huntsville, Alabama (1845–52), and Jackson, Louisiana (1852–5). In 1858 he joined E.D. Patton's music shop in Vicksburg, Mississippi, which he bought out the following year with his younger brother Henry (1831–1909). They moved to New Orleans in 1860, where they operated publishing firms and music shops jointly, separately and often with others. From 1861 to 1866 Henry also ran a shop in Augusta, Georgia. Armand was imprisoned briefly in 1862 by the Union Army for his espousal of the Southern cause; he issued more Confederate music than any other publisher in New Orleans, including one of the earliest editions of *Dixie* (1861), and *The Bonnie Blue Flag* (1861) and *Maryland! My Maryland!* (1862). He frequently arranged or composed music under the pseudonym A. Noir. Blackmar was in San Francisco between 1877 and 1880, but was publishing again in New Orleans from 1881 to 1888.

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JOHN H. BARON

**Black Sabbath.** English heavy metal band. Formed in 1968, it underwent many personnel changes but its classic line-up was Ozzy [John] Osbourne (*b* 3 Dec 1948; vocals), Tony Iommi (*b* 19 Feb 1948; guitar), Bill Ward (*b* 5 May 1948; drums) and Geezer Butler (Terry Butler; *b* 17 July 1949; bass). Although it was hated by rock critics and ignored by radio programmers, it nonetheless became arguably the single most influential heavy metal band. Evolving from the heavy blues-rock of Cream and other 1960s groups, the band echoed the fatalism and occultism of such blues forebears as Robert Johnson and Howlin' Wolf. Black Sabbath helped constitute heavy metal as something separate from rock by moving away from such topics as love, sex, partying and masculine strutting to brooding lyrics that dealt with evil, war, pain and drug addiction, delivered by Osbourne's distinctive paranoid whine. Their music was often ponderously slow, based on straightforward melodic riffs, with a guitar sound that was as distorted and heavy as possible. *Paranoid* (Vertigo and WB, 1971) was probably their most influential album.

ROBERT WALSER

**Black shuffle.** *See* BLACK BOTTOM.

**Blacksmith** [Blakesmit, Blakismet], **Henry** (*fl* *c*1261). English singer. One of three Englishmen described by the late 13th-century theorist Anonymus 4 as 'good singers' of mensural polyphony, who sang with great refinement ('valde deliciose'). The theorist referred to him as 'Blakesmit, at the court of the late King Henry [III]'. He was clerk of the king's chapel in May 1261, and may have held that post since 1258. He was probably one of the members of the royal chapel who accompanied the king to Paris in July 1262 and who were stricken by an epidemic in that September.

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IAN D. BENT

**Blackwell, Chris** (*b* London, 22 June 1937). English music producer. The owner of Island Records, he was a key figure in the internationalization of Jamaican popular music in the 1970s, notably through his association with Bob Marley and the Wailers. Island also nurtured the leading rock performers Steve Winwood, Free and U2. Blackwell grew up in Jamaica where he began his musical career, recording local singers. He moved to London in 1962, importing recordings to sell to the expatriate West Indian population in Britain. Blackwell moved into white popular music with Steve Winwood's groups, the Spencer Davis Group and Traffic (producing both), followed by Cat Stevens, Free and others. In 1970 he produced Bob Marley and the Wailers' album *Catch a Fire*, notable for its combination of reggae rhythms and rock guitar playing.

Although he later became involved in film production, Blackwell produced recordings by the singer Grace Jones and the quirky American group the B-52s. Under his leadership, Island issued recordings by numerous other rock, reggae and African musicians. In 1989 the company was bought by the Polygram group but Blackwell retained a musical involvement, notably in the management of the

Bob Marley estate. In 1997 he founded a new record company, IslandLife.

DAVE LAING

**Blackwell, Isaac** (*d* London, 1699). English composer and organist. He was organist of two London parish churches – St Dunstan-in-the-West (1674) and St Michael's, Cornhill (1684) – before becoming a vicar-choral of St Paul's Cathedral on 7 February 1687. From about that same time he combined all these posts with that of organist of the cathedral, continuing as such until his death, whereupon he was succeeded by Jeremiah Clarke (i). He was thus the first to use Bernard Smith's new organ (1697).

John Playford, a fellow vicar-choral, printed some of Blackwell's songs in *Choice Ayres* and three anthems in *Cantica Sacra*. Another five anthems are known, of which three are in the Bing-Gostling partbooks at York (*GB-Y* M. 1. S). They are in the rather cramped idiom of the early 1670s, most convincingly represented by *Bow down thine ear, O Lord*.

WORKS

ANTHEMS

Behold how good and joyful, 1674[2]; Bow down thine ear, O Lord, *GB-Y*; Let my complaints, 1674[2]; Lord, come away, *Y*; Lord, let me know my end, *Ob*; O God, thou art my God, *Y*; O Lord, our governor, *Cu*; See sinfull soul (A Hymn for Good Friday), 1674[2]

SONGS

Edition: *Choice Ayres, Songs and Dialogues*, ed. I. Spink, MLE, A5 (1989) [S]

Cease fruitless hopes lest you convey, 1683[5], S; Give me thy youth the time of love, 1681[4], S; If languishing eyes without language can move, 1673[3], S; I saw fair Chloris, *GB-Gu*; Lovers who in silent anguish, 1678[4]; So pale Amintas does thy looks appear, 1683[5]; Though Sylvia loved too well she knew, 1683[5]; Were Celia but as chaste as fair, 1675[7], S; When Damon saw fair Sylvia's face, 1683[5], S; When first Celinda blessed mine eyes, 1683[5], S;

Setting of Flatman's song for St Cecilia's Day, 1686, lost

INSTRUMENTAL

Trio sonata, *GB-Lbl* (tr pts only)

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IAN SPINK

**Blackwell, Otis** (*b* Brooklyn, NY, 1931). American rhythm and blues songwriter and singer. His list of over 900 songs includes several of Elvis Presley's best-known hits. Blackwell's earliest success as a black songwriter came with *Fever*, written for the singer Little Willie John in 1956; this sensual ballad was later taken up by the cabaret star Peggy Lee who added new lyrics. In a different vein, Blackwell composed the gospel-tinged *Daddy Rolling Stone*, which became a favourite of English rock groups such as the Who. For Presley, Blackwell wrote the pulsating *All Shook Up*, *Don't be cruel*, *Paralysed* and the quirky ballad *Return to Sender*. As part of the publishing contract, Presley was credited as co-author of the songs, although he did not contribute to their composition. Blackwell also composed the tempestuous *Great Balls of Fire* and *Breathless* for another rock and roll star, Jerry Lee Lewis; like *All Shook Up*, these songs built up tension through sudden breaks in the flow of the song. During the early 1960s Blackwell also wrote the song *Handy Man* for Jimmy Jones, *Nine Times out of Ten* for Cliff Richard and *Hey Little Girl* for Dee Clark. He recorded his own versions of his best songs on a 1978 album, *These are my Songs*.

DAVE LAING

**Blackwell, Scrapper** [Black, Francis Hillman] (*b* NC, 21 Feb 1903; *d* Indianapolis, IN, 7 Oct 1962). American blues guitarist. *See under* CARR, LEROY.

**Blackwood, Easley** (*b* Indianapolis, IN, 21 April 1933). American composer and pianist. He studied with Messiaen at the Berkshire Music Center (1949), with Hindemith at Yale (1950–54) and, on a Fulbright scholarship, with Boulanger in Paris (1954–7). From 1958 to 1997 he taught theory and composition at the University of Chicago. He has received a first prize from the Koussevitzky Foundation (1958), the Brandeis Creative Arts Award (1968) and commissions from the Chicago SO and the Library of Congress. In the late 1970s he received a grant from the NEH to investigate the harmonic and modal properties of microtonal tunings. As a pianist he has distinguished himself as an interpreter of the contemporary repertory, notably the second sonatas of Ives and Boulez.

After early works in a modernist idiom (dating from 1946), Blackwood adopted in the 1950s a more conservative style, best represented in his First Symphony. During the 1960s and 70s he returned to an atonal language involving complex counterpoint. This phase culminated in his *Twelve Microtonal Etudes* (1980), *Fanfare* (1981) and the Sonata for guitar (1983). In the early 1980s his style again became conservative – radically so – with the adoption of forms and a harmonic language more commonly associated with the 19th century. The most significant work of this period is his Fifth Symphony (1990) which has a conventional sonata-form first movement, developmental sections and clear harmonic progressions; the second movement quotes the Dies irae theme, while the third and final movement combines the characteristics of a rondo or scherzo.

WORKS

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JAMES R. MCKAY

**Bladder and string.** *See* BUMBASS.

**Bladder pipe** (Fr. *vèze*; Ger. *Platerspiel*). A wind instrument in which a reed is enclosed by an animal bladder. The player blows through a mouthpiece into the bladder, which serves, like the bag of a bagpipe, as a wind reservoir. Thus the performer does not directly control the reed with the lips; the instrument probably cannot be overblown, but has a compass limited by the number of finger-holes. The bladder pipe is depicted in a number of late medieval and Renaissance sources, but no specimens survive from that period. It is related to the WIND-CAP INSTRUMENTS of the Renaissance, on which the reed was also enclosed, but in a rigid wooden cap. Bladder pipes occurred in both straight and curved forms, the latter being more common and bearing a superficial resemblance to the CRUMHORN. The bore was mostly conical, though cylindrical bores are also depicted; some instruments had two parallel pipes, with the second pipe apparently serving as a drone or for accompaniments. In most iconographic sources both of the player's hands cover the finger-holes; thus neither would be free to apply pressure to the bladder, which may have been elastic enough to expand and contract by itself. Pictures do not, of course, make clear whether the instrument had a single or a double reed, and the practice may have varied with the locality.

Aristophanes in *Lysistrata* (411 BC) mentioned a wind instrument called a *phusallis* (a word derived from 'bladder'), so the bladder pipe may have originated in the ancient world. The 9th-century epistle to Dardanus by Pseudo-Jerome defines the *chorus* in terms that suggest a bladder pipe. One of the earliest clear references to the instrument is by Seifried Helbling about 1290, and two bladder pipes (illustration) figure among the instruments illustrating one of the late 13th-century Spanish manuscripts of the *Cantigas de Santa María*, a collection of sacred songs written for the court of Alfonso el Sabio (reigned 1252–84). Gerbert (*De cantu et musica sacra*, ii, 1774) reproduced a bladder pipe labelled 'Chorus' after a 13th-century manuscript once in St Blasien, now lost, and the Loenberg family coat of arms (St Gallen, *c*1340) consisted of a curved bladder pipe with conical bore and six finger-holes (illustrated in Becker). Numerous later examples have been cited by Kinsky and Becker.



*Two bladder pipes: miniature from the 'Cantigas de Santa María', Spanish, c1270–90 (E-E b-I-2, f.209r)*

While many medieval depictions suggest a courtly context, by the later 15th century the bladder pipe had become predominantly a folk instrument. It appears quite often in drawings, woodcuts and other pictures by Dürer and other early 16th-century German artists, usually played by itinerant musicians or shepherds. Virdung included a woodcut of a bladder pipe in his *Musica getutscht* (1511), but had nothing to say about it, and Praetorius did not mention the instrument at all. It seems to have made its last appearance in western European art in an engraving by Wolfgang Kilian of the Muse Euterpe, dated 1612, but Kilian in all probability was merely copying Virdung.

The bladder pipe survives today as a toy or folk instrument in various parts of the world, for example in Brittany and Sicily where an ordinary rubber balloon replaces the animal bladder, in Albania where it is played by children, and in Poland where it is sometimes played by shepherds.

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HOWARD MAYER BROWN/BARRA R. BOYDELL

**Blades, James** (*b* Peterborough, 9 Sept 1901; *d* Cheam, 19 May 1999). English timpanist and percussionist. He was apprenticed as an engineer, but a youthful passion for drumming led him to join the band of a travelling circus when he was 19. Engagements in orchestras accompanying silent films followed. Here he played a lot of the standard orchestral repertory and accompanied many of the variety acts that performed between films, often having to invent sound effects as he went along. His early career was spent playing in dance bands and making recordings, the most famous of which perhaps being the three Chinese tam-tam notes that heralded the beginning of every Rank film after 1935 and the V-for-Victory morse code signal recorded in 1941 for BBC wartime radio. He became principal percussionist of the LSO in 1940 and until his retirement was a regular freelance player with most of the major British orchestras, notably the Melos Ensemble and the English Opera Group. It was while playing for the latter that he formed a close working relationship with Benjamin Britten who sought his advice on certain sound effects. Blades was able to put his engineering background to good use, often devising one-off instruments to achieve a sound that pleased Britten. These were used mainly in the chamber operas and church parables performed by the English Opera Group.

Following an accident in 1956, which left him in hospital for five weeks, Blades developed a gift for public speaking, and built lectures for school and adult audiences

alike on the history and use of percussion instruments into his working schedule. So successful were these that they were made into a film series, 'We Make Music', and a record, 'Blades on Percussion', issued in 1973. He became professor of timpani and percussion at the RAM in 1960 where he did much to improve the standard of percussion students and was particularly proud of the achievements of Evelyn Glennie, whom he taught. He worked extensively with the handicapped and was awarded the OBE in 1972.

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*Drum Roll* (London, 1977)

NOËL GOODWIN/MATTHEW DICKINSON

**Blades, Ruben** (*b* Panamá, 16 July 1946). Panamanian popular singer, composer, bandleader and actor. His father was a Panamanian percussionist and his mother was a Cuban vocalist, and he began his career as vocalist in his brother's rock band in 1963. Turning to Latin American styles, he travelled to New York in 1969 and recorded his first album, *De Panamá a Nueva York*, with Pete Rodríguez. He graduated in law from the University of Panamá in 1974 and was also interested in politics. Returning to New York in 1974, Blades worked as a mail clerk for Fania Records, the main salsa label, until he was given a break with the Ray Barretto band in 1975. He subsequently joined forces with salsa 'bad-boy' Willie Colón, recording for Fania a number of albums including *Metiendo mano* (1977), *Siembra* (1978) and *Canciones del solar de los aburridos* (1981). In 1982 he launched his own band, Seis de Solar, with whom he recorded *Buscando América* (1984) and *Escenas* (Elektra, 1985). He resumed his law career while maintaining performance activities, graduating as Doctor of Law from Harvard University in 1985. During the 1980s he also took up acting, appearing in over a dozen Hollywood films and in Paul Simon's Broadway musical *Capeman* (1998). He returned to politics in 1994, running as presidential candidate in the Panamanian elections.

Blades is the most political of *salseros*, fusing salsa with the spirit of Latin American *nueva canción* (protest music). Astute commentary permeates most of his compositions, including his hits *Pablo pueblo*, *Pedro navaja*, *Plástico*, *Buscando América*, *Decisiones*, *Todos vuelven* and *Padre Antonio*. While earning him an enormous following and two Grammy awards, Blades's politically charged songs have garnered criticism in more conservative quarters: *Tiburón*, protesting against US intervention in Central America, earned him the label of communist among Miami Cubans in 1981.

LISE WAXER

**Blado, Antonio** (*b* Asola, nr Mantua, 1490; *d* Rome, 1567). Italian printer. From 1516 until his death Blado printed more than 1200 editions in Rome as well as a few elsewhere. For the popular market he printed guidebooks, prognostications, devotional books and the like, and under clerical or aristocratic sponsorship classical and modern literature, books in Greek and Hebrew, theological works and much else. His books use a variety of ornaments, decorated initials and typefaces, including the Ethiopic type of his *Modus baptizandi* (1549); some are lavishly illustrated. In 1535 he obtained the exclusive right to print Vatican documents and thereafter styled himself 'impressor camerale' or 'stampatore apostolico'. Blado was a dominant figure in Roman printing, and in 1550 his was one of the largest printing shops, with six or seven printers. His printer's mark was a crowned eagle facing left, with wings unfolded, holding a standard in its talons.

Blado was the second Roman printer (after VALERIO DORICO) to print music from movable type in a single impression. He may have printed the 1538 *Madrigale de M. Constantio Festa libro primo*, although the surviving parts are without name or place. The *Exercitium seraficum, madrigali di M. Hubert Naich*, undated but probably 1542, was signed by Blado but uses music type not seen in his later music books. These include Giovanni Animuccia's *Secondo libro de i madrigali* (1551), Guerrero's *Psalmorum quatuor vocum liber primus* (1559), Zoilo's *Libro secondo de madrigali* (1563) and Martelli's *La nuova, et armonica compositione* (1564). For, or with, Antonio Barrè he printed madrigal books by Francesco Menta (1560) and Lasso (1563). He also published Vicente Lusitano's *Introdutione facilissima* (1553), and his type was used in Barrè's 1555 edition of Vicentino's *L'antica musica ridotta alla moderna prattica*. Several of his liturgical books, beginning with *Officium gloriosissimi nominis Jesu* (1539), include plainchant.

Blado's heirs included his widow Paola (*d* 1588) and sons Paolo (*d* 1594) and Stefano (*d* 1585). The latter's marriage to Livia Dorico linked the Blado firm with one of its most important competitors (as had daughter Agnese's marriage to Giovanni Osmarino Gigliotti). The heirs continued to print voluminously (about 1700 editions) both ephemera and serious editions, most notably an 18-volume edition of Aquinas, and a few musical editions: G.D. Petrucci's introits (1568); two books of *laude spirituali*, the *Secondo*, by Animuccia (1570), and the *Terzo*, edited by Francesco Soto de Langa (1577); Florido Zaccardi's *Psalmi vespertini* (1577); and Giulio Cesare Romano's *Motecta* (1580). After Paolo's death the business was continued until 1609 by Paolo's widow Porzia (*d* 1624) and by her daughter Isabella and son-in-law Geremia Guelfi until 1626, although not under the Blado name after 1609.

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THOMAS W. BRIDGES

**Blaes, Arnold Joseph** (*b* Brussels, 1 Dec 1814; *d* Brussels, 11 Jan 1892). Belgian clarinettist. The son of an amateur clarinettist, he was orphaned at ten. His guardian discouraged the child's passion for music and sent him out to work as a clerk at the Ministry of Finance when only 13. A few years later relatives overcame the guardian's scruples and the boy was allowed to buy a clarinet. While still earning his living, Blaes enrolled at the Brussels Conservatory as a pupil of Georges Chrétien Bachmann and won first prize in 1834. On his coming of age he rejected commerce for the life of a clarinettist. His career was brilliant, for besides great expressive ability he had a panache which enabled him to hold his own in partnership with performers such as Liszt and Rubinstein. Weber's Grand Duo Concertant (J204) was his favourite showpiece, but he was assiduous in performing new works by his compatriots. He had a delicate, impressive style of playing and was particularly noted for his *pianissimo*.

Blaes went to Paris in 1839 and 1846, and the Société des Concerts du Conservatoire struck a medal in his honour on the first visit. He also visited London in 1841 and 1845. His greatest successes were in Russia in 1842 and 1847; on the first visit he was made director of the Imperial Guard music and remained in the country two years. Many of his appearances as soloist in St Petersburg and Moscow were shared by the soprano Elisa Meerti, whom he married in 1843 (*see* BLAES, ELISA).

The Brussels Conservatory awarded Blaes an honorary post in 1837 and in 1844 he was appointed to the professorship there. His pupils gained 28 *premiers prix* but he bore the conservatory a grudge for inadequate pay and resigned the appointment to Gustav Poncelet in 1871. Blaes wrote a *Méthode*, which was successful only in his own country. He used 14-key clarinets, with Janssen-type rollers made by Bachmann; one was of boxwood, the other ebony. His autobiography is interesting and animatedly written.

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PAMELA WESTON

**Blaes** [née Meerti], **Elisa** (*b* Antwerp, 2 Nov 1817; *d* Brussels, 6 Nov 1878). Belgian coloratura soprano, wife of ARNOLD JOSEPH BLAES. Mendelssohn admired her and engaged her for concerts at the Leipzig Gewandhaus in 1839, 1841 and 1842. She first sang for the Philharmonic Society of London in June 1839. After appearances in Dresden, Prague and Weimar she joined her future husband for a tour of Dutch provinces in 1840. In Russia (1842–3) she sang many times with Rubini, and Liszt played her accompaniments. After her marriage to Joseph Blaes on 21 September 1843 the couple settled in Brussels. A child was born in the following year and Elisa resumed concert tours with her husband, making a speciality of the aria 'Parto, parto' with clarinet obbligato from Mozart's *La clemenza di Tito*. In 1846 the Société des Concerts du Conservatoire in Paris awarded her their medal. Later she became a teacher.

PAMELA WESTON

**Blagrave, Thomas** (*b* c1620; *d* London, 21 Nov 1688). English composer, cornett player, violinist and singer. He was the son of Richard Blagrave, wind player at Charles I's court, and joined his father in the cornett and sackbut consort in 1637, inheriting his place in 1641. He shared the role of Mustapha with Henry Purcell the elder in Davenant's *The Siege of Rhodes* (1656), and was one of Cromwell's musicians (probably 1657–8). At the Restoration, Blagrave took up his former post as a court wind player, also receiving a place in the Twenty-Four Violins; his nephew Robert served alongside him in this dual capacity. Thomas was also a member of the revived Chapel Royal, was made Clerk of the Cheque in 1662, and Master of the Choristers of Westminster Abbey (where he was buried) in 1664, though according to Anthony Wood he was 'a player for the most part on the cornet' in the Chapel Royal. Wood thought him 'a gentile and honest man', and Pepys often mentioned him in his diary. His portrait is in the Oxford Music Faculty, and two songs of his survive: *What conscience say is it in thee* (RISM 1669[5]) and an attractive setting of Sir Robert Ayton's *What means this strangeness now of late* (ed. in MB, xxxiii, 1971).

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PETER HOLMAN

**Blagrove.** English family of musicians.

**(1) Henry (Gamble) Blagrove** (*b* Nottingham, 20 Oct 1811; *d* London, 15 Dec 1872). Violinist. He was the son of Richard Manning Blagrove, a Nottingham violinist and teacher who wrote *A New and Improved System of the Art of Playing the Violin* (London, 1828) and several lightweight piano pieces. Taught by his father, he was taken in 1817 to London, where he was displayed as a child prodigy and even played in the Drury Lane orchestra. In 1821 he began to have lessons from Spagnoletti, and in 1823 became one of the first pupils of the RAM, studying composition with William Crotch and the violin with François Cramer. He joined Queen Adelaide's private band as soloist and principal second violin in 1832, and two years later went to Cassel to study with Spohr. While abroad he visited several European cities, among them

Paris and Vienna, where he probably witnessed string quartet concerts. He returned to London in 1834 and shortly afterwards (November 1835) set up the Concerti da Camera, the first West End chamber music concerts, at the Hanover Square Rooms. Later that season (March 1836) he began the Quartett Concerts, a regular chamber series which ran under his leadership until 1842. Through these concerts Blagrove introduced much of the Viennese chamber repertory, including Beethoven's middle- and late-period quartets, to London audiences.

Blagrove was also a prominent orchestral leader and soloist, and for many years played at the Italian Opera, the Philharmonic Society, the Handel Festivals at Crystal Palace and other London concerts. From 1831 he was a professor at the RAM. His published compositions include a number of didactic works, violin solos and duets. Although one of the most talented English violinists of the period, with a large tone and good technical facility, Blagrove paled in comparison with such foreign violinists as Sivori, Sainton and Vieuxtemps; Walter Macfarren's assessment that 'though a talented and estimable individual, his temperament, like his violin-playing, was decidedly cold', is borne out by other commentators.

(2) **William (Manning) Blagrove** (*b* Nottingham, 1 April 1813; *d* London, 1 Nov 1858). Violinist and music publisher, brother of (1) Henry Blagrove. He played the violin and viola in several London orchestras, appeared in the Quartett Concerts and other chamber music series, and wrote a few lightweight violin pieces. He was also active as a music publisher from 1843 (in partnership with William Attwater, 1844–6), trading from 1847 at 71 Mortimer Street; the premises, known as Blagrove's Rooms, were also used by the Blagrove family and others for small-scale concerts.

(3) **Richard (Manning) Blagrove** (*b* ?London, 1826/7; *d* Clapham, London, 21 Oct 1895). Viola and concertina player, brother of (1) Henry Blagrove. From 1837 to 1841 he was a student at the RAM, where he had viola lessons from Henry Hill. During the 1840s he regularly played the viola in London orchestras and at chamber music concerts; in 1856 he succeeded Hill as principal viola at the Philharmonic concerts and the Three Choirs Festival, positions he held until 1894. He was professor of viola at the RAM from 1856 to 1890.

While a student at the RAM Blagrove learned to play the concertina (invented by Wheatstone in the late 1820's). One of the first in England to take the instrument seriously, he made his début as a concertina soloist at the Hanover Square Rooms in March 1842, and with Giulio Regondi, George Case and Alfred B. Sedgwick formed a concertina quartet which played in public from 1844, often performing arrangements of classical string quartets. Blagrove composed several short pieces for solo concertina and arranged operatic airs; he also wrote a concertina tutor (London, 1864). G.A. Macfarren wrote two romances and a quintet for concertina and strings for him. In 1876 and 1877 he ran a series of ten Concertina Concerts in London, with the aim of raising money to support concertina composition. Another brother, Charles Frederick Blagrove (bap. London, 16 March 1823; *d* before Nov 1858), was a pianist and composer of piano waltzes and polkas.

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CHRISTINA BASHFORD

**Blahetka, (Anne Marie) Leopoldine** (*b* Guntramsdorf, nr Vienna, 15 Nov 1809; *d* Boulogne-sur-Mer, 17 Jan 1885). Austrian pianist and composer. Over a period of more than 60 years she made a major contribution to the image of the professional woman pianist. On the advice of Beethoven, who followed her musical development with interest, she studied the piano with Joseph Czerný; her teachers also included Joachim Hoffmann, Catharina Cibbini, Simon Sechter, and, for a short period, Kalkbrenner and Moscheles. She first performed in public in 1818, and in 1820 was the soloist in Beethoven's Second Piano Concerto. The music critics praised her precise touch, technical brilliance and the 'cantabile performance of the melodies' (*Wiener allgemeine musikalische Zeitung*, 1820). In 1823 she began including compositions of her own in her programmes. During her first major concert tour in 1825–6 she performed in Frankfurt, Brunswick, Bremen, Hamburg, Berlin and Leipzig. In 1828 she appeared in Vienna with Nicolò Paganini. In 1830 she set out on a concert tour of Germany, the Netherlands, Belgium, England and France. On her way back, about 1833, she decided to make her permanent home at Boulogne-sur-Mer on the north coast of France. She lived there until her death, still making occasional appearances as a pianist, but concentrating more on teaching and composition.

To judge by the number of her published works (64), Leopoldine Blahetka was one of the most successful women composers of the 19th century. Although critical reaction to her Singspiel *Die Räuber und der Sänger* (1830, Vienna) was negative, her instrumental compositions, distributed in many editions from 1822, were reviewed favourably. Most of her works are of a virtuoso character, but she also wrote several compositions in the Classical mould, including a Violin Sonata, a Piano Trio and two piano quartets.

WORKS

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Vocal: 6 deutsche Lieder, 1v, pf, op.16; Ave Maria, S/T, pf, op.57; Pater noster, S, A, T, B, pf/org, op.58; other works

Orch: Variations brillantes, pf, orch/str qt, op.4; Variations brillantes, pf, orch, op.14; Variations brillantes sur un thème hongrois, pf, orch/str qt, op.18; Concertstück, pf, orch/str qt, op.25

Chbr: Pf Trio, op.5; Grande polonaise concertante, vc, pf, op.9; Sonata, vn, pf, op.15; 2 pf qts, opp.43 and 44; sets of variations, pf, str qt; sets of variations, vn, pf; works for fl, pf

Pf: Polonaise, op.19; 3 rondeaux élégants, op.37; 2 nocturnes, op.46; Grand Duo, pf 4 hands, op.47; Capriccio, op.48; Caprice élégant, op.59; Nocturne, op.62; 11 sets of variations; 6 sets of waltzes; other works

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FREIA HOFFMANN

**Blahoslav, Jan** (*b* Přerov, 20 Feb 1523; *d* Moravský Krumlov, 24 Nov 1571). Czech music theorist, hymnographer, grammarian and poet. He studied theory under Listenius and Hermann Finck at Wittenberg University from 1544. After a short period at Mladá Boleslav (1548–9) he continued his education at Königsberg and Basle. He was a fine linguist who strove to preserve the purity of his native tongue and succeeded in bridging the gulf between Christianity and humanism. He was ordained at Mladá Boleslav in 1553, and became a bishop of the Fraternity of Czech (or Moravian) Brethren in 1557. In the following year he established himself at Ivančice, where before long he installed a printing press. Towards the end of his life he moved to Moravský Krumlov.

His treatise *Musica: to gest knjžka zpěwákům*, published in Olomouc in 1558 (ed. and Eng. trans. in Sovík), is believed to be the first on music theory in the Czech language, but its information is derived from the writings of Listenius, Finck, Ornithoparchus and Coclico. Blahoslav wrote two entirely new sections for the second edition giving critical and practical advice to singers and choirmasters, and guidance to composers of hymns: he emphasized the need for the musical rhythm to correspond with the *časomíra* system of prosody (i.e. the alternation of long and short syllables) of the verses. He was the chief editor of the *Pisně duchowni ewangelistské* (1561), known as the Szamotuły Kancionál, which comprised 735 hymn texts, 52 of them by Blahoslav, and more than 450 tunes, including a number drawn from secular sources and eight which he may have composed himself. Blahoslav has been greatly esteemed for his Czech translation of the New Testament (1568; ed. J. Konopásek, Prague, 1931–2), which was the initial step in the preparation of the celebrated Bible of Kralice (1588).

EDITIONS

*Pisně duchowni ewangelistské* [Sacred songs] (Szamotuły, 1561, 2/1564, 7/1598)
*Evangelia aneb čteni svatá* [Gospels or holy readings] (Ivančice, 2/1571)

WRITINGS

*Musica: to gest knjžka zpěwákům náležité zprávy v sobě zavírající* [Music: a book containing necessary information for singers] (Olomouc, 1558, enlarged 2/1569)
*Písní duchovních některých, jichž se ode uši jednoty bratrské užívá rejstřík* [Index of songs of the brethren] (1561, MS, *D-HER*)
*Rejstřík no kancionál v Šamotulích vyšlý* [An index for the Szamotuły Kancionál] (1561, MS, *HER*)
*Apologia pro editione cantionales nova* (1564, MS, *HER*)
*Vady kazatelů* [Preacher's faults] (1571, MS, *HER*)

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JOHN CLAPHAM

**Blaikley, David James** (*b* London, 13 July 1846; *d* London, 29 Dec 1936). English acoustician. He was principally noted for his design and manufacture of wind instruments. He had a long career with the firm of Boosey & Hawkes and when Boosey's took over the business of Henry Distin in 1868, Blaikley was appointed works manager. He became widely known as an authority on woodwind and brass, and in 1874 devised a system of compensating pistons (patented in 1878) which Boosey & Co. adopted (*see* VALVE (i)). The firm continued to use equipment designed by him until the late 1980s. Blaikley also devised other improvements for trumpets, horns and trombones. In 1875 he joined the (Royal) Musical Association and in 1878 read the first of many papers to that society. This highly technical discussion of resonance was followed by others on such subjects as quality of tone in wind instruments (1880), the velocity of sound in air (1883), the trumpet scale (1894) and the french horn (1909). His theoretical and experimental abilities were highly regarded by such famous acousticians as Rayleigh and R.H.M. Bosanquet. From 1884 to 1935 Blaikley served as the Association's honorary auditor; he also gave lectures to the Royal Society of Arts and at Kneller Hall, the RAM and the Royal College of Organists. The vexed question of pitch led him to contribute an authoritative essay to C.R. Day's *Descriptive Catalogue* ... (London, 1891) of the musical instruments included in the Royal Military Exhibition (1890) and in 1910 he wrote a memorandum on the pitch of army bands. Blaikley was a keen collector. In connection with the Music Loan Exhibition organized in 1904 by the Worshipful Company of Musicians he delivered a lecture on reed instruments, published in T.L. Southgate, ed.: *English Music 1604–1904* (London, 1906, 2/1911).

E.D. MACKERNESS

**Blainville, Charles Henri de** (*b* nr Tours, 1711; *d* Paris, 1769). French theorist, composer and cellist. The Marquise de Villeroy was for a time his pupil and patron. He claimed the discovery of a third mode ('mode mixte') between major and minor, and his theories provoked controversy and criticism (from Daquin, La Borde and others); after the performance of his symphony in the newly discovered third mode, on 30 May 1751, Rousseau published a sympathetic comment in the *Mercure de France* (June 1751), and Blainville himself replied (November 1751 and May 1752) to objections such as those of J.A. Serre (January 1752).

In his *L'esprit de l'art* he discussed aspects of vocal composition and performance: recitative, *ariette*, the voice, accompaniment and expression. His last theoretical work, the *Histoire générale et philologique* (dedicated to the Duchesse de Villeroy) has a final section on harmonic

theory, in which he tried to demonstrate that the method of 'counterpoint' (of Corelli, Lully and Campra) is preferable to that of the *basse fondamentale* (of Rameau), citing examples from Rameau's *Talents lyriques* (*Les fêtes d'Hébé*), where Blainville found 'un mélange de bisarrerie & de caprice du vrai beau'.

Among his compositions heard at the Concert Spirituel was an 'Ode de Rousseau' sung by M. Gélin (*Mercure de France*, March 1757). He also played the cello at the Concert Spirituel, but neither his performances nor his compositions met with outstanding success.

WORKS

*all printed works published in Paris unless otherwise stated*

VOCAL

Cantatilles, 1v, acc: Le dépit amoureux (n.d.); Iphise (n.d.); Le serin perdu (n.d.); Les plaintes inutiles (1757); Venus vengée (1758)
Chansons pubd in *Mercure de France* (1752–4): Le retour du printems; Le bonheur de la vie champêtre; Flore en nos champs; D'une aimable bergère; Goutons les douceurs de la vie
Les secondes leçons de Ténèbres (1759)
1er recueil de romances et ariettes, 1v, vn/fl, bc (1769)
1er recueil des récréations lyriques (1771), lost
Bouquet à Mme la Marquise de Villeroy, S, T, B, chorus, orch, 1751, *F-Pn*

LOST VOCAL WORKS

Cantatilles: La prise de Berg op Zoom, 1751; Le rossignol, 1751; La musette, 1751; L'heureuse surprise, 1758; Le bouquet d'Eglé
Thésée (op); Midas, pièce pour le théâtre du collège des Jésuites à Paris, 1753; Ode de Rousseau, perf. Concert Spirituel, March 1757
Regina coeli, motet, 1760; Dixit Dominus, 1765; Confitebor tibi Domine, motet à grand choeur, 1765

INSTRUMENTAL

VI sonates, 2 vn/fl, bc, op.1 (before 1740)
Concerti grossi (*c*1740) [arr. of G. Tartini's op.1]
6 simphonies, 2 vn/fl/ob, va, bn/vc, bc, op.2 (*c*1751)
Simphonie dans le mode mixte (1751)
1er livre de [6] sonates pour le dessus de violle, bc (*c*1753)
2nd livre de [6] sonates, 2 vc (1753), lost
Menuet, pubd in *Journal de musique* (1777)
Simphonie no.6, 2 vn/fl, va, bn, vc, bc, *S-Uu*
V^e sonate en quatuor, *F-Pn*
Double quatuor simphonie, 1741, lost

THEORETICAL WORKS

*Essay sur un troisième mode* (Paris, 1751)
*L'esprit de l'art musical, ou Réflexions sur la musique et ses différentes parties* (Geneva, 1754/*R*)
*Harmonie théoretico-pratique, divisée en six parties* (Paris, 1766)
*Histoire générale, critique et philologique de la musique* (Paris, 1767/*R*)
*Abrégé de tous les différents systèmes de musique depuis l'origine de cet art jusqu'à présent*, MS, lost

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M. Benoit: *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles* (Paris, 1992)

MARY CYR

**Blaise, Adolfe Benoît** (*d* ?Paris, 1772). French bassoonist and composer. He was probably the son of a bassoonist at the Comédie-Italienne in Paris in the late 17th century, who may have been *maître de chapelle* at Limoges in 1717. The younger Blaise was a bassoonist at the Comédie-Italienne by 1737, when (according to the *Mercure de France*) he arranged music for *Le petit maistre*. In 1743 he was *chef de l'orchestre* at the Foire St Laurent, and the next year he took the same post at the Foire St Germain (Boismortier, formerly his deputy, assumed the head position at St Laurent). Blaise continued as bassoonist for the Comédie-Italienne, composing and arranging *ariettes*, divertissements, vaudevilles and dances for 44 parodies, ballet-pantomimes, comic operas and a *spectacle à machines* presented there between 1737 and 1769 (for detailed lists see Brenner, 1947 and 1961, and Barnes). He was listed in the *Almanach des spectacles* and *Etat actuel de la musique* as that orchestra's *maître de musique* (1753–60) and composer (1762–6). He retired in 1767.

The scoring of the popular *ariettes* for Favart's *Annette et Lubin*, first performed at a wedding in January 1762 and at the Comédie-Italienne the following month, is widely attributed to Blaise; numerous 18th-century French song collections contain *ariettes* from the work. The 1765 version of Favart's *Isabelle et Gertrude*, with original music by Blaise except for three Gluck *airs*, was also successful. Some criticized Blaise's music as plain and weak, but others praised the way it fitted the verse and kept pace with the dialogue. The work played in Paris for more than 20 years; by 1767 there was a German adaptation using Blaise's music, and it was given as far afield as Moscow. Grimm wrote of *Isabelle et Gertrude*: 'There is nothing to be said about the music: it consists of chansons – little *airs* that do not merit that name; and as soon as M Blaise attempts to raise himself above the poetry, the music becomes wretched'. Contemporary accounts in the *Mercure de France*, however, claimed Blaise was 'known for his other good works' and that his music was 'always distinctive'. The hundreds of performances at the Comédie-Italienne including music by him attest to his success. He published two *cantatilles*, *Le feu de la ville*, in 1739, and *Le coucher du soleil*, without date; some of his songs and other items were included in contemporary anthologies.

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A. d'Origny: *Annales du Théâtre italien depuis son origine jusqu'à ce jour* (Paris, 1788/*R*)
F.M. Grimm: *Correspondance littéraire, philosophique et critique* (Paris, 1812–14); complete version, ed. M. Tourneux (Paris, 1877–82/*R*)
G. Cucuel: *Les créateurs de l'opéra-comique français* (Paris, 1914)
A. Iacuzzi: *The European Vogue of Favart: the Diffusion of the Opéra-Comique* (New York, 1932/*R*)
C.D. Brenner: *A Bibliographical List of Plays in the French Language 1700–1789* (Berkeley, 1947, 2/1979)
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C.R. Barnes: *The Théâtre de la Foire (Paris, 1697–1762): its Music and Composers* (diss., U. of Southern California, 1965)
M. Noiray: 'Ariettes et vaudevilles dans les années de formation de l'opéra comique', *Gesellschaft für Musikforschung: Bayreuth 1981*, 117–20
K. Pendle: 'L'opéra-comique à Paris de 1762 à 1789', *L'opéra-comique en France au XVIIIe siècle*, ed. P. Vendrix (Liège, 1992), 79–178

JEFFREY R. REHBACH

**Blaison, Thibaut de.** *See* THIBAUT DE BLAISON.

**Blak, Kristian** (*b* Fredericia, 31 March 1947). Danish composer and musician. He studied music at Århus University from 1966 to 1971, and moved to the Faeroes in 1974, where he soon became an important musical figure. As a music administrator, Blak has in particular played a key role: he took the initiative for, among others, the Musikforbunden, the Komponistforeningen, the festival 'Summartonar', the Tórshavn Jazz Club and the

record company TUTL. He is an active folk and jazz musician, playing the piano in several groups, including Spillemaendene (from 1974). In 1980 he formed the group Yggdrasil, which has had various line-ups and has collaborated with other musicians such as John Tchicai. For this group Blak has written several rhythmic suites which blend jazz and folk music with a more serious 'art' music, creating a crossover 'world' music. One feature common to the suites is their use of different art forms, such as poetry recitation, slides or art works; in addition, several have been performed in conjunction with exhibitions or other special environments, allowing the ambient sounds of indoor or outdoor performance to enter the music. *Brøytingar*, a rhythmic suite for improvisation group and tape (1988), was nominated for the Nordic Council Music Prize in 1998.

Since 1983 Blak has moved away from purely rhythmic composition, and has written chamber music for various ensembles. Most of these works are in a moderate modernist style, with eclectic elements. Faeroese nature and culture is often present in the music, as it is in the rhythmic suites, either through the titles or in the music's mood or melodic lines.

WORKS
(*selective list*)

Orch: Fl Conc., 1987; Cl Conc., 1988–9; Conc., db, Baroque orch, 1993; Harpan, conc., hp, chbr ens, 1996; Vienne la nuit, chbr ens, 1997

Ballet: De fire tårne [The 4 Towers], improvisation group, tape, 1985; Harra Paetur og Elinborg, orch, perc, 1988

Chbr and solo inst: Trio, fl, cl, bn, 1985; Rørsla, str qt, 1985; Antifonale, fl + t sax, 2 gui, kbds, pf, bass, drums, 1987; Images, str qt, 1987; Sextet, fl, cl, hn, pf, vn, vc, 1991; Ariettes, vc, 1991; Steinamoss, pf, 1991; Ørn [Eagle], fl, sax, gui, pf, bass, drums, perf. 1991; Undirlysi, str qt, 1992; Goragangur, pf, 1992; Oprindelsen [The Origin], pf, 1992; Ålvarann, vn, 1993

Rhythmic suites: Den yderste ø [The Outermost Island], improvisation group, reciter, 1981; Concerto grotto, 1984; Brøytingar, improvisation group, tape, 1988; Drangar, 1993

Principal publisher: Samfundet til Udgivelse af Dansk Musik

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K. Ketting: 'Two Ballets: Two Kinds of Music, One Composer', *Nordic Sounds* (1989), no.1, pp.6–7

K. Blak: 'Musical Renaissance in the North Atlantic', *Danish Music Review*, lxix (1994–5), 22–5

ERIK H.A. JAKOBSEN

**Blake, Benjamin** (*b* Hackney, 22 Feb 1751; *d* London, 1827). English violinist, viola player and composer. Almost all we know of him comes from information he himself supplied for Sainsbury's dictionary in 1824. As a boy he was taught the violin by Antonín Kammel, and later by Wilhelm Cramer, leader of the Italian Opera orchestra at the King's Theatre. Blake himself played the violin in this orchestra from about 1775, as also at the Concert of Ancient Music. It was as a viola player, however, that he came into public prominence. He was principal and soloist at the Professional Concert from 1785 to 1793, appearing regularly in string quartets with Cramer. He also played the viola at the Prince of Wales's musical evenings, and his unusual interest in this instrument led to his publishing 18 duos for violin and viola in the 1780s. After the 1793 season Blake resigned from public performance. He was already studying the piano under Clementi to equip himself as a teacher, and though he continued to play the viola for the Prince of Wales he lived almost entirely by teaching until 1820 when he retired. Some of his duos would merit revival, as also his sonatas for violin and piano, which were published in score and show an interesting taste for minor keys; the violin parts are called 'accompaniments' on the title page, but wrongly.

WORKS
*all published in London*

| op. | |
|---|---|
| [1] | Six Duets, vn, va (*c*1780) |
| 2 | A Second Sett of 6 Duetts, vn, va (1781) |
| 3 | A Third Sett of 6 Duetts, vn, va (1785) |
| 4 | Six Sonatas, pf, vn acc. (1794) |
| 5 | Nine Divertimentos, pf, vn (?1811) |
| 6 | A Miscellaneous Collection of Vocal Music (1814) |
| 7 | A Duet for vn, va/vc (*c*1820) |
| 9 | Three Solos, va, vc (*c*1825) |

op.8 missing

Sacred music in collections: The Divine Harmonist, ed. T. Busby (1792), Sacred Harmony, ed. R. Willoughby (*c*1800), Harmonia sacra, ed. J. Page (1800)

BIBLIOGRAPHY

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S. McVeigh: 'The Professional Concert and Rival Subscription Series in London, 1783–1793', *RMARC*, no.22 (1989), 1–135

ROGER FISKE/SIMON McVEIGH

**Blake, Christopher (Hugh)** (*b* Christchurch, 5 Jan 1949). New Zealand composer and administrator. After initially working as a civil engineer, he completed the BMus at Canterbury University, New Zealand, in 1973 and followed this with postgraduate composition studies at Southampton University with Eric Grabner and Jonathan Harvey. Since 1977 he has pursued twin careers in composition and performing arts administration. He was the chief executive of New Zealand's Ministry of Cultural Affairs (1991–7) and in 1997 became National Librarian and Chief Executive of the National Library of New Zealand. The practical knowledge of voices and instruments gained while managing the Canterbury Orchestra (1977–8), National Opera of New Zealand (1979–82) and Auckland Philharmonic Orchestra (1985–90) is evident in his music, which is notable for its clarity of thought and texture. Although underpinned by European organizational techniques, particularly serialism, his works project a strongly New Zealand spirit and imagery and are characterized by a finely judged instinct for theatrical gesture. Many of Blake's major scores reflect his concern for social issues, including the pacifist *Till Human Voices Wake Us* (1986), which featured in a Television New Zealand documentary on his work (1988).

WORKS
(*selective list*)

Stage: Bitter Calm (op, 3, S. Hoar), 1983–93, Wellington, St James, 11 March 1994

Orch: Leaving the Plains of C, chbr orch, 1979; Music for Orch, 1980; Music for a New Life, 1981; Dialogues on the State of '81', chbr orch, 1981; Night Walking with the Great Salter, orch, 1982; Four Minutes to Midnight, perc, str qt, str orch, 1983; The Lamentations of Motuarohia, chbr orch, 1983; The Coming of Tane Mahuta, pf conc., 1987; Echelles de glace, elegy, 1992; Sym.-The Islands, 1995; All Fall Down, 1996

Vocal: Till Human Voices Wake Us (A. Baxter), T, orch, 1986

Brass band: Melodium, 1989

Chbr and solo inst: Viola on Skye, va, 1976; Ribbonwood is Home, pf, series I, 1976, series II, 1977–8; Regions, wind qnt, 1978; Towards Peace, cl, 1978; Pattern Piece, tpt, pf, 3 perc, 1979; Bullmores [sic] Accolade, 2 tpts, hn, trbn, tuba, 1984; Sounds, wind qnt, 1985; Clairmont Triptych, wind qnt, pf, 1988; Ancient Journeys, pf, 1991; Little Dancings, fl, pf, 1991; Tranquilla sia l'onda, 2 ob, 2 cl, 2 bn, 2 hn, 1997; Studies for Hammers, pf, 1997

Principal publishers: Waiteata Music Press

WRITINGS

*A Commentary on the Music from Nought to Nineteen Eighty Four in the Form of an Autobiographical Time Capsule* (Wellington, 1984)

'The Case for Change: Strategies for the Performing Arts', *Music in New Zealand*, no.6 (1989), 8–10

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R. Biss: 'Spectres and Shortcomings: *Bitter Calm* at the International Festival of the Arts', *Music in New Zealand*, no.25 (1994), 38–9

W. Dart: 'Composer of Conscience', *Philharmonic News*, xv/1 (1996), 16

J. Young: 'Christopher Blake: Towards a Sense of Place', *Music in New Zealand*, no.32 (1996), 8–13


ADRIENNE SIMPSON

**Blake, David (Leonard)** (*b* London, 2 Sept 1936). English composer. He read music at Gonville and Caius College, Cambridge, where his teachers included Patrick Hadley. The award of the Mendelssohn Scholarship in 1960 enabled him to study in East Berlin, at the Akademie der Künste, with Hanns Eisler. During this time he wrote his first acknowledged works, the Variations for Piano and the First String Quartet. Upon his return to the United Kingdom he began a career as a schoolteacher, and composed the children's musical *It's a Small War*. An appointment as the first Granada Arts Fellow at the then new University of York was followed in 1964 with his appointment as one of the founding teaching staff of the new Department of Music, along with Wilfred Mellers and Peter Aston. He became professor in 1976 and was head of department from 1980 to 1983. Among his most important commissions have been two from English National Opera, for *Toussaint* in 1974–7 and *The Plumber's Gift* in 1988. His Violin Concerto (1976) was a BBC Proms commission. Blake is an active perfomer, conducting university ensembles. He has done much to promote the work of Eisler, both in performance and as editor of *Hanns Eisler: a Miscellany* (Luxembourg, 1995).

Blake's music is both highly personal and widely eclectic in style, and he has a natural penchant for expressivity and drama, literal and abstract. His earlier works show his thorough absorption, acquired through Eisler, of Schoenbergian techniques, serial and otherwise; in *Beata L'Alma* this technique is combined with a Straussian lyricism. An interest in non-occidental cultures has also informed his work, but beyond that his music serves a broadly socialist political agenda without, however, compromising artistic integrity. This conscience is manifested on its largest scale in his first opera, *Toussaint*, in which Blake brings together various stylistic strands – here they include vodou drumming as well as an ironic neo-classicism – in his potent retelling of the story of the Haitian black revolutionary and leader. Structurally the opera is united by a broad tonal plan. A second opera, the witty *The Plumber's Gift*, is in some ways the opposite of *Toussaint*, a work based on the everyday world and the hope and fantasy nurtured by those who inhabit it.

WORKS

Stage: It's a Small War, musical for schools, 1962; Toussaint (op, 3, A. Ward), 1974–7, rev. 1982; The Plumber's Gift (op, 2, J. Birtwhistle), 1985–8, rev. 1990; Scoring a Century – an Entertainment (K. Warner), 10 singer/actors, small orch, 1999

Orch: Chbr Sym., 1966; Metamorphoses, large orch, 1971; Vn Conc., 1976; Sonata alla marcia, chbr orch, 1978; Scherzi ed intermezzi, large orch, 1984; Pastoral Paraphrase, bn, small orch, 1988; Vc Conc., 1992; Nocturne, str orch, 1994 [arr. of A Little More Night Music]

Chbr and solo inst: Variations, pf, 1960; Str Qt no.1, 1962; Sequence, 2 fl, 1967; Nonet, wind, 1971, rev. 1978; Scenes, vc, 1972; Str Qt no.2, 1973; Arias, cl, 1978; Cassation, wind octet, 1979; Scherzo and Two Dances, 7 players, 1981 [from Cassation]; Cl Qnt, cl, str qt, 1980; Capriccio, 7 players, 1980, rev. 1984; Str Qt no.3, 1982; Arietta, str trio, 1984; Fantasia, vn, 1984; Seasonal Variants, 7 players, 1985; A Little More Night Music, sax qt, 1990; Diversions on Themes of Hanns Eisler, a sax, pf, 1995; 4 intermezzi, vn, pf, 1995

Choral: 3 Choruses to Poems of Robert Frost, 1964; On Christmas Day (T. Traherne), 1964; 4 Songs of Ben Jonson, 1965; The Almanack (J. Hatfield), 1968; Lumina (cant., E. Pound), S, Bar, chorus, orch, 1969; Change is going to come (cant., S. African poetry), Mez, Bar, chorus, 4 players, 1982; 3 Ritsos Choruses, male vv, gui(s), 1992, arr. mixed chorus, guis, 1993, arr. chorus, orch without vns, 1993; Searching the Skie: 6 Poems of Jessica George, children's vv, str, 1994; The Fabulous Adventures of Alexander the Great (Birtwhistle), Bar, B, young people's chorus, orch, 1996

Other vocal: Beata L'Alma (cant., H. Read), S, pf, 1966; What is the Cause (F. Greville), 6 vv, 1967; The Bones of Chuang Tzu (cant., Chang Heng, trans. A. Waley), Bar, pf, 1972, arr. Bar, small orch, 1973; In Praise of Krishna (the Bengali), S, 9 insts, 1973; Toussaint Suite, Mez, Bar, orch, ?1977; The Song of the Common Wind from Toussaint, scena, Mez, orch, ?1977; From the Mattress Grave (H. Heine), high v, 11 insts, 1978, 9 songs arr. high v, pf as 9 Songs of Heine, 1978, 5 songs arr. Bar, ob, pf as 5 Heine Songs, 1985, 5 songs (with Doch die Kastraten klagten) arr. Bar, ob, str qt as 6 Heine Songs, 1988; A Song for Spanish Anarchists (Read), T, gui, prep pf, opt. chorus, 1979; Rise Dove (A. Césaire: *Cahier d'un Retour au Pays Natal*, trans. D. Blake), B, large orch, 1983, also Fr. version; Doch die Kastraten klagten (Heine), Bar, ob, pf, 1988; The Griffin's Tale (legend, Birtwhistle), Bar, small orch, 1994

Brass/wind band: Mill Music, brass band, 1990; Winelands, sym. wind ens, 1997

Principal publishers: Novello, University of York Music Press

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G. Larner: 'Toussaint: David Blake Talks to Gerald Larner', *MT*, cxviii (1977), 721–3

R. Saxton: *David Blake* (Novello, 1996) [publisher's brochure]


STEPHEN PETTITT

**Blake, Eubie** [James Hubert] (*b* Baltimore, 7 Feb 1883; *d* New York, 12 Feb 1983). American ragtime pianist and composer. When he was six years old his parents, who had been slaves, purchased a home organ and arranged for him to have lessons. Later he studied music theory with a local musician, Llewelyn Wilson. Despite the disapproval of his mother, an extremely religious woman, Blake began to play professionally in a Baltimore nightclub at the age of 15, and in 1899 wrote his first piano rag, *Charleston Rag*. In 1915 he met the singer Noble Sissle. The two men formed a songwriting partnership and had an immediate success with *It's all your fault*, performed by Sophie Tucker. Blake and Sissle went to New York and joined James Reese Europe's Society Orchestra, and after World War I they formed the Dixie Duo, a vaudeville act. In 1921 they produced an extremely successful musical, *Shuffle Along*, which ran for more than 14 months on Broadway and subsequently went on tour. Blake continued to write songs with Sissle and other lyricists for several Broadway and London shows during the 1920s and 30s, and toured as musical director for United Service Organizations productions during World War II. He first recorded in 1917, and continued to record as a soloist, including piano rolls, and with his orchestra into the 1930s. He retired in 1946 and returned to the

study of composition at New York University, completing the Schillinger system of courses three years later. During the ensuing years he spent much time notating many of his compositions.

A ragtime revival in the 1950s focussed attention on Blake as the nation's foremost rag pianist and launched him on a new career as a touring player and lecturer. He returned to recording in 1969 with the album *The Eighty-Six Years of Eubie Blake* (Col.), and in 1972 established his own publishing and record company, Eubie Blake Music. He also made piano rolls for the QRS Company (1973). Blake became a legendary figure, constantly performing on television and at jazz festivals in the USA and abroad. He received awards from the music and theatre industries and from civic and professional organizations; he was awarded the Presidential Medal of Freedom (1981) and honorary degrees from Brooklyn College (1973), Dartmouth College (1974), Rutgers University (1974), the New England Conservatory (1974) and the University of Maryland (1979). His life was celebrated in documentary films and on Broadway in such shows as *Eubie* (1978).

Blake's music is distinguished by an enormous diversity, reflecting tastes in popular music in the early and middle decades of the 20th century. Many of his more than 300 songs are infused with the syncopated ragtime rhythms that swept Tin Pan Alley between 1900 and 1920. His tunes tend to have a large melodic range and exhibit disjunct motion, while his harmonic language includes many altered blues chords and chromatic progressions. The broad range of Blake's music can be seen in his ethnic songs (*If You've Never been Vamped by a Brownskin*), which derive from the earlier coon song, in musical-theatre ballads (*Love will find a way*), in spiritual songs (*Roll, Jordan*), or in *double-entendre* novelty songs (*My handyman ain't handy any more*). His piano music, which consists mostly of rags, displays many of the melodic, harmonic and rhythmic characteristics of the songs. With their use of broken-octave basses, highly embellished melodies and arpeggiated figurations, they give a good indication of Blake's own virtuosity at the keyboard. His rags, along with works written in the 1920s by composers such as Fats Waller and James P. Johnson, had a direct influence on the development of the Harlem stride-piano school of the following decade.

WORKS
(*selective list*)

STAGE

*musicals unless otherwise stated; some music written in collaboration with N. Sissle; writers shown as (lyricists; book author); dates those of first New York performance*

Shuffle Along (N. Sissle; F.E. Miller and A. Lyles), 23 May 1921 [incl. Everything reminds me of you, If You've Never been Vamped by a Brownskin, I'm just wild about Harry, Love will find a way]

Elsie (Sissle; C.W. Bell), 2 April 1923

The Chocolate Dandies (orig. title In Bamville) (Sissle; L. Payton and Sissle), 1 Sept 1924 [incl. That Charleston Dance, Bandanaland, Jazztime Baby, The Sons of Old Black Joe]

Lew Leslie's Blackbirds (revue, A. Razaf: Miller and Razaf), 22 Oct 1930 [incl. Memories of You, My handyman ain't handy any more, Who said blackbirds are blue?, Roll, Jordan]

Shuffle Along of 1933 (Miller; Sissle), 26 Dec 1932 [incl. Harlem Moon]

Swing It (C. Mack), 22 July 1937 [incl. Ain't we got love]

Tan Manhattan (revue, Razaf), 1940 [incl. Tan Manhattan, We are Americans too, Weary]

Shuffle Along of 1952 (Sissle, F.E. Miller and J. Scholl; Miller and P.G. Smith)

Others, unperf.

Contribs. to revues in London, incl. London Calling!, 4 Sept 1923 [incl. You were meant for me]; Cochran's Revue of 1924, 1924; Charlot's Revue, 30 March 1925; Cochran's Revue (1926), 29 April 1926

SONGS

*Some associated with Broadway shows; unless otherwise stated, all lyrics by N. Sissle*

It's all your fault (1915); At the Pullman Porter's Full Dress Ball (1916); Floradora Girls (1920); Vision Girl, in Midnight Rounders, 1920; Serenade Blues (1922); When the Lord Created Adam (Razaf) (1931); Blues – why don't you let me alone (A. Porter) (1937)

PIANO

Charleston Rag (orig. title Sounds of Africa) (1899); Corner of Chestnut and Low (In Baltimo') (1903); Tricky Fingers (1904, rev. 1969); The Baltimore Todalo (1908); The Chevy Chase (1914); Just a Simple Little Old Blues (Blue Rag in 12 Keys) (1919); Tickle the Ivories (1928); Eubie's Boogie (1942); Dicty's on 7th Avenue (1955); Eubie's Classical Rag (1972); Eubie Dubie (1972); The High Muck de Mucks (1972)

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W. Bolcom and R. Kimball: *Reminiscing with Sissle and Blake* (New York, 1973) [incl. work-list, discography]
W.J. Schafer and J. Riedel: *The Art of Ragtime* (Baton Rouge, LA, 1973/R)
B. King: 'A Legend in His Own Lifetime', *BPM*, i (1973), 151–6
E. Southern: 'A Legend in His Own Lifetime: Conversation with Eubie Blake', *BPM*, i (1973), 50–5
D.A. Jasen and T.J. Tichenor: *Rags and Ragtime: a Musical History* (New York, 1978)
L. Carter: *Eubie Blake: Keys of Memory* (Detroit, 1979)
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E.A. Berlin: *Ragtime: a Musical and Cultural History* (Berkeley, 1980/R1984 with addenda)
D.A. Jansen and G. Jones: '"If You've Never Been Vamped by a Brown Skin": Black Theatre Composers of the 1920s', *Spreadin' Rhythm Around: Black Popular Songwriters, 1880–1930* (New York, 1998), 335–60

EILEEN SOUTHERN, JOHN GRAZIANO

**Blake, George E.** (*b* England, ?1775; *d* Philadelphia, 20 Feb 1871). American music engraver and publisher. He emigrated to the USA before 1793 and in 1794 began teaching the flute and clarinet. In 1802 he acquired the piano manufactory of John I. Hawkins in Philadelphia, and soon after began to publish and to operate a circulating music library. His production included many American compositions (*c*1808) and political songs (*c*1813); an early piracy of Thomas Moore's *Irish Melodies* (1808–*c*1825); a serial, *Musical Miscellany* (from 1815); and the first American edition of *Messiah* (*c*1830), along with other major vocal works by Handel. Most numerous among his output, however, were songs of the Philadelphia theatre, based on London publications. Blake also issued typeset opera librettos and engraved tunebooks. He remained active throughout the 1830s, in later years issuing minstrel music and excerpts from Italian opera. At the height of his career (*c*1810–30) he was America's most prolific music publisher.

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D.W. Krummel: *Philadelphia Music Engraving and Publishing, 1800–1820: a Study in Bibliography and Cultural History* (diss., U. of Michigan, 1958)

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DONALD W. KRUMMEL

**Blake, Howard** (*b* London, 28 Oct 1938). English composer. He studied at the RAM with Harold Craxton (piano) and Howard Ferguson (composition). While serving as a projectionist at the National Film Theatre his enthusiasm for cinema led him to make a film himself. He began his career in London as composer, arranger, session keyboard player and conductor, gaining experience in radio, television and film. As a pianist in recordings for film he worked for major composers including Quincy Jones, Bernard Herrmann and Henry Mancini. His meeting with Laurie Johnson resulted in his being commissioned to compose music for 'The Avengers' television series (1968–9). In 1970, already with numerous assignments in film and television, he spent five years away from the commercial scene in order to develop his own style of concert music, which remains broadly conservative in the interest of accessibility to a non-specialist audience. His major choral work, the dramatic oratorio *Benedictus* (1979, rev. 1985), has been widely performed. His concert music includes the comic opera *The Station* (1987, rev. 1992), the ballets *The Annunciation* (1979) and *Eva* (1995), several concertos, vocal works and chamber music. Music from *The Snowman* (1982) for narrator, boy soprano and orchestra first achieved enormous popularity through its use in a short animated film (1982) of the same name. Blake has written extensively for film and television, scoring for documentaries, commercials and feature films. His return to film began with a romantic orchestral score for *The Duellists* (1977), followed by others including *Flash Gordon* (1980), *The Lords of Discipline* (1983) and *A Midsummer Night's Dream* (1996). His experience of both classical and popular styles has enabled him to score for many different film and television genres. He was Executive Director of the PRS (1978–87), was co-founder in 1980 of the Association of Professional Composers, and was awarded an OBE in 1994.

WORKS
(*selective list*)

DRAMATIC

Op: The Station (1), 1987; rev. 1992, Haywards Heath, Platform, 18 Nov 1992

Ballets: Reflections, 1976; The Court of Love, 1977; Meeting and Parting, 1977; Leda and the Swan, 1978; The Annuciation (1), 1979; The Snowman, 1993 [See VOCAL]; Eva (3), 1995

Incid music for theatre, incl. Henry V, 1985; As You Like It, 1989; The Master Builder, 1989

Film scores (director in parentheses): The Duellists (R. Scott), 1977; Agatha (M. Apted), 1978; Blood Relatives (C. Chabrol), 1978; The Riddle of the Sands (T. Maylan), 1978; S.O.S. Titanic (W. Hale), 1979; Flash Gordon, 1980; The Lords of Discipline (F. Roddam), 1983; Amityville 3D ( R. Fleischer), 1983; The Canterville Ghost (P. Bogart), 1986; A Month in the Country (P. O'Connor), 1986; A Midsummer Night's Dream (A. Noble), 1996

Incid and theme music for TV: The Avengers, 1968–9; The Remarkable Rocket, 1974; Stronger than the Sun, 1977; The Moon Stallion, 1978; Gentle Folk, 1979; Mrs Reinhardt, 1981; Down at the Hydro, 1982; Granpa, 1988–9

VOCAL

Choral: The Song of St Francis (cant., St Francis of Assisi), SATB, orch/org, 1976, rev. 1990; Benedictus (dramatic orat), T, opt. spkr, SATB, treble vv [opt.], orch, 1979, rev. 1985; The Snowman, nar, boy S, opt. SATB, orch/pf duet, 1982, rev. as ballet and stage show, 1993; Festival Mass, double chorus, opt. org, 1987; 4 Songs of the Nativity (medieval texts, trans. B. Stone), SATB, brass ens/org, 1990; The Bells (cant., E.A. Poe), children's vv, orch, 1991; The Land of Counterpane (song cycle, R.L. Stevenson), opt. spkr, young vv, orch/pf, 1994; All God's Creatures (cant., W. Blake, A. Tennyson, J. Bunyan and others), children's vv, orch, 1995; Charter for Peace (after United Nations Charter), SATB, fanfare tpts, orch, 1995; Still Falls the Rain (E. Sitwell), S/treble, SATB, org, 1997

Solo vocal: 3 Sussex Songs (J. Garrett), Mez, pf, 1973; Farewell my Gentle Harp (anon.), high v, hp, str, 1976, rev. 1993; A Toccata of Galuppi's (R. Browning), Bar, hpd, 1978; [9] Shakespeare Songs, T, str orch/str qt/pf, 1987; Sleepwalking, S, 8 vc, 1998 [vocalise]

INSTRUMENTAL

Concs.: Cl Conc., 1984; Pf Conc., 1990; Vn Conc., 1992–3; Conc., fl, str orch, 1997

Orch: Sym. in 1 Movt, 'Impressions of a City', 1967, rev. 1990; Toccata, 1976, rev. 1988; Nursery Rhyme Ov., 1984; The Conquest of Space, concert ov., 1988; A Month in the Country, str, 1989–92

Chbr: Sonata, ob, str qt, 1971; Reflections, vn, va, vc, pf, 1974; The Up and Down Man, suite, 1974, rev. for orch 1985; Str Trio, 1975; Leda and the Swan, str qt, 1977; Dirge for Fidele, cl, str qt, 1987; Serenade, wind octet, 1990

Solo inst.: 8 Character Pieces, pf, 1976; Prelude, va, 1979; Prelude, vc, 1979; Prelude, Sarabande and Gigue, gui, 1995

Principal publisher: Faber

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C. Palmer: 'Howard Blake: a Profile', *From Silents to Satellite* (1991), no.5, 34–7

M. Carlsson: 'Howard Blake', *Music from the Movies*, no.12 (1996), 34–9

DAVID KERSHAW

**Blake, Richard** (*fl* late 18th century). Irish ballet dancer and composer. He is probably the 'Riccardo Bleck' described as newly hired who danced at Florence in 1763. He composed a ballet in Parma in 1776 and several for Venice in 1777–8 when librettos refer to him as in the service of the Duke of Parma. He appeared again in Florence both as dancer and composer of ballets in 1779 and 1781–2. Michael Kelly met him in Naples in 1780 and said he 'had gone abroad very young, and had become a very fine pantomime actor, and was considered the best grotesque dancer of his day'. In Naples he danced Artabanes in a ballet called *Artaxerxes* and Sancho Panza in one Kelly called *The Achievements of Don Quixote*. The articles on Kelly in the *General Magazine* for May and June 1788 mention his friendship with Blake, 'a famous dancer now in London, and retired from the profession'. Blake published *Twelve New Country Dances for the Year 1788*, and perhaps was lured out of his retirement by the King's Theatre, for someone called Blake was dancing 'mature' roles as late as 1797–8. Two successful ballets, *La bergère des Alpes* (7 January 1790) and *Les mariages flamands* (13 February 1790) both had music composed and selected by 'Blake'; this may have been Benjamin Blake who was still playing in the theatre band, but Richard Blake seems more likely to have been responsible.

ROGER FISKE/R

**Blakesmit** [Blakismet], **Henry.** *See* BLACKSMITH, HENRY.

**Blakey, Art** [Abdullah ibn, Buhaina] (*b* Pittsburgh, 11 Oct 1919; *d* New York, 16 Oct 1990). American jazz drummer and bandleader. By the time he was a teenager he was playing the piano full-time, leading a commercial band. Shortly afterwards he taught himself to play the drums in the aggressive swing style of Chick Webb, Sid Catlett and

Ray Bauduc, and he joined Mary Lou Williams as a drummer for an engagement in New York in autumn 1942. He then toured with the Fletcher Henderson Orchestra (1943–4). During his years with Billy Eckstine's big band (1944–7) Blakey became associated with the modern-jazz movement, along with his fellow band members Miles Davis, Dexter Gordon, Fats Navarro and others.

In 1947 Blakey organized the Seventeen Messengers, a rehearsal band, and recorded with an octet called the Jazz Messengers. He then travelled in Africa, probably for more than a year, to learn about Islamic culture. In the early 1950s he performed and broadcast with such musicians as Charlie Parker, Davis and Clifford Brown, and particularly with Horace Silver, his kindred musical spirit of this time. Blakey and Silver recorded together on several occasions, including the album *A Night at Birdland* (1954, BN), having formed in 1953 a cooperative group with Hank Mobley and Kenny Dorham, retaining the name Jazz Messengers. By 1956 Silver had left and the leadership of this important band passed to Blakey, and he remained associated with it until his death. It was the archetypal hard-bop group of the late 1950s, playing a driving, aggressive extension of bop with pronounced blues roots. Over the years the Jazz Messengers served as a springboard for young jazz musicians such as Donald Byrd, Johnny Griffin, Lee Morgan, Wayne Shorter, Freddie Hubbard, Keith Jarrett, Chuck Mangione, Woody Shaw, JoAnne Brackeen and Wynton Marsalis. Blakey also made a world tour in 1971–2 with the Giants of Jazz (with Dizzy Gillespie, Kai Winding, Sonny Stitt, Thelonious Monk and Al McKibbon).

From his earliest recording sessions with Eckstine, and particularly in his historic sessions with Monk in 1947, Blakey exuded power and originality, creating a dark cymbal sound punctuated by frequent loud snare- and bass-drum accents in triplets or cross-rhythms. Although Blakey discouraged comparison of his own music with African drumming, he adopted several African devices after his visit in 1948–9, including rapping on the side of the drum and using his elbow on the tom-tom to alter the pitch. His much-imitated trademark, the forceful closing of the hi-hat on every second and fourth beat, was part of his style from 1950–51. A loud and domineering drummer, Blakey also listened and responded to his soloists. His contribution to jazz as a discoverer and moulder of young talent over three decades was no less significant than his very considerable innovations on his instrument.

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LEWIS PORTER

**Blamauer, Karoline Wilhelmine.** *See* LENYA, LOTTE.

**Blamont, François Collin de.** *See* COLLIN DE BLAMONT, FRANÇOIS.

**Blanc, Didier le.** *See* LE BLANC, DIDIER.

**Blanc, Ernest** (*b* Sanary-sur-Mer, 1 Nov 1923). French baritone. A student at the conservatories in Toulon and Paris, he made his début in Marseilles as Tonio (1950). At the Paris Opéra (1954–80) he sang a wide variety of roles including Rigoletto, Theogène (which he sang in the première of Barraud's *Numance*, 1955), Valentin, Amonasro, Germont, Renato, Wolfram, Enrico Ashton, Michele (*Il tabarro*) and Andrey Shchelkalov. His large, well-focussed, sensuous voice was soon heard in Milan, Vienna and London, but the turning-point of his career came in 1958, when he sang a remarkable Telramund at Bayreuth (a recording of the occasion reveals that his German declamation was as clear and determined as his French). He made his American début in 1959 at Chicago as Escamillo (a role he recorded, in aptly swaggering fashion, for Beecham) and his British début in 1960 as Riccardo (*I puritani*) at Glyndebourne, where he also sang Don Giovanni. He sang Rigoletto at Covent Garden (1961) and appeared in Milan, Vienna, Brussels and throughout France in a repertory that included Zurga, Scarpia, Luna, Massenet's Herod, Ourrias (Gounod's *Mireille*), the Father (*Louise*), Golaud, Offenbach's Bluebeard and the Count des Grieux. Besides his Telramund and Escamillo, his recordings include Zurga, a sturdy Valentin and High Priest (*Samson et Dalila*), and a resplendent Dapertutto (*Les contes d'Hoffmann*).

ANDRÉ TUBEUF/ALAN BLYTH

**Blanca** (Sp.). *See* MINIM (half-note); *minima* is also used. *See also* NOTE VALUES.

**Blancafort (de Rosselló), Manuel** (*b* La Garriga, Barcelona, 12 Aug 1897; *d* 8 Jan 1987). Spanish composer. Although he was mainly self-taught, he had early lessons with his father, a pianist and composer, and then studied analysis, form and orchestration with Lamote de Grignon. From the age of 20 he travelled throughout Europe and America as a representative for the Victoria piano-roll company, which his father had founded in 1910, and he was music director of the firm from 1917 to 1931, thus coming into contact with music of many different styles and periods. Around 1914 he had been initiated, through his friend Mompou, to the work of the French Impressionists and Stravinsky, and during the course of his travels he came to know many of the young composers of France and Italy. His own music became better known after the première of the piano suite *El parc d'atraccions*, given by Viñes in Paris in 1926 and the piano came to occupy an important position in Blancafort's output. Like Mompou he produced numerous collections of short pieces, conventional large forms replaced by concise ideas within looser structures. His music was often inspired by popular events such as the circus, street festival and jazz bands. It is often sprinkled with refreshing new harmonies and instrumental combination, which owe something to Les Six. Among the awards he received are two prizes from the city of Barcelona (1950 for the Symphony in E, and later for the *Rapsodia catalana*), the National Prize (1949 for the Quartet in C) and the Orféo Català prize (1965 for the cantata *Virgo Maria*). In 1986 he was awarded Barcelona's Golden Medal.

WORKS
(*selective list*)

Orch: Matí de festa a Puiggracíos, 1929; El rapte de les sabines, 1931; L'ermita i panorama, 1933; Pf Conc., 1944; Preludio, aria y giga, 1944; Concierto ibéric, pf, orch, 1946; Sardana simfònica, 1949; Sym., E, 1950; Rapsòdia catalana, vc, orch, 1953;

Evocaciones, 1969; American Souvenir, 1978; Serenata de l'infant, 1978
Choral: Camí de Siena, 1915–20; Nit de Nadal, 1971; El Crist de la Bona Mort (J. Maurí), SATB, org, 1972; Salve estrella de la mar (T. Garcés), SATB, org, 1972; El bou recula, SATB, 1973; Cantos de mis montañas, SATB, 1974; Tripticum sacrum, SATB, 1976
Solo vocal: Sonet penitencial, S, pf qt, 1954; L'aire del Montseny, S, fl, ob, cl, str, 1961; Cançó de l'únic camí, l'infinit, 1v, pf, 1966; Camí sota les branques (Blancafort), 1v, pf, 1973; Ojalá (J.A. Prima de Rivera), 1v, pf, 1974; Cami barrat (N. Albó), 1v, pf, 1979; Pensa repassa, 1v, pf, 1984
Chbr: Pastorel·la, vn, pf, 1927; Str Qt, C, 1948; Str Qt 'de Pedralbes', 1949; La verge de Palau-solità, ens, 1978
Pf: Notas de antaño, 1915–20; Cants íntims I, 1918–20; El parc d'atraccions, 1920–24; Chemins, 1926; American Souvenir, 1926–9; Sonatina antigua, 1929; 5 nocturnos, 1930–40; 3 tonades, 1935; Romanza, intermedio y marcha del flautista, 1940; Tema de dansa, 1947; Obsessió, 1954; Homenaje a Turina, 1976; Petites peces per a mans petites, 1981; Remembrances, 1982; Peces petites per a mans menudes, 1985
Principal publishers: Armónico, Elkan Vogel, Porter, Salabert, Senart, Unión Musical Espanola

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X. Aviñoa: *Manuel Blancafort* (Barcelona, 1997)

A. MENÉNDEZ ALEYXANDRE/ANTONI PIZÀ

**Blancafort Paris, Alberto** (*b* La Garriga, Barcelona, 1928). Spanish conductor and composer, the son of MANUEL BLANCAFORT. Among Alberto's teachers was Nadia Boulanger. He participated in the emergence of the Spanish avant garde through belonging to the Falla Circle and was one of the founders of the Grupo Nueva Música (Madrid, 1958). His emergence as a composer was early and successful, his Piano Sonata (1955) receiving good reviews; however, his subsequent production was scant and irregular. Among his most memorable works are the *Concertino de camera* (1945) and the *Sinfonietta coral* (1981). He has written a number of arrangements and harmonizations, of choral music in particular, all highly functional, treated with perfect technique and a balanced sense of modernity.

As a conductor Blancafort devoted much time to working with choirs, including the Capilla Polifonica Ciudad de Oviedo and the Spanish Radio and Television Choir. He later tackled orchestral conducting with groups such as the Chamber Orchestra of Pforzheim (Germany).

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ANGEL MEDINA

**Blanchard, Antoine** [Antonius] **dit Esprit** (*b* Pernes-les-Fontaines, 28 Feb 1696, *d* Versailles, 10 April 1770). French composer. The son of a doctor, he joined the choir school at the cathedral of St Sauveur, Aix-en-Provence, at the age of eight. His teacher was Poitevin, who had also taught Gilles, Campra and Pellegrin. He was dismissed in 1715 and in 1717 was appointed *maître de musique* of St Victor, Marseilles. Between 1720 and 1721 he spent a few months at Toulon Cathedral, and in 1732 he became *maître de musique* of Besançon Cathedral, where Rousseau sought lessons from him. At this time he was connected with the Concert Spirituel, where his motet *Cantate Domino . . . quia mirabilia* was performed in 1732. On 31 March 1734 he was appointed to Amiens Cathedral, while maintaining contact with Paris. According to Giberti the motet *Laudate Dominum quoniam bonus* was performed before the king in 1737, 'thanks to the friendship of Campra', whom Blanchard had met during the period 1714–16, when Campra was director of the Académie de Musique, Marseilles. In June 1738 he succeeded Nicolas Bernier as one of the four *sous-maîtres* of the Chapelle Royale, Versailles (the others were Gervais, Campra and Madin), a post he held until his death. After Campra's death Blanchard became *maître des pages de la chambre* and after Madin's death he taught the *pages de la chapelle*, but in 1754 he sold back this office, abandoning his clerical collar to marry Magdelaine Jovelet, who bore him two sons. In 1742 he was granted a priory near Saint Malo and the income from an abbey. The reorganization of the *musique de roi* in 1761 effected the change of his title from *sous-maître* to *maître de la chapelle*, a post he shared with the abbé Gauzargues. In 1764 he was ennobled and awarded the Grand Cordon de l'Ordre de St Michel, which had been left vacant by the death of Rameau. He was one of the adjudicators who chose Giroust as the double winner of a competition held by the directors of the Concert Spirituel in 1767. Blanchard's last-recorded public appearance was in 1768, when he conducted his *De profundis* at the funeral of Queen Maria Leszcinska. Three years earlier he had chosen J.-A. Matthieu (1734–1811), a violinist in the royal chapel orchestra, as his successor. There is an engraving of Blanchard by Augustin de Saint-Aubin, after Charles-Nicolas Cochin.

During his life Blanchard was regarded as one of the best composers of church music. His motets 'à grand choeur', which constitute the bulk of his output, were composed for the Chapelle Royale and the Concert Spirituel. The style of the music reflects the evolution of the French style during Louis XV's reign. His early works are organized along the same lines as those of Lalande and Campra, and they reveal melodic originality, a keen sense of harmony and a regard for polyphony. The works composed during the early years at Versailles treat the psalm texts like librettos, with poetic meaning expressed in the music and the suppleness of French melodic writing in the *récits* and duos. The five-voice *grand choeur* is sometimes opposed to a *petit choeur* of three voices; there is contrapuntal interest within each choir, with the occasional use of plainchant themes as cantus firmi. Joyful texts are conveyed through fast movements, Provençal themes and dance rhythms, and some are in rondo form with hemiolas at the ends of phrases (e.g. *Jubilate Deo*, 1743). The use of arpeggios and rapid changes of position for the violins (*Benedicam Dominum*), as well as the violinistic contours of some of the vocal melodies, show the influence of the Italian sinfonia.

The late motets show Blanchard's sensitivity to the new style and his concern for orchestral colour: he used the horn in a second version of *Beati omnes*, the clarinet in *Benedicam Dominum* and pizzicato in *Cantate Domino . . . laus ejus*. After 1760 many movements reflect the framework of sonata form, with special use of the subdominant and expressive use of dynamics, with varied string textures typical of the late 18th-century idiom.

WORKS

*motets, for solo voices, 5-voice chorus, orchestra, basso continuo, unless otherwise stated*

*sources F-A, AIXm, C, Pc, Pn, see Mongrédien*

*Pc, Pn sources are autographs*

Cantate Domino . . . quia mirabilia, 1732; Laudate Dominum quoniam bonus, 1734; Lauda Jerusalem, 1736; Venite exultemus, 1737; Cantate Domino . . . annuntiate, 1738; Deus, Deus meus, 1738; Laetatus sum, 1738; Laudate pueri Dominum, 1738; Paratum cor meum, 1738; Deus in nomine tuo, 1739; Domine in virtute tua, 1739; Exaltabo te, 1739; Jubilate Deo, 1739; Laudate Dominum omnes gentes, 1739

De profundis, 1740; Beatus vir, 1741; Benedic anima mea, 1741; Magnificat, 1741; Nisi Dominus, 1741; Conserva me, Domine, 1742; Jubilate Deo, 1743; Saepe expugnaverunt me, 1743; Confitebor tibi, 1744; Te Deum, 1744; Deus, qui doces manus meas, 1745; Regina Coeli, 1745; Beati omnes, 1746, for the confinement of the Dauphine; Deus misereatur nostri, 1746; Noli aemulari, 1746

Deus in adjutorium meum, 1748; In exitu Israël, 1749; O filii et filiae, 1749; Inclina Domine, 1753; Dominus illuminatio mea, 1754; Benedicam Dominum, 1757; Cantate Domino . . . laus ejus, 1757; Expectans, expectavi, 1760; Misericordias Domini, 1762; Bonum est confiteri, 1765; Salvum me fac Domine, 1765

Chants de l'Eglise en concertos (24 noëls), arr. orch, 1755

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BERNADETTE LESPINARD

**Blanchard, Henri-Louis** (*b* Bordeaux, ?April 1791; *d* Paris, 18 Dec 1858). French violinist, composer, dramatist and critic. His date of birth, given as 7 February 1778 in all reference works since Fétis, is contradicted by Blanchard himself in the *Revue et gazette musicale* (21 January 1838). He was a pupil of Franz Beck in Bordeaux and of Kreutzer (violin), Méhul and Reicha (composition) in Paris. In 1815 he wrote the words and music of a pantomime, *Clarisse et Lovelace*, and was conductor at the Théâtre des Variétés from 1818 until 1829. There he came into contact with the leading actors and entertainers of the day, and composed a large quantity of vaudeville airs, some of which, for example *Tra la la* and *Guernadier, que tu m'affliges*, enjoyed immense popularity. In 1830 he became director of the Théâtre Molière, where a series of his plays appeared, one of which, *Camille Desmoulins*, gave rise to a fashion for wearing deep-lapelled white waistcoats after the manner of 1793. In 1831 his one-act opera *Diane de Vernon*, after Scott's *Rob Roy*, was heard at the Théâtre des Nouveautés. Two further operas, *Arioste* and *Les précieuses ridicules*, were never performed.

Blanchard composed a small number of more serious works, such as quartets, concertinos for various instruments (e.g. violin) as well as couplets, songs and romances, of which 12 are collected in an *Album lyrique* (Paris, 1834). The latter part of his career was devoted to criticism. He contributed to *La Pandore* in 1828 and to *L'Europe littéraire*, *Le foyer* and *Le monde dramatique* in the 1830s. His principal work, however, was as contributory editor of the *Revue et gazette musicale* from 1836 until his death. His biographical notices of Beck, Cherubini and H.-M. Berton were published separately.

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HUGH MACDONALD

**Blanchardus, Francesco.** *See* BIANCIARDI, FRANCESCO.

**Blanche** (Fr.: 'white [note]'). *See* MINIM (half-note); *minime* and *demie* are also used. *See also* NOTE VALUES.

**Blancher, M.** (*fl c*1556). French composer. He was one of the 'bons et scavantz musiciens' who contributed nine works to two anthologies of four-voice chansons published by Michel Fezandat at Paris in 1556 (RISM 1556[20] and 1556[21]). Most of these chansons are settings of simple rustic poems in popular vein but they also include Ronsard's *Odelette à l'arondelle*. Only the bass partbook of each collection survives.

FRANK DOBBINS

**Blanchet.** French family of harpsichord and piano makers, active from the end of the 17th century to the middle of the 19th. A Nicolas Blanchet, master instrument maker, worked in Paris in the first half of the 17th century, but his relationship to the later family is unknown. The founder of the family firm was Nicolas Blanchet (*b* Reims, *c*1660; *d* Paris, 1731); it is not known where or to whom he was apprenticed, but he was in Paris at the rue des Fosses St Germain when he married in 1686. He was admitted to the guild as a master in 1689 and prospered during the next few years judging by his surviving instruments and guild position. In 1717 he moved to rue St Germain l'Auxerrois. His second son, François-Etienne Blanchet (i) (*b* Paris, *c*1700; *d* Paris, 1761), became a full partner with his father in 1722, and an inventory of the assets of the partnership taken in 1726 shows their wealth to have nearly tripled in four years.

In 1727 François-Etienne (i) married Elisabeth Gobin, who as part of her dowry had a share with her brothers and sisters in a large house in the rue de la Verrerie. Blanchet father and son moved there and set up shop 'vis-à-vis la petite porte de S. Merry', where the workshop of the Blanchets and later Taskin was to remain to the end of the century. Two children were born of the marriage:

Elisabeth-Antoinette (*b* ?Paris, 1729; *d* ?Paris, 1815), who married Armand-Louis Couperin in 1752, and François-Etienne (ii) (*b* Paris, *c*1730; *d* Paris, 1766), who became his father's partner and successor.

The Blanchet relationship with the court began in the 1740s with the building of a harpsichord for Mesdames à Fontevrault and with increased repair work sent by Christophe Chiquelier, keeper of the king's instruments; during the 1750s the firm became 'facteur des clavessins du Roi'. Although harpsichord making and rebuilding dominated the workshop's activities until the 1790s, the firm was one of the first in Paris to make pianos, one of which was owned by the prominent Parisian harpsichordist Claude-Bénigne Balbastre in 1763. On the death of François-Etienne Blanchet (ii) in 1766, the workshop was taken over by his chief workman, PASCAL TASKIN. Blanchet's infant son Armand-François-Nicolas (*b* Paris, 1763; *d* Paris, 1818) was brought up and trained by Taskin. Armand Blanchet wrote a *Méthode abrégée pour accorder le clavecin et le piano* (Paris, 1797–1800/*R*). His son Nicolas (ii) managed the workshop from 1818 and later entered into a partnership with Johannes Roller, a German piano maker active in Paris from about 1808. When Roller retired in 1851, he was replaced by Nicolas's son P.A.C. Blanchet, who succeeded his father in 1855.

Inventories and guild records show the Blanchet shop to have been both financially and artistically successful from the beginning. An inventory taken at the death of François Couperin (1668–1733) lists his large harpsichord as by Blanchet, and instruments made by the firm were prized and commanded considerably higher prices than those of other Paris makers. (For a description of Blanchet harpsichords, *see* HARPSICHORD, §4(i).) The Blanchets were particularly renowned for their reworking of 17th-century Flemish instruments. During the first quarter of the century Nicolas Blanchet replaced keyboards and actions, but later the cases were enlarged to meet the needs of an increased range, and sometimes large harpsichords were made from small Ruckers singles or even from several old soundboards. The *Dictionnaire portatif des arts et métiers* (1767, ii, 7) states: 'It is in the art of enlarging the harpsichords of Ruckers that the late Blanchet has succeeded incomparably well ... a harpsichord of Ruckers or Couchet, skilfully cut and enlarged, with jacks, slides and keyboards of Blanchet, becomes today a very precious instrument'.

The firm built their first upright piano in 1827, and an improved model produced in 1830 was widely imitated by other makers; the high-quality small upright pianos in which the firm specialized were successfully exhibited at many international exhibitions.

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WILLIAM R. DOWD/JOHN KOSTER

**Blanchet, Emile-Robert** (*b* Lausanne, 17 July 1877; *d* Pully, nr Lausanne, 27 March 1943). Swiss pianist and composer. After early studies with his father, the organist Charles Blanchet (1833–1900), and then with his mother, Marie Schnyder, an excellent pianist, Blanchet attended the Cologne Conservatory from the age of 18, where his teachers included Gustave Jensen for harmony and counterpoint, Friedrich Wilhelm Frankel and Seiss. In 1898 he left Cologne for Berlin, and subsequently Weimar, to study with Busoni, whose influence was to prove pivotal to Blanchet's future development. At 25 he made his début with the Berlin PO, after which he appeared throughout Germany and elsewhere, including a tour of Switzerland as accompanist to the violinist Henri Gerber. In 1905 he became director of the Lausanne Conservatoire, a position he relinquished in 1908 in order to concentrate more on teaching and composition. In 1909 he was awarded first prize for his *Tema con variazioni* for piano op.13 in a competition in Berlin. As a pianist, Blanchet's virtuoso technique was well suited to his chosen repertory, which was based primarily on the works of Beethoven, Liszt, Brahms and especially Chopin, in addition to those of Debussy, Ravel and Louis Vierne. His playing was particularly admired for its power and control and for the variety of colour and nuance he was able to achieve through a subtle pedal technique.

In 1929 Blanchet's *Concertstück* no.1, op.14, for piano and orchestra was chosen as a compulsory piece for the virtuoso class at the Chicago Musical College. The *Concertstück* and the *Ballade* op.57, originally written for two pianos but later arranged for piano and orchestra by Ansermet, are the only two of Blanchet's published works to involve the orchestra; and, with the exception of some works for voice and piano, violin and piano, and a single composition for organ, Blanchet's output was exclusively for the piano. In addition to the *Tema con variazioni* op.13, of which he later made a revised version, his most characteristic compositions include the Suite *Turquie*, comprising opp.18, 50 and 51, which adumbrates his interest in orientalism; the ten-movement *Suite Romantique* op.54b; the Suite in A minor op.87; and, especially, the Sonata op.108, a highly concentrated work, dedicated to his colleague, Josef Turczynski. Blanchet also devoted a considerable portion of his output to études, in which the poetic and expressive content evolves directly from the featured technical elements. Like Godowsky, he also used figurations from other composers' works, for example Liszt, Schumann and particularly Chopin, as the starting point for original études of his own. Blanchet's students included Germaine Schmidt, Francis Lombriser, François Olivier and Irène Bächtold-Hertig.

CHARLES HOPKINS

**Blanchet, Joseph** (*b* Tournon, 10 Sept 1724; *d* Paris, 1778). French writer. He was the author of a treatise on singing entitled *L'art ou les principes philosophiques du chant* (Paris, 1756). He was not a musician; he referred to himself as 'un homme de lettres amateur'. His work is largely concerned with physical aspects of singing, such as sound production and breathing, based upon the earlier work of a physician and anatomist, Antoine Ferrein (*De la formation de la voix de l'homme*, Paris, 1741). In a lengthy preface he accused the author of *L'art du chant* (Paris, 1755), Jean-Antoine Bérard, of incorporating his material, and listed corrections to Bérard's work. The two treatises include many passages which are nearly identical

(particularly the first and third chapters, 'La voix considérée par rapport au chant' and 'La formation de la voix'), but La Borde discounted the accusation, criticizing Blanchet's work for its 'balourdises'.

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MARY CYR

**Blanchin, François.** *See* BIANCHINI, FRANCESCHO.

**Blanck (Valef), Hubert de.** *See* DE BLANCK, HUBERT.

**Blanckenburg, Quirinus Gerbrandszoon van.** *See* BLANKENBURG, QUIRINUS GERBRANDSZOON VAN.

**Blanckenmüller** [Blanckmüller, Planckenmüller], **Georg** [Jörg] (*b* 1480–1500). German composer. As nearly all his known compositions survive in Augsburg and Nuremberg sources, he may have lived in Bavaria, perhaps in Augsburg, and have been one of Senfl's contemporaries. He dedicated his *déploration, Erravit primus nomen mihi*, to the Augsburg singer Joannes Jordanus, mentioned by Tinctoris. Blanckenmüller may have had Protestant sympathies, for the collection *Concentus novi* (Augsburg, 1540) contains two Protestant lieder by him. Technically and stylistically he is indebted to the older cantus-firmus lied, but his technique is not particularly varied. His pieces are balanced and the parts, often consisting of familiar melodic formulae, are melodious and very singable.

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2 sacred lieder, 4vv, 1540[8], ed. in EDM, Sonderreihe, ii (1955)

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HANS-CHRISTIAN MÜLLER/CLYTUS GOTTWALD

**Blanck Martín, Olga de.** *See* DE BLANCK MARTÍN, OLGA.

**Blancks** [Blanks], **Edward.** *See* BLANKES, EDWARD.

**Blanco (Rodríguez), Juan** (*b* Mariel, nr Havana, 29 Jan 1929). Cuban composer. After private tuition with Leonor Feliú he moved to Havana (1935) and studied at the Peyrellade Conservatory, and was then taught composition by José Ardévol at the Conservatorio Municipal de La Habana. He formed part of the Sociedad Cultural Neustra Tiempo (1950), a multi-disciplinary group that aimed to recover the cultural values of the past and also promote the new. In the same year he won the music prize of the Cuban Movement for Peace with his *Cantata de la Paz*, and in 1951 won the choral music prize with *Tríptico Coral*. He was director of the Ministry of Education's radio broadcasting station, CMZ, and then professor of music history at the Alejandro García Caturla Conservatory (1961). He became the music director of the Consejo Nacional de Cultura (1967), and later helped establish the Estudio de Música Electroacústica (1979), the first of its kind in Cuba, becoming its director general.

Blanco's early compositions (1938–48) were modelled on the German lied and on the piano works of Schubert, Brahms and Chopin. From 1948 to 1959 his musical language was typical of the contemporary nationalistic trend, and he experimented with the orchestra and small instrumental groups. His varied forms revealed the need for free structure, and traditional harmony was mainly surplanted by a reliance on chords incorporating a tritone; his themes tended to be revolutionary, heroic or dramatic. From 1959 his work increasingly incorporated changing nationalist ideals and technical developments. Characterized by the use of multiple techniques and sound media, Blanco has constantly sought structures that lead to new ways of arranging the passage of sound alongside a meticulousness in the use of harmony and his ongoing fondness for themes of love, the struggle against oppression and support for human rights.

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*(selective list)*

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Choral: Tríptico Coral (N. Guillén), C, mixed chorus, tpt, 2 db, perc, 1951; Cant. de la Paz (P. Neruda and A. Machado), B, mixed chorus, orch, 1952

Orch: Elegia, 1956; Episodios, 1964 (1988)

Chbr: Qnt No.1, fl, ob, cl, bn, vc, 1954; Divertimento, brass band, 1957–8; Contrapunto Espacial I, 3 ww ens, 4 perc ens, org, 1965 (1977); Estimulos para sonar I, 3 pf/3 gui, 1971; Estimulos para sonar II, 3/6 insts, 1971; Estimulos para sonar III, inst ens, 1971; Estimulos para sonar IV, 2 pf, 1971; Estimulos para sonar VII, 3 players, 1971; Estimulos para sonar V, inst ens, 1971; Estimulos para sonar VI, inst ens, 1971

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ALICIA VALDÉS CANTERO

**Blancq, Edward.** *See* BLANKES, EDWARD.

**Blancrocher.** *See* FLEURY, CHARLES.

**Bland.** English family of singers.

(1) **Maria Theresa Bland** [Romanzini] (*b* ?1768/9; *d* London 15 Jan 1838). Soprano and actress. She was said to have had Italian Jewish parents who came to England when she was very young and, despite reports of a certificate stating that she was born and baptized at Caen in Normandy in September 1770, it seems almost certain that she was the 'Italian Lady (four years old)' who sang with the conjurer Breslaw and his Italian company at Hughes's Riding School near Blackfriars Bridge in May 1773. After further seasons with Breslaw she sang in 1780 with an Italian puppet show and the next year was in a pastoral medley at the Italian Opera and sang Cupid in *King Arthur* at Drury Lane. Miss Romanzini was a leading member of Charles Dibdin's child company at the Royal Circus, and then sang principal female roles in English operas in Dublin in 1784–5. After a return to the Royal Circus she created a sensation at Sadler's Wells as La

Petite Savoyard in *The Gates of Calais* (1786) and that autumn began her long career at Drury Lane in Grétry's *Richard Coeur-de-lion*.

She was short, swarthy and scarred by smallpox but was a very popular performer whose sweet and pure voice moved audiences to raptures until the 1820s. Arnold, Storace and later Kelly regularly created parts for her in their English operas. Kelly wrote of the 'great simplicity and truth' of her singing of 'A little bird sat on a spray' in Storace's *The Cherokee* and claimed that Haydn and Pleyel agreed with him that 'no real judge ... could find a single blemish in her style or taste'. She composed songs in the ballad style, notably ''Twas in the solemn midnight hour', which she sang to her own guitar accompaniment in the comedy *The Sighs*, and a setting of Monk Lewis's *Crazy Jane*. She sang in three London oratorio seasons in the 1790s, in concerts in the provinces and at Ranelagh and Vauxhall Gardens. In 1798–9 she deputized for Banti in Italian opera and Mount Edgcumbe commented that 'few, if any, English singers who have appeared at the opera, sung with such pure Italian taste, or equalled her in recitative'.

In 1790 she married George Bland, the brother of Mrs Jordan, but by 1795 she was living with the actor Thomas Caulfield. The birth of several children did not affect her career but depression caused by the death of a child kept her off stage for several months in 1800. She retired from the stage in 1822 and suffered a complete mental breakdown two years later, when the theatre put on a benefit to provide care for her. There was a further benefit for her at the Argyll Rooms in 1826, when she sang a ballad, and against the advice of her friends she sang at the unfashionable White Conduit House that summer. James Winston saw her there, looking 'a decrepit little old woman', but recorded that she sang well. Oxberry wrote of her in 1825: 'As a singer, we never heard her equal; she had all the requisites for a first-rate vocalist – compass, power, feeling, taste, flexibility, and sweetness'.

**(2) James Bland** (*b* London, 5 March 1798; *d* London, 17 July 1861). Bass-baritone and actor, son of (1) Maria Theresa Bland. He sang in the company of the English Opera House at the Lyceum (1826–30) and then, after a brief period acting minor roles at Drury Lane, achieved fame in J.R. Planché's burlesque burlettas. Planché called him the 'monarch of the extravaganza', praised his 'good baritone voice' and wrote that his acting never degenerated into buffoonery. He died suddenly at the Strand Theatre, where he was due to perform in *Aladdin*.

**(3) Charles Bland** (*b* London, 14 Aug 1802; *d* after Jan 1838). Tenor, son of (1) Maria Theresa Bland. He sang at Covent Garden from 1824 and created the title role in Weber's *Oberon* (1826) under the composer's direction. The librettist, Planché, wrote that he sang 'at least respectably the airs assigned to the King of the Fairies', but the reviewer of the *Harmonicon* commented: 'his voice is disagreeable and his manner is not much better than his voice'. His career did not prosper and at the time of his mother's death he was described as 'late of Covent Garden'.

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OLIVE BALDWIN, THELMA WILSON

**Bland, James A(llen)** (*b* Flushing, NY, 22 Oct 1854; *d* Philadelphia, 5 May 1911). American minstrel performer and songwriter. He was educated in Washington, DC, where he enrolled in the law department of Howard University and was deeply moved by the spirituals and the rhythm and harmony of the work songs of labourers on the university campus. He learnt to play the banjo, taught himself the rudiments of harmony and began composing songs. He organized musical groups and performed at various social functions, where he soon became known as a versatile entertainer. He found the perfect outlet for his musical and theatrical talents in the minstrel show and joined the Original Black Diamonds of Boston as a leading performer in 1875.

In 1876 Bland joined the Bohee Minstrels, then Sprague's Georgia Minstrels who, as Haverly's Genuine Colored Minstrels, opened at Her Majesty's Theatre in London on 30 July 1881. Bland was a star performer and became famous for his rendition of *Oh, Dem Golden Slippers* with a special comic routine at the end; another favourite with his audiences was *The Colored Hop*. He also displayed his varied talents in 'An Ethiopian Specialty', which consisted of singing, dancing and acrobatic stunts. The show met with huge success and, when the company sailed for New York on 5 August 1882, Bland and a few others remained in London, where he became a member of English companies for a short time but achieved his greatest success as a solo performer.

Bland returned to the USA in 1890 at the peak of his career and fame, touring with W.S. Cleveland's Colossal Colored Carnival Minstrels. He remained with this company for about a year, but his subsequent appearances became fewer and his itinerary is unclear. W.C. Handy states in his autobiography, *Father of the Blues* (New York, 1941), that he met Bland in Louisville in 1897, but Bland was no longer such a dazzling entertainer. A year later he sang for a short time with Black Patti's Troubadours, but the black minstrel era was nearing its end, and another musical theatre was developing. Bland tried to meet the new challenge by writing a musical comedy, *The Sporting Girl*, but it was a failure. Eventually he returned to Philadelphia where, penniless and ill, he died of tuberculosis. He was buried in an unmarked grave in the Colored Cemetery in Merion, Philadelphia; a gravestone was not erected until 15 July 1946.

Only a tenth of the 600 songs that are repeatedly claimed for him are verifiably by him. He wrote his songs and dances for specific performances, shaping the melodies, texts and rhythms to suit the situation and the character. They range from sentimental ballads to vigorous dances and sturdy marches. His musical inspiration

was drawn from black spirituals, gospel hymns and work songs, with their rhythmic pulse and leader-response elements. Bland's most famous song, *Carry me back to old Virginny*, was adopted by the State of Virginia in 1940 as its official state song.

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*Unless otherwise indicated, all works are minstrel songs with texts by Bland and all were published in Boston*

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De angels am a coming (New York, 1880); Dancing on the Kitchen Floor (1880); Darkey's Request (New York, 1880); Darkie's Jubilee (1880); Dashing Harry May (New York, 1880); De Golden Wedding (1880); In the Evening by the Moonlight (New York, 1880); Keep dem golden gates wide open (New York, 1880); Kiss me goodnight, mother (1880); Listen to the silver trumpets (1880); Oh, my brother! (1880); Sister Hannah (n.p., 1880); Sons of Ham (New York, 1880); Way up Yonder (1880); Won't we have a jolly time? (New York, 1880); The Colored Hop (Philadelphia, 1881); Come along, Sister Mary (n.p., 1881); Dandy Black Brigade (New York, 1881); Darkie's Moonlight Picnic (New York, 1881); Gabriel's Band (New York, 1881); I'll name the boy Dinnes, or no name at all (n.p., 1881); Mid'st Pretty Violets (1881); My own Sweet Wife to Be (n.p., 1881)

Oh, Lucinda! (Philadelphia, 1881); Oh, why was I so soon forgotten? (n.p., 1881); The Old Fashioned Cottage (n.p., 1881); Only to Hear her Voice (n.p., 1881); Rose Pachoula (n.p., 1881); Taddy, please, scare me again (n.p., 1881); Tell all de children good bye (Philadelphia, 1881); Tell 'em I'll be there (New York, 1881); Traveling Back to Alabama (n.p., 1881); You could have been true (New York, 1881); Christmas Dinner (1889); Tapioca (n.p., 1891); Happy Darkies (New York, 1892)

Climbing up the Golden Stairs, lost; Kingdom Coming; The Missouri Hound Dog; The Old Log Cabin in the Dell

The Sporting Girl (musical comedy), *c*1900

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CHARLES HAYWOOD

**Bland, John** (*b* ?London, *c*1750; *d* ?London, *c*1840). English music seller, instrument dealer and publisher. By 1776 he was established in London, where he remained active until his comparatively early retirement in 1795. In 1789 he went to Vienna to induce Haydn to visit England and to seek compositions from him and other composers, including Hoffmeister and Kozeluch. Bland is said to have been the hero of the 'Razor' Quartet story, in which he supposedly received the manuscript of the quartet, op.55 no.2, as a reward for presenting the composer with his English-style razor; however, the op.55 quartets were published in England not by Bland, but by Longman & Broderip in 1790. Haydn did eventually send Bland three piano trios (HXV: 15–17) which he subsequently published, and when Haydn arrived in London in January 1791 he spent his first night as a guest of Bland at his house in Holborn. Bland published other works by Haydn, though his business relationship with him was by no means an exclusive one. He also appears to have commissioned the 1792 portrait of Haydn by Thomas Hardy (now in the RCM), and issued engravings from it.

Bland published many collections of catches and glees, operas and sheet music, in addition to republishing many of Handel's works, often in unusually inexpensive editions. In 1795 the business, including Bland's stock of 12,000 engraved plates, was taken over by Lewis, Houston & Hyde, who in 1797 were followed by Francis Linley (1771–1800); he in turn gave place in 1798 to William Hodsoll who kept on the business until 1831. After giving up his own business, Bland appears to have had some association with the Birchall firm until about 1801.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

**Blandrati, Giovanni Pietro.** *See* BIANDRÀ, GIOVANNI PIETRO.

**Bland & Weller.** English music publishers and instrument makers. The business, not to be confused with that of John Bland, was founded in London in 1784 by Anne Bland, who went into partnership with E. Weller in 1792. In addition to their publishing activities, which included country-dance collections and the first English edition of three Mozart piano sonatas (K280, 282, 283), they are also described as piano makers, and wind instruments bearing their name are extant. In 1805 the firm purchased from Dibdin the copyrights of 360 of his songs together with his musical stock, which they then reissued. Anne Bland retired in about 1818, and a sale of plates and copyrights took place, though Weller carried on the business as Weller & Co. until 1820.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

**Blangini, (Giuseppe Marco Maria) Felice** (*b* Turin, 18 Nov 1781; *d* Paris, 18 Dec 1841). French composer, singing teacher and tenor of Italian birth. As a boy he sang in the Turin Cathedral choir and was a pupil of Bernardo Ottani. Arriving in Paris in 1799, he became fashionable as a singer, composer of salon music and singing teacher. He also opened a concert room at his home in the rue Basse-du-rempart de la Madeleine, which was run by his mother; he took part in concerts there (as did his sister Félicité, a pupil of Crescentini), notably when he was in Paris in 1810 and 1811, performing his famous *romances*

and nocturnes. In 1810, as recorded in the *Journal de l'Empire* of 13 March, 'several music-lovers who were members of the Société de la rue de Cléry' took over the renovated concert room, which according to the *Tablettes de Polymnie* of January 1811 was 'the concert room frequented for preference by the best society of Paris'.

In 1802 Blangini made his début as an opera composer at the Théâtre Feydeau and, in 1806, at the Opéra. In 1805 he became *maestro di cappella* to the Duke of Saxe-Coburg in Munich. Then, with the title of 'director of her private music', he was in the service of Pauline Borghese, Napoleon's sister, with whom he had an affair (reflected in some of his most popular songs). She took him to Nice but they were separated by Napoleon, who in 1809 transferred him to Kassel where he was director of the theatre, *maestro di cappella* and master of chamber music to the new King of Westphalia, Jérome Buonaparte, until the latter's fall. Back in Paris in 1814 and protected by Talleyrand and the Duchess of Berry, he was appointed superintendent of the royal chapel, court composer and professor of singing at the Conservatoire. He was a member of the Légion d'Honneur and received an aristocratic title, became a French citizen and married a banker's daughter. After the Revolution of 1830 he lost his court appointments, and as a musician was overtaken by the rise of Romanticism. His autobiography, edited by Maxime de Villamorest, was published as *Souvenirs de Blangini* (Paris, 1834).

Blangini composed nearly 30 operas, mostly *opéras comiques*, as well as church music, 174 *romances*, 170 nocturnes for two or three voices and many canzonets for one or more voices with piano or harp accompaniment; he claimed, and has subsequently been credited with, the invention of the vocal nocturne (in 1801). Many of his stage works were unsuccessful and received few performances; they are written in a light style. The texts of his very popular *romances* and nocturnes are of almost exclusively amorous inspiration, and display simplicity of texture and an elegant, fluent melodic style.

WORKS

OPERAS

*opéras comiques unless otherwise stated*

KH – *Kassel, Hoftheater*
PFE – *Paris, Feydeau*
PN – *Paris, Nouveautés*

La fausse duègne (3, G. Montcloux d'Epinay), PFE, 24 June 1802 [completion of Della Maria's opera]; Zélie et Terville, ou Chimère et réalité (1, E. Aignan), PFE, 6 Jan 1803; Encore un tour de Calife (1), in Ger. as Noch ein Streich des Kalifen, Munich, 28 June 1805; Nephtali, ou Les ammonites (op, 3, Aignan), Paris, Opéra, 15 April 1806 (Paris, 1806); Le sacrifice d'Abraham (op, 3, Col. Saint-Marcel), KH, 14 Nov 1810, excerpt, pf acc., duet (Leipzig, 1811); Les femmes vengées (1, M.-J. Sedaine), PFE, 22 Oct 1811, song (Paris, 1811); L'amour philosophe (2, Aignan), KH, aut. 1811

Le naufrage comique (2, Sedaine), KH, spr. 1812; La fée Urgèle (2, ? C.-S. Favart), KH, sum. 1812, ariette (Paris, *c*1815); La princesse de Cachemire (3, Sedaine), KH, aut. 1812; Trajano in Dacia (os, 2, G. Rossi), Munich, Hof, 14 July 1814; La sourde-muette (3, J. de Valmalette), PFE, 26 July 1815; La comtesse de Lamarck, ou Tout par amour (3, Saint-Cyr and Armand d'Artois), PFE, 16 April 1818; La fête des souvenirs (intermède, 2, T.M. Du Mersan), PFE, 16 April 1818; Le jeune oncle (1, H.A. Advenier-Fontenille), PFE, 10 April 1821, trio (Paris, 1821); Le duc d'Aquitaine (1, Achille d'Artois, M. Théaulon and A.-J. Le Bouthillier Rancé), PFE, 1823, excerpts (Paris, *c*1825)

Le projet de pièce (1, Mély-Janin [J.M. Janin]), PFE, 4 Nov 1825; Le Saint-Henri (1, Advenier-Fontenille), Paris, Court, 1825; L'intendant (1, Mély-Janin), Paris, Court, 1826; Le coureur de veuves (2, M.J. Brisset), PN, 1 March 1827; Le jeu de cache-cache, ou La fiancée (2, Achille d'Artois), PN, 25 May 1827; Le morceau d'ensemble (1, Armand d'Artois), PN, 19 Nov 1827; L'anneau de la fiancée (3, Brisset), PN, 28 June 1828; Le chanteur de romances (2, Armand and Achille d'Artois), Paris, ?Variétés, 5 Nov 1830; La marquise de Brinvilliers [1 duet only] (drame lyrique, 3, Castil-Blaze and E. Scribe), Paris, OC (Ventadour), 31 Oct 1831; Un premier pas (1, E. Mennechet and J.F. Roger), Paris, OC (Bourse), 24 Nov 1832; Les gondeliers (2, E. Champeaux and A. Bréant de Fontenay), Paris, OC (Bourse), 19 April 1833

Music in: Figaro, ou Le jour des noces, 1827

Not perf.: Les fêtes lacédémoniennes, *c*1807; Inès de Castro, *c*1810; Marie Thérèse à Presbourg, ou La naissance du duc de Bordeaux (4, Bérard), 1820, vs (Paris, 1820); Le vieux de la montagne (4), written for the Opéra

OTHER WORKS

Songs, pf/harp acc., mostly pubd Paris: *c*174 romances in at least 39 numbered collections; *c*170 It. nocturnes, 2–3vv, in at least 29 numbered collections; numerous Fr. and It. canzonets, in at least 17 numbered collections

Sacred: 4 masses, vv, orch; 6 motets, incl. Miserere, solo vv, vv, perf. Kassel, 1813; Libera me, vv, orch, perf. Kassel, Dec 1810

Orch: Ov., on a Sp. theme; perf. Kassel, ?1810; Funeral March, perf. Kassel, Dec 1810

It. cant., on the last moments of Werther, T, orch, perf. Kassel, 14 March 1813

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C. Gervasoni: *Nuova teoria di musica* (Parma, 1812/*R*), 95–6

Review of *Trajano in Dacia*, *AMZ*, xvi (1814), 584–6

A. Houssaye: 'Blangini', *Revue de Paris* [Brussels], new ser., i (1841), 37–52

Castil-Blaze: *L'Académie impériale de musique … de 1645 à 1855*, (Paris, 1855), ii, 103

M. Zenger: *Geschichte der Münchener Oper*, ed. T. Kroyer (Munich, 1923), 85–6, 133, 135

L. Cocchi: 'Un musicista torinese alla corte di re e di principi: Felice Blangini', *Torino: rassegna mensile della cittá*, xv/7 (1935), 21

D. Zanetti: 'Il romanzo di Felice', *La Scala*, no.85 (1956), 72–3

R. Paoli: 'La lirica da camera di Blangini', *Musicisti piemontesi e liguri*, Chigiana, xvi (1959), 35–40

R. Berthelot: 'La vie romanesque du chevalier Blangini', *Musica-disques*, no.101 (1962), 28–31

EMILIA ZANETTI/HERVÉ AUDÉON

**Blank, Allan** (*b* New York, 27 Dec 1925). American composer. In his youth, he studied the violin and attended the High School of Music and Arts in New York, where he developed an interest in composition and conducting. He held a fellowship in conducting at the Juilliard School (1945–7), after which he studied at Washington Square College (BA, 1948), University of Minnesota (MA in composition, 1950) and the University of Iowa. From 1950 to 1952 he was a violinist in the Pittsburgh SO, and he taught instrumental music in New York high schools from 1956 to 1965. He has also taught at Western Illinois University (1966-8), Paterson (New Jersey) State College (1968–70), and Lehman College, CUNY (1970–77). From 1978–96, he taught and directed the New Music Ensemble at Virginia Commonwealth University, where he is now emeritus professor. Blank has received numerous awards and honours for his composition, among them an NEA composers' grant (1983) and first prize in the George Eastman Composition (1983) for his Duo for bassoon and piano. In 1988 he won the Eric Satie Mostly Tonal Award and the annual choral competition of the Chautauqua Chamber Singers, and in 1989 the Lind Solo Competition sponsored by Cornell University. He has received commissions from various organizations in Virginia: the Music Teachers Association (1979, 1988, 1991), the Shakespeare Festival, and, in 1990, a grant

from the Virginia Commission of the Arts. Blank has written an especially wide range of concert and stage pieces, including works for small mixed ensemble, large wind ensemble and orchestra. His output of more than 100 pieces encompasses a broad range of expressive and idiomatic possibilities. His chamber music is often characterized by a soloistic impulse: flowing arabesque lines combine in a sonorous polyphony in which each instrument or voice remains distinct.

WORKS
*(selective list)*

Stage: Aria da capo (chbr op, E. St. Vincent Millay), 1958–60; Excitement at the Circus (children's op, 1, I. Leitne), 1968; The Magic Bonbons (8 scenes, Blank, after L.F. Baum), 1980–83; The Noise (chbr op, 2, G. Hopper, after B. Vian: *Les batisseurs d'empire*) incid music

Large ens: Concert Piece, band, 1960–63; Music for Orch, 1964–7; 6 Significant Landscapes, chbr orch, 1972–4; Divertimento, tuba, band, 1979; Concertino, bn, str, 1984; Music for Brass and Perc, 4 hn, 3 tpt, 3 trbn, tuba, 5 perc, 1985; Concertino, str orch, 1987; Passacaglia, str orch, 1989; Wheels, fl choir, 1989; Conc., cl, str orch, 1990; Statements and Interactions, hn, str orch, 1995; Music for Small Orch, 1977

Chbr: Coalitions, 2 cl, trbn, pf, 2 perc, 1975; Trio, tpt, hn, trbn, 1975; Coalitions II, sax qt, 1976; Ceremonies, tpt, perc, 1977; Duo, bn, pf, 1978; Introduction and Rondo Fantastico, bn, pf, 1979; Fantasy on Cantillation Motives, vn, va, vc, 1983; Trio, fl, vc, pf, 1983; Qnt, cl, str qt, 1985; Concertino, fl + pic, cl + b cl, vn + va, vc, pf, 1984–6; Duo Suite, 2 tpt, 1987; Polymorphics, 2 fl, 2 ob, 2 cl, 2 hn, 2 bn, 1988; 3 Miniatures, 2 cl, bn, 1990; 3 Windgrams, fl, cl, bn, 1991; Elegy, vn, org, 1992; Divertimento, fl, ob, cl, hn, bn, 1992; Duos, 2 mar, perc, 1992; Summer Music (Bicinium VIII), 2 vn, 1993; Dualisms, vn, org, 1994; 2 Pieces, a sax, pf, 1996; Dyptich, 8 hn, 1996; A Little Suite, 3 tbn, 1997; Trio, fl, bn, pf, 1997; 4 wind qnts, 2 str qts

Solo inst: Rotation, pf, 1959–60; A Song of Ascents, va, 1968; 3 Pieces, tpt, 1969; 3 Novelties, a sax, 1971; 2 Studies, cl, 1972; Restatement of Romance, pf, 1973; November Light, hp, 1985; Five from Seven, va, 1985; 6 Studies, pf 1 hand, 1987–93; Angels of Vision: 5 Perspectives, fl, 1988; Die Gedanke Sind Frei, gui, 1990; Around the Turkish Lady, a sax, 1991; Sonata, vn, 1991; … and the breath stirred, a fl, 1992; 3 Bagatelles, bn, 1992; Meditation, org, 1992; Meditation, org, 1996

Choral: Buy me an ounce and I'll sell you a pound (e.e. cummings), SATB, pf, 1956; Poor Richard's Almanak, SATB, 1987; My Love in Her Attire, TTBB, 1989; 4 Chin. Poems, SA, 1991; What Became of Them, children's choir, pf, 1994; The Tide Rises, SATB, 1994; Catch a Little Rhyme, children's choir, pf, 1995

Solo vocal: Poem (cummings), S, cl, vc, harp, 1963; 2 Ferlinghetti Songs, S, bn, 1964; 13 Ways of Looking at a Blackbird (W. Stevens), S, fl + pic, cl + b cl, pf, vn + va, vc, 1964–5; Esther's Monologue (M. Blank), cant., S, ob, va, vc, 1970; Some Funnies and Poems (O. Nash, E. Lear, cummings, M. Blank, A. Blank), nar, pf, 1982; Around the Clock, S, fl/pic, cl/b cl, pf, 1983

Principal publishers: Associated, CFE, Dorn, Music for Percussion, Presser, Seesaw, Smith

MARTIN BRODY

**Blankenburg** [Blanckenburg, Blanckenburgh], **Quirinus** [Quirijn, Gideon] **Gerbrandszoon van** (*b* Gouda, 1654; *d* The Hague, 12 May 1739). Dutch composer, organist, theorist and poet. He was the son of Gerbrant Quirijnszoon van Blankenburg (*c*1620–1707), organist in Zevenbergen and Gouda. He probably received his first instruction in music from his father. He started his musical career at an early age, as an organist in Rotterdam (1670–75, at the Remonstrantse Kerk) and at Gorinchem (1675–9). For some years from 1679 he studied at the University of Leiden (he was registered under the name Gideon van Blankenburg). In the mid-1680s he settled at The Hague, where he stayed for the rest of his life. He was organist of the Walloon church from 1687 to 1702. In 1699 he was appointed to the Nieuwe Kerk but was active there only after the new organ had been completed in 1702. Because of his old age his pupil Frans Piton deputized for him from 1720. He was sought after as a music teacher by the nobility of The Hague: his pupils included Willem Bentinck, Ludwig Friedrich, Prince of Württemberg, and probably Count Unico Wilhelm van Wassenaer.

Blankenburg was considered a proficient keyboard player and a first-class expert on carillon and organ building. His advice was requested as early as 1676 in connection with the carillon newly ordered from Pieter Hemony for the tower of the St Janskerk, Gouda, where his father was organist. He proposed the inclusion of C♯ and D♯ in the lowest octave but was strongly opposed by other advisers and by Hemony himself. He published a defence of his position (*De nootsakelijkheid van Cis en Dis in de bassen der klokken*, *c*1677, now lost). Hemony replied with *De onnoodsakelijkheid en ondienstigheid van Cis en Dis in de bassen der klokken* (Delft, 1678/*R*1927), but Blankenburg's proposal eventually prevailed. Later on he was asked to try out newly built or restored organs and carillons in various towns and cities, but his judgments, which may have been influenced by financial interests, drew him into controversy several times.

Blankenburg's printed music consists entirely of keyboard pieces. The *Clavicimbel- en orgelboek der Gereformeerde Psalmen en kerkzangen* comprises essentially homophonic settings for organ or harpsichord of all the psalms and hymns of the Dutch Protestant Church. The rhythm and harmony of the original 16th-century melodies are adapted to 18th-century taste, with many ornaments added. A few of the settings are preceded by a fugal prelude. *De verdubbelde harmony* is a little volume written in honour of the marriage of Prince Willem Carel Hendrik Friso and Princess Anna of Hanover. It contains a number of small, unpretentious pieces of various kinds. Some were printed on transparent silk and could be played when viewed from either side. A volume announced in 1739 as *Fugues, allemande, courante, sarabande, bourée, gavotte, menuets, gigue et autre pièces de clavecin* apparently never appeared, possibly because of Blankenburg's death. Three autograph manuscripts (*D-ROu*) include vocal and harpsichord pieces (see Praetorius). Some are by Blankenburg himself, others are arrangements by him of vocal extracts from operas by Handel and Destouches and from a cantata by J.G.C. Störl. The remainder of the pieces are anonymous or can be attributed to other composers. Blankenburg's curious treatise *Elementa musica* is principally a textbook on thoroughbass but also includes many autobiographical remarks. He accused François Campion and Handel of the unauthorized use of some of his musical ideas. One was the theme for a fugue, and he included in the book his own *fuga obligata* based on it. He dated his theme 1725, and accused Handel of using it in his *Six fugues or voluntaries* (1735). We now know, however, that Handel wrote these pieces around 1720.

WORKS
*all printed works published in The Hague*

Clavicimbel- en orgelboek der Gereformeerde Psalmen en kerkzangen (1732); 2/1745 enlarged and with Fr. text as Livre de clavecin et d'orgues pour les pseaumes et cantiques de l'église réformée

Duplicata ratio musices ou La double harmonie/De verdubbelde harmony (1734/*R*)

Fuga obligata, pubd in *Elementa musica*; ed. R. Rasch (Utrecht, 1985)

L'apologie des femmes, 1v, 2 vn, bc, *D-ROu*; ed. A. Komter-Kuipers (Delft, 1937); ed. W. Thijsse (Amsterdam, 1984)
Prelude, kbd, *GB-Lbl*
Air nouveau, 1v, bc; Marche, kbd: *ROu*, ed. in *TVNM*, viii (1892), suppls. v–vi
2 airs à 2 trompettes, kbd, *NL-At* [in copy of Duplicata ratio musices]
Arrs.: 2 arias from G.F. Handel, Rinaldo; air from A. Destouches, Issé; Airs allemans, 1714, from J.G.C. Störl, Cantata: holograph, *D-ROu*

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RUDOLF A. RASCH

**Blankenburg, Walter** (*b* Emleben, nr Gotha, 31 July 1903; *d* Schlüchtern, 10 March 1986). German theologian and musicologist. He came from a line of Lutheran ministers. After a classical education in Gotha and Altenburg (1914–22), he studied theology (1922–9) in Rostock and Göttingen; at the same time he studied musicology and history, first in Göttingen with Ludwig and Brandi, then in Freiburg with Gurlitt, Besseler and Ritter, and finally in Berlin with Schering and Blume. He took the doctorate in 1942 at Göttingen, where he studied with Zenck, with a dissertation on Bach. After teaching music in Rotenburg an der Fulda and Kassel (1930–33) he was a pastor in Vaake. From 1947 to 1968 he directed the Protestant Kirchenmusikschule in Schlüchtern. In 1962 the University of Marburg granted him an honorary doctorate of theology and in 1966 he was honoured with the title of Kirchenrat; he was also music director of the Evangelische Landeskirche of Kurhessen-Waldeck.

Throughout his life Blankenburg devoted himself to the organization, practice and current theological questions of church music. He was active in the *Singbewegung* from the beginning of his academic career: from 1930 to 1947 he directed the Kasseler Singgemeinde; in 1938 he was regional director (Kurhessen-Waldeck, 1938–75), national executive committee member (1947) and (from 1948) deputy director of the Verband der Evangelischen Kirchenchöre for West Germany. He was also editor of the *Zeitschrift für Hausmusik* (1933–41), co-editor of the *Kirchenchordienst* (1935–42) and editor (from 1941), and editor-in-chief of *Musik und Kirche* (1952–80). He was an authority on the works of J.S. Bach, Schütz and Johann Walter and his investigations were often guided by his interest in the relation between theology and music; he also helped to transform the education and professional image of church musicians in Germany through the conferences he organized for the directors of church music programmes. He was honoured with a Festschrift, *Bach-Interpretationen* (ed. M. Geck, Göttingen, 1969), and was awarded the Karl Straube plaque (1978).

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HANS HEINRICH EGGEBRECHT/FRIEDHELM BRUSNIAK

**Blankes** [Blanks, Blancks, Blanke, Blancq], **Edward** (*fl* 1582–94). English composer. An Edward Blancq (or Blanke) was a London wait from 1582 to 1594. It is assumed that he is the 'Maister Blankes' listed among England's 'excellent Musitians' in Francis Meres's *Palladis Tamia* (London, 1598). Much of Blankes's surviving music is either fairly insignificant or is incomplete. *Credo quod redemptor*, while fairly short at just under 40 breves, has some quite striking antiphonal effects and sonorous passages in 12 parts. Six three-part fantasias show some skill and variety in contrapuntal writing that is again somewhat vocal in character; but while Blankes aims to create interest in his five-part 'Phancy' by including a homophonic passage in triplets and by some venturesome harmonic passages, the melodic lines often move rather narrowly and lack real distinction.

WORKS

MUSIC WITHOUT TEXT

6 fantasias, a 3, ed. in MB, xlv (1988)
fantasia, a 5, ed. in MB, xlv (1988)
Sil solsi costa and untitled piece, vocal or consort pieces (single parts), *US-Ws*
Mr Blankes his farewell, a 5 (single part), *GB-Ob* Tenbury
Credo quod redemptor, a 12, ed. in Key
Blankes pavane, a 4, viols (single part), *Eu*
Allmaine for lute (single part), *Cu*

MUSIC WITH TEXT

Magnificat and Nunc dimittis, inc., ?4vv, *DRc*, *Cp*
With wayling voice from out the depth of sinne, a 6, *Ob* Tenbury
Verbum caro factum est, 5vv, *Ob* Tenbury, McGhie MS
Psalm setting 'Low Dutch', 4vv, 1592[7], 1599[9], 1621[11]
3 psalm settings, 4vv, 1621[11]

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HUGH BENHAM

**Blanquer, Amando** (*b* Alcoy, 5 Feb 1935). Spanish composer. He began his musical studies with the municipal band in Alcoy (1946–7), where he learnt to play the piccolo, flute, horn, piano and violin and was taught harmony. Between 1954 and 1958 he studied the piano, horn and composition at the Valencia Conservatory with Leopoldo Magenti, Miguel Falomir and Manuel Palau Boix respectively, completing his training with Miguel Asins Arbó. From 1958 until 1962 he was in Paris, where he studied composition with Lesur and orchestration with Wissmer, and attended Messiaen's analysis lectures at the Conservatoire. In 1962 he won the Prix de Rome and attended the Accademia di Spagna di Belle Arti, also studying with Petrassi at the Accademia di S Cecilia. He was appointed to the composition chair at Valencia Conservatory (1969; director, 1971–5). The Valencian government commissioned two works from him, the stage cantata *Tríptic de Tirant lo Blanc* (1990) and the opera *El triomf de Tirant* (1991). He received the UNICEF prize for his *Sinfonía coral* (1981), the Joaquín Turina prize of Seville for his *Invenciones para orquesta* (1984) and several other awards. In 1986 he was named a corresponding member of the Real Academia de S Fernando.

His aesthetic is guided by a desire to communicate, and his music is characterized by a fine sense of timbre and a highly personal approach to a modal technique derived from Messiaen. Blanquer is the author of *Técnica del contrapunto* (Madrid, 1975) and of *Análisis de la forma musical* (Valencia, 1989).

WORKS
(*selective list*)

Stage: Tríptic de Tirant lo Blanc (cant. escénica, J. Palacios, after J. Martorell: *Tirant lo Blanc*), 1990, Valencia, Palau de la Música, 20 Nov 1990; El triomf de Tirant (op, 2, 4 scenes, J. Lluis and R. Sirera, after J. Martorell: *Tirant lo Blanc*), 1990–91, Valencia, Teatro Principa 17 Oct 1992
Choral: Cant. de Nadal (J. Valls), S, T, B, children's chorus, chorus, orch, 1976–7; Sinfonía coral (Niño universal) (J. Valls), chorus, orch, 1981; Missa a Sant Jordi, chorus, orch, 1981–2
Orch: Suite blanca, 1955, rev. 1985; Sinfonietta, 1958; Conc., bn, str, 1962; Homenaje a Juan Ramón Jiménez, gui, orch, 1974, rev. 1990; Hn Conc., 1976; Dédalo, cl, str, 1977; Oda a Manuel de Falla, hpd/pf, orch, 1977; L'os hispánic, tuba, orch, 1979; Suite galaica, str, 1979; Tríptic orquestal, 1983; Invenciones para orquesta, 1984; Fl Conc., 1986; Conc., 4 hn, str, 1987; Concierto fantasia (Homenaje a G.F. Haendel), org, orch, 1989; Tpt Conc., 1989; 3 homenajes, 1990–1: Cumbres (a Oscar Esplá), Perfumes (a Joaquín Rodrigo), Burlesca (a Manuel Palau)
Many other works, incl. pieces for wind band, choral works, solo vocal pieces

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MARTA CURESES

**Blanter, Matvey Isaakovich** (*b* Potshep, Chernihov region, 28 Jan/10 Feb 1903; *d* Moscow, 24 Sept 1990). Russian composer. He studied at the music institutes of Kursk (violin and piano, 1915–17) and Moscow (1917–19), where he was a pupil of Mogilevsky (violin) and Kochetov and Potolovsky (theory). From 1920 to 1921 he took composition lessons with Konyus. He worked at theatres in Moscow (from 1921), Leningrad (1926–7), Magnitogorsk (1930–31) and Gor'kiy (1932–3), and his name is principally associated with songs, dance music and light scores for the theatre. Of his songs, *Katyusha* (1938) gained international popularity, particularly during the war years; in Italy it became the hymn of the anti-fascist

partisans. Like all of Blanter's work, it is distinguished by warm, open lyricism and a distinctive Russian character.

WORKS
(*selective list*)

Operettas: Na beregu Amura [On the Bank of the Amur] (1939)
Songs: Katyusha; V lesu prifrontovom [In the Wood at the Front]; Letyat pereletnïye ptitsï [The Migrating Birds are Flying]; Luchshe netu togo tsveta [There is No Better Flower than You]; Moya lyubimaya [My Darling]; Partizan Zheleznyak; Pesnya o Shchorse [Song about Shchors]; Solntse skrïlos' za goroyu [The Sun was Hidden behind the Hill]; Do svidaniya, goroda i khatï [Goodbye, Towns and Huts]; Pod zvezdami balkanskimi [Under Balkan Stars]; *c*200 others

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V. Zak: *Matvey Blanter* (Moscow, 1971)
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L. Genina: 'Vïsokiy bereg' [A high bank], *SovM* (1983), no.4, pp.4–7
Obituary, *Izvestiya* (28 Sept 1990)

GALINA GRIGOR'YEVA

**Blanton, Jimmy** [James] (*b* Chattanooga, TN, Oct 1918; *d* Los Angeles, 30 July 1942). American jazz double bass player. He played locally in groups led by his mother, a pianist, and attended Tennessee State College briefly before moving in the late 1930s to St Louis, where he performed with fellow black musicians in the Jeter–Pillars Orchestra and in Fate Marable's riverboat bands. There he was discovered in late 1939 by Duke Ellington, who engaged him immediately for his orchestra. Blanton's playing subtly altered the Ellington sound, stabilizing the band's rhythm and greatly enhancing its swing; it also ushered in Ellington's most creative period as a composer, particularly in masterpieces such as *Ko-Ko*, *Concerto for Cootie*, *Harlem Air Shaft* and *In a Mellotone* (all 1940, Vic.), where Blanton's bass part is especially prominent. Blanton also took part in a few of the informal jam sessions at Minton's Playhouse in New York that contributed to the genesis of the bop style. From 1941 his playing became somewhat erratic, and late that year he was obliged by ill-health (diagnosed as congenital tuberculosis) to take up residence in a California sanatorium, where he died shortly afterwards.

In his tragically brief career, Blanton revolutionized jazz bass playing, and until the advent of the styles of Scott LaFaro and Charlie Haden in the 1960s all modern bass players drew on his innovations. He possessed great dexterity and range, roundness of tone, accurate intonation, and above all an unprecedented sense of swing. His strong feeling for harmony led him to incorporate many non-harmonic passing notes in his accompaniment lines, giving them a contrapuntal flavour and stimulating soloists to their own harmonic explorations. Blanton also contributed the earliest fully satisfying jazz solos on this instrument, which depart in their inventive melody and flexible rhythms from the walking bass style that was then prevalent. Despite his short career Blanton left a large recorded legacy, not only in his 130-odd recordings with Ellington's orchestra, but also in many small-group performances with some of Ellington's sidemen, and especially in a remarkable series of duos with Ellington himself. As adapted by his followers Oscar Pettiford, Ray Brown and Charles Mingus, Blanton's innovations led indirectly to the creation of the bop rhythm section.

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J. BRADFORD ROBINSON

**Blaramberg, Pavel Ivanovich** (*b* Orenburg, 14/26 Sept 1841; *d* Nice, 28 March 1907). Russian composer and writer. He studied at the Alexander Lycée in St Petersburg until 1860, then joined the central statistics committee of the Ministry of Internal Affairs. He was the official Russian delegate to the International Statistical Congress at The Hague in 1869, but in the following year resigned from government service. In 1876 he joined the staff of the newspaper *Russkiye vedomosti*. From 1878 he was in charge of its foreign section, and was a member of the editorial board; he also contributed articles, notably 'Musorgsky pered parizhskoy publikoy' (10/22 June 1896, p.2), an account of Pierre d'Alheim's newly published book on Musorgsky and the interest which Musorgsky's music was arousing in Paris.

Blaramberg studied theory with A.A. Herke. In the late 1850s he came to know Balakirev, whom he helped to establish the Free School of Music in 1862. Besides teaching at the Moscow Philharmonic School (from 1878), he taught at the Moscow Philharmonic Society's Music and Drama School (1886–98). As a composer he was not highly regarded by other musicians and composers, not even by his friends in the Five: Rimsky-Korsakov bluntly dismissed 'some kind of suite on oriental melodies and dances, which I didn't like much', and Cui described the music of *Skomorokh*, a comic opera, as 'dry and shallow'. He composed elegant songs and some efficient orchestral works; his stage works, modelled to some extent on Meyerbeerian grand opera, achieved success with the public, but his music has subsequently been forgotten.

WORKS

Stage: Voyevoda [voivode] (incid music, A.N. Ostrovsky), 1865; Mariya Burgundskaya [Mary of Burgundy] (op, after V. Hugo), 1878, Moscow, 1888 (orig. title Mariya Tyudor rejected by the censor); Skomorokh [wandering minstrel] (comic op, after Ostrovsky: *Komik XVII stoletiya*), 1887, Moscow, 1908; Devitsa-rusalka [The Water Maiden] (op), 1888; Tushintsï [The People of Tushino] (op, after Ostrovsky), 1891, Moscow, 1895; Volna [The Wave] (op), 1902
Orch: Umirayushchiy gladiator [The Dying Gladiator], sym. picture, 1882; Sym., b, 1886; Scherzo; Mechtï [Dreams], 2 musical pictures on poems by I. Turgenev
Vocal: Demon (cant., after M. Lermontov), 1869; Strekozï [Dragonflies], fantasy, Mez, female vv, orch, 1879; Na Volge [On the Volga], musical picture, male vv, orch, 1880; other choral works; songs

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GEOFFREY NORRIS

**Blarer** [Blaurer], **Ambrosius** (*b* Konstanz, 4 April 1492; *d* Winterthur, 6 Dec 1564). Swiss reformer and poet, active in Germany. He studied literature at Tübingen University from 1505 and received the MA degree in 1513. In 1510 he entered the Benedictine monastery at Alpirsbach, in the Black Forest, where he later became prior. He was musically inclined and, like Luther and Zwingli, played

the lute. He had contact with the humanists of the time: his friendship with Melanchthon is attested by a lively exchange of letters, and through his brother Thomas, a student at Wittenberg University from 1520, he became acquainted with Luther's writings. Blarer's stand on Protestant doctrine caused him to leave the monastery in 1522. He returned to Konstanz, where he became a preacher in 1525. In the same year he made contact with Zwingli but rejected his teaching on the Last Supper, and subsequently maintained a position midway between Luther and Zwingli.

In Konstanz he governed the church, promoted the political alliance with Zurich (1527–31), and, after the Bishop and chapter had left, drew up with the help of the mayor of the city a Book of Order. He reformed other towns in south Germany and in 1534 Archduke Ulrich of Württemberg entrusted him with reforming southern Swabia. In 1539 he returned to Konstanz. During this time he collaborated on the Konstanz hymnbook, the second or third edition of which (1540) corresponded entirely to Zwingli's ideas; it was important as a model for numerous publications in south Germany until about 1565. Sixt Dietrich may have been a musical adviser for it. When Konstanz was captured by the Emperor Charles V in 1548, Blarer fled to Switzerland and worked until his death in Winterthur (1549–51) and Biel (1551–9).

Blarer's poetic gifts had appeared early in life. Around 1522 he wrote one of the earliest Protestant hymns, *Wies Gott gefällt*. His hymns and spiritual poems were widespread in the 16th century; 25 survive, but many are lost. A few poems are parodies of secular texts, such as *Mag ich dem Tod nicht widerstan*, after Mary of Hungary's famous song, *Mag ich Unglück nicht widerstan*. Benedictus Ducis and Siegmund Hemmel set some of Blarer's texts to music. The satirical poem on court life, *Wiewohl viel harter Orden sind*, set several times by Senfl and others, was formerly believed to be by Blarer, but is probably not by him (see introduction to *Ludwig Senfl: Opera omnia*, v). Blarer's hymns were rediscovered chiefly by Spitta in the 19th century. Four are still retained in German Protestant hymnals: *Wies Gott gefällt*, *Freu dich mit Wonn*, *Jauchz Erd und Himmel* and *Wach auf, wach auf*.

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MARTIN BENTE/JOHN KMETZ

**Blas-** (Ger.). Prefix meaning 'wind', as in *Blasinstrumente* ('wind instruments'), *Blasorchester* ('wind band') and *Blasmusik* ('music for wind').

**Blasco de Nebra (Orlandi), Manuel** (*b* Seville, 2 May 1750; *d* Seville, 12 Sept 1784). Spanish organist and composer. In 1768 he became assistant organist at Seville Cathedral to his father, José Blasco de Nebra (Lacarra), who had been organist there since 1735. He was made titular organist in 1778 and remained in the post until his early death, predeceasing his father. He was renowned during his career for his remarkable sight-reading ability and his expressive performances on the organ, the harpsichord and the nascent piano. A prolific composer, he left some 170 compositions, of which only 30 have survived: *Seis sonatas para clave y fuerte-piano* op.1 (Madrid, 1780; ed. R. Paris, Madrid, 1964); six pastorellas and 12 sonatas (*E-MO*; ed. B. Johnsson, Egtved, 1984); six keyboard sonatas (Osuna, Encarnación Monastery; ed. M.I. Cárdenas Serván, Madrid, 1987). They are technically demanding, virtuoso compositions which reveal the composer's talents as a keyboard player.

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JOSÉ LÓPEZ-CALO

**Blas de Castro, Juan** (*b* ?Barrachina, Teruel province, *c*1561; *d* Madrid, 6 Aug 1631). Spanish composer, singer, guitarist and theorbo player. On 11 August 1592 in Alba de Tormes (near Salamanca) he received 30 reales for vihuela strings in his capacity as musician to the 5th Duke of Alba. At the duke's court he formed a lasting friendship with Lope de Vega, through whose *Arcadia* of 1598 we know that Blas de Castro sang and played at courtly festivities as well as setting Lope's poems to music. In 1596 he was in the service of the future king, Felipe III, singing his own compositions in a scene incorporated by Lope into his comedy *La bella malmaridada* (dated Madrid, 17 December 1596), and in 1597 he entered the service of the aged Felipe II as a part-time chamber musician. At the accession of the new king in 1599 the chamber musicians obtained full-time posts with annual salaries of 30,000 maravedís, and Blas de Castro was offered an additional post as usher of the king's privy chamber, with a total salary of 43,800 maravedís.

The fleeting establishment of the court at Valladolid (1601–6) found Blas de Castro and other chamber musicians singing his *tonos* on 7 June 1605, accompanied by the composer on the theorbo, and by the others on the guitar: it appears that Blas de Castro was in fact directing the ensemble. In 1619 he accompanied the royal entourage to Portugal, acting as both musician and usher to the king's privy chamber. Later he was appointed to a special post at a salary of about 75,000 maravedís. When Felipe IV came to the throne in 1621, Blas de Castro remained at court as an interpreter and composer; around 1628, however, he appears to have reduced or even ceased his attendance at the palace because of ill-health and advancing years, and in 1629 he authorized his nephew in Barrachina to sell his negro slave. In January 1630 he wrote his will: on his death the following year his estate listed 761 *tonos* on loose sheets, some guitar strings, and three guitars (including a very valuable one in ebony and

ivory). Felipe IV contributed 600 silver reales to Blas de Castro's funeral, and in return acquired all his compositions; these perished in the fire at the Palacio Real, Madrid, on 24 December 1734.

Blas de Castro achieved great fame during his lifetime. He was cited as a guitar player by Cristóbal Suárez de Figueroa in his *Plaza universal de todas ciencias y artes* (1615), and by the court poet Antonio Hurtado de Mendoza, who described his compositions as 'solemn and sweet'. The writer who made the most frequent and flattering references to him was his close friend Lope de Vega, most importantly in his *Elogio en la muerte de Juan Blas de Castro* (ed. J. Barbazán, Madrid, 1935).

His 20 surviving *tonos* for three or four voices (ed. Robledo) are transmitted in two manuscripts: 'Tonos castellanos', copied between 1600 and 1615 (*E-Mmc*), and a songbook compiled by the royal copyist Claudio de la Sablonara between 1624 and 1625 (*D-Mbs*, *E-Mn*; see Etzion). The texts are for the most part anonymous, but include one each by Lope de Vega, Luis de Góngora and the Prince of Esquilache. The music is characterized by frequent hemiolas, alternating homophonic and imitative passages, added 7th chords and chromaticism, and the refrains include many passages for one or two voices with instrumental accompaniment: in some cases these clearly prefigure the *tonos humanos* of the second half of the 17th century.

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LUIS ROBLEDO

**Blasi, Luca.** *See* BIAGI, LUCA.

**Blasis, Carlo** (*b* Naples, 4 Nov 1803 or 1795/7; *d* Cernobbio, 15 Jan 1878). Italian dancer and writer on dance. *See* BALLET, §2(i).

**Blasius** (*fl c*1440). Composer. He was the author of *Audi nos nam te filius*, perhaps only a fragment (vv.7–9) of a complete three-voice setting of the Assumption sequence *Ave preclara maris stella* (*AH*, l, 1907/*R*, 313–15), in *D-Mbs* Clm 14274. The chant (Rajeczky, no.I/2) is paraphrased in the discantus and structural cadences are often emphasized by full triads. A Blasius de Este was master of the choirboys at Padua Cathedral in 1421; a 'Frater Blasius ungarus' was *cantor* at S Francesco, Bologna, in 1426; and Archangelo Blasio was in the papal chapel from 1476 to 1492; but the name is too common to permit certain identification.

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DAVID FALLOWS/IAN RUMBOLD

**Blasius, (Mathieu-)Frédéric** [Mathaeus, Matthäus] (*b* Lauterbourg, Alsace (now Bas-Rhin), 24 April 1758; *d* Versailles, 1829). French conductor, composer and instrumentalist. He received music instruction from his father, Johann Michael Blasius, and from a Herr Stadt, and between 1780 and 1782 was employed by the Bishop of Strasbourg, Prince Louis-René-Edouard de Rohan. He first performed in Paris as a violinist, playing his own concerto at the Concert Spirituel in 1784 to favourable reviews, but in 1790 gave up his career as soloist to become music director and first violin of the Comédie-Italienne (Opéra-Comique). In addition to the violin, he also played the clarinet and bassoon, for which he wrote methods, and the flute. He was a member of the National Guard Band from 1793 to 1795, and taught violin and probably also wind instruments at the Conservatoire from 1795 to 1802. His compositions, influenced by the foreign musicians he encountered in Strasbourg and Paris, include theatre pieces and wind band or Harmoniemusik for the Revolutionary fêtes, which were especially well received, and many instrumental works. His string quartets in particular employ a balance of parts uncommon in France at a time when the virtuosity of the first violin was the standard practice.

Blasius directed the bands of the Garde Consulaire (1799–1804) and the Grenadiers de la Garde de Napoléon I; with the restoration of Louis XVIII (1814) he became director of the fifth regiment band of the Imperial Guard, and a member of the king's private orchestra. Contemporaries whose works he performed, including Grétry, Méhul and Dalayrac, regarded his abilities as a conductor highly. He retired as music director of the Opéra-Comique in 1816, and lived in Versailles until his death in 1829.

Blasius had two brothers who became noted musicians: Pierre Blasius (*b* Lauterbourg, 2 Sept 1752), a violinist, and Ignace Blasius (*b* Lauterbourg, 11 April 1755), a bassoonist. Both were members of the National Guard Band, and taught at the Institut National de Musique and the succeeding Conservatoire.

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*printed works published in Paris unless otherwise stated; thematic catalogue in Rau (1974) and McCormick (1983)*

THEATRICAL

*all first performed in Paris*

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Prince Polastri, 1789, cited in a letter from Duprat, *F-Po*

Ballet, 1791, unperf., cited by Fétis

Le pelletier de St-Fargeau, ou Le premier martyr de la république française (traité historique, 2, A.-L. Bertin d'Antilly), OC, 23 Feb 1793 (1793), music lost

Le congrès des rois (comédie, 3, Maillot), OC, 26 Feb 1794, collab. Cherubini, Grétry, Méhul, Kreutzer, Dalayrac, Deshayes, Solié, Devienne, Berton, Jadin, A.-E. Trial

Africo et Menzola (mélodrame, 3, Coffin-Rosny), Ambigu-Comique, 10 March 1798

Adelson et Salvini (mélodrame, 3, P. Delmarre), Gaîté, 1802 (choreog. M. Adam)

Don Pèdre et Zulika (mélodrame), Gaîté, 1802, music lost

Clodomire, ou La Prêtresse d'Irmensul (mélodrame, 3, N. and H. Lemaire), Porte-S-Martin, 5 May 1803 (choreog. M. Aumer)

Fernand, ou Les Maures (3, A.-J. Coffin-Rony), OC, 11 Feb 1805

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OTHER VOCAL

Vive l'amour et la folie (C. Grenier), couplets (1795)
Française, point de vengeance, couplets (1814)
Messe in A, T, Bar, B, acc. wind insts, *I-Mc*

INSTRUMENTAL

Simphonie concertante, 2 hn, orch (1795); Simphonie, 1785, lost, see Brenet
Concs.: 3 for vn (1797–1801); 4 for cl (1802–5); 1 for bn (after 1800), lost
Qts: 6 quatuors concertantes, 2 vn, va, vc, op.3 (1780–82); 3 quatuors concertantes, cl/vn, vn, va, vc, op.1 (1782); 3 qts, cl, str (1782–4); *c*12 str qts, opp.3, 10 (1785), 12, 19 (1795); 6 qts, cl, vn, va, vc, op.13 (?1788); bn qts, op.5 (*c*1788); Qt, cl, vn, va, vc, op.2 (*c*1799); Qt, inc., Ov., bn, vn, va, b, *D-SWl*; 6 quatuors concertants, bn, vn, va, b, op.9 (1797), ? by I. Blasius; pf sonatas by Haydn, arr. str qt
Trios: 3 trios dialogués for cl, vn, vc/bn, op.31 in *GB-Lam*; 10 for 2 cl, bn, incl. op.2, 1 in *A-Wgm*; 3 for 2 vn, vc, op.48; 3 for cl, hn, vc, choisis dans les ouvrages du célèbre Michel [Yost]
Duos: *c*69 for 2 vn, opp.4, 8 (1783), 26, 28 (Offenbach and Zürich), 29 (1796), 30 (Offenbach), 32–3 in *F-Pn*, 39, 43, 52–3 (*c*1794); 12 for 2 bn (1784), incl. op.27; 1 for vn, a (?1784); 6 for fl, vn, op.12 (1788); *c*64 for 2 cl, opp.18, 20 (1794), 21 (1794–6), 27, 35, 38, 39 (?1797/8), 40 (1800), 46, incl. 6 very easy duets from the lost Méthode de clarinette
Sonatas: 6 for pf, vn acc. (1783); Sonates (1797); 9 for vn, vc acc., opp.40, 41(1800), 43 (1801); 6 for cl, va acc., op.55 (1805); 3 grand sonates, vn, vn acc., op.60 (?1817); 3 for vn, vc acc. op.55; 6 for bn, vc acc., op.57, *I-Mc*; 6 for fl, b acc.; 6 études graduelles, fl, b acc., op.58; 6 grand sonatas for vn, vn acc., op.66; 6 sonatines, vn, vc acc., op.55, *US-AAu*, nos.1–3 *GB-Lbl*; Sonata, vn, pf, ed. in D. Alard: *Les maîtres classiques du violon* (Mainz, *c*1862); 3 for vn, b acc.
Caprices ou Etude, vn; Préludes ou Caprices, vn, *US-NYp*
7 collections of pieces for wind band; Ov., wind insts (1794), ed. in C. Pierre: *Musique des fêtes et cérémonies* (1899); Ov., wind insts (1796)
Pieces in Musique à l'usage des fêtes nationales (1794–5) and Cartier's L'art du violon (1798)

THEORETICAL WORKS

Méthode de clarinette (?*c*1795), lost
Nouvelle méthode de clarinette et raisonnement des instruments, principes et théorie de musique dédiés aux élèves du Conservatoire (1796/*R*)
Méthode de Basson (1800)

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*BrenetC; FétisB; GerberNL; GroveO* (M. Noiray); *MGG1* suppl. (U. Rau)
C. Pierre: *Le Conservatoire national de musique et de déclamation: documents historiques et administratifs* (Paris, 1900)
M. Vogeleis: *Quellen und Bausteine zu einer Geschichte der Musik und des Theaters im Elsass, 500–1800* (Strasbourg, 1911/*R*), 697ff
D.A. Klein: *Le quatuor à cordes français au 18e siècle* (diss., U. of Paris, 1970)
C.L. McCormick: *Mathieu-Frédéric Blasius (1758–1829): a Biographical Sketch, Catalog of Works, and Critical Performance Edition of the Quatuor Concertant in F, op.1 no.1* (diss., Michigan State U., 1983)

DEANNE ARKUS KLEIN

**Blason, Thibaut de.** *See* THIBAUT DE BLAISON.

**Blatný, Josef** (*b* Brno, 19 March 1891; *d* Brno, 18 July 1980). Czech composer, teacher and organist. He was taught by Janáček at the Organ School (1909–12). Remaining in Brno, he taught the organ at the conservatory, established himself as a leading organist and acted as choirmaster at St Jakub. Later he was appointed professor of organ improvisation at the academy; he was himself an excellent improviser. His music, in the late Romantic tradition, is unusual in showing no trace of folksong influence. Structurally simple, it has a delicately graded expressive quality. Most of his music is for church use or for organ, and in these genres he combined his experience of art music and domestic traditions. His instructional works for piano gained wide popularity.

WORKS
(*selective list*)

Sonata, vn, pf, 1925; Te Deum and Alleluja, org, 1942; Lotr na pravici [The Robber on the Right] (orat, J. Durych), S, orch, 1953; Sonata, org, 1955; Trio, cl, vn, vc, 1955; Sinfonia brevis (Veni creator spiritus), str, 1957; Chbr Sym., 1961

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L. Kundera: *Janáčkova varhanická škola* (Olomouc, 1918)
J. Racek: *Leoš Janáček a současní moravští skladatelé* (Brno, 1940)

JAN TROJAN

**Blatný, Pavel** (*b* Brno, 14 Sept 1926). Czech composer. He studied the piano with Vaňura and composition with Schaefer at the Brno Conservatory (1950–55), and then continued composition studies with Bořkovec in Prague (1955–7). He read musicology with Racek and Štědroň at Brno University. During the second half of the 1960s Blatný was a participant at Darmstadt, and in 1967–8 he received a scholarship that enabled him to study at the Berklee College of Music, Boston. He was head of the music department at Czechoslovak Television in Brno (1963–91) and for 12 years was a lecturer at the Brno Academy.

Blatný's output is remarkable for having passed through a number of different styles, beginning with neo-classicism in the late 1950s in works influenced by Martinů, Stravinsky and Prokofiev. It was at this stage that he created his characteristic 'dialogic' compositional technique whereby two contrasting streams of material combine to form one, such as in the Suite for wind and piano (1958). He then experimented with jazz elements and serial technique and shortly afterwards realized a synthesis of contemporary art music and spontaneous musicianship that had become the THIRD STREAM; examples of this include *Per orchestra sintetica* (1960), the Study for quarter-tone trumpet and jazz band (1964) and the orchestral *Apel* (1974). In works such as the cantatas from the 1980s (after poems by K.J. Erben), Blatný's musical language became simpler, while in the late 1990s he began collaborating with his son Marek to create pieces fusing rock music and elements of a contemporary classical expression.

WORKS
(*selective list*)

STAGE

Pohádky lesa [Fairy Tales of the Wood] (2 mini-ops for children): Studánka [The Little Pool] (Z. Malý), 1959, Domeček [The Little House] (K. Bednář), 1975; Náčelník severní vánek [Chieftan Northern Breeze] (musical, after J. Nestroy), 1971; Večer tříkrálový [A Midsummer Night's Dream] (musical, after W. Shakespeare), 1975

ORCHESTRAL
*for symphony orch unless otherwise stated*

Music for Pf and Orch, 1955; Conc. for Orch, 1956; Conc., chbr orch, 1958; Dialogue, s sax, jazz orch, 1959–64; Per orchestra sintetica, jazz orch, wind orch, 1960; Conc. for Jazz Orch, 1964; Study, ¼-tone tpt, jazz band, 1964; 10′ 30″, 1965; Für Graz, jazz orch, 1965; Dedicated to Berlin, jazz orch, 1966; Pour Ellis, tpt/s sax, jazz orch, 1966; 24 VI 1967, jazz orch, 1967; D–E–F–G–A–H–C, jazz orch, 1968; Quattro per Amsterdam, S, chbr orch, jazz orch, 1969; Halekačka [Herding Call], classical orch, jazz orch, 1970; 3 Pieces for E. Verschuaeren, big band, 1971; Jazz-Suite für Stuttgart, big band, 1972; Svita pro Gustava Broma, 1972; In modo classico, str qt, jazz orch, 1973; In modo archaico, pf, jazz orch, 1973; Apel [Appeal], 1974; Concertino, cl,

jazz orch, 1974; Satz, sym. wind band, 1974; Trubači [Trumpeters], jazz orch, 1977; Věta pro smyčce [Movt for Str], 1977; Zvony [The Bells], sym. movt, 1981; Hommage à Gustav Mahler, 1983; Per organo e big band, 1983; Collage, hommage à J.S. Bach, 1984; Sym., 1984; Nénie za moji matku [Nenia for my Mother], 1985; Play jazz, play rock, play new music, rock group, sym. orch, 1997, collab. M. Blatný; Meditace nad básní Susanne Renaud [Meditation on a Poem by Susanne Renaud], rock group, orch, 1998, collab. M. Blatný

OTHER WORKS

Vocal: Letí jaro, letí [Spring is Flying, Flying], children's chorus, inst ens, 1960; Zpěv [Song] (textless), children's chorus, 1971; Canto, chorus, 1976; Vrba [The Willow Tree] (cant., K.J. Erben), 1980; Polednice [Noonday Witch] (cant., Erben), 1982; Štědrý den [Christmas Eve] (cant., Erben), 1983; Vodník [Water Sprite] (cant., Erben), 1988; Podivné lásky [Odd Affections] (cant., J. Muchy), 1989

Chbr and solo inst: Suite 1957, pf; Suite, wind, pf, 1958; Suite 12, b cl, pf, 1960; Trio, fl, b cl, pf, 1962; Meditace, pf, 1963; Trio per S + H, jazz septet, 1964; Dialogue, 2 pf, perc, 1967; Autokolaž [Autocollage], pf, 1972; Scéna, brass qnt, 1972; 2:3, wind qnt, 1975; 2 pezzi, brass qnt, 1978; Musica cameralis per Ars cameralis, cl, va, pf, 1981; Kruh [Circle], sax qt, 1983; Žesťové epizody [Brass Episodes], brass ens, 1983; Dialog, vc, jazz trio, 1987

Principal publishers: Český hudební fond, Institut für Jazz, Modern, Panton, Supraphon, Lippman & Rau

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A. Matzner: 'Třetí proud a Pavel Blatný' [The Third Stream and Blatný], *HRo*, xviii (1965), 162–3

I. Poldeňák: 'Pavel Blatný: skladby třetího proudu' [Blatný: third stream works], *HRo*, xxiii (1970), 285 only

L. Feather and I. Gitler: *The Encyclopedia of Jazz in the Seventies* (New York, 1976/R) [incl. introduction by Q. Jones]

A. Matzner, I. Poledňák and I. Wasserberger: *Encyklopedie jazzu a moderní populární hudby*, iv (Prague, 1990), 48–50

KAREL STEINMETZ

**Blatt, František Tadeáš** (*b* Prague, 1793; *d* Prague, 9 March 1856). Czech clarinettist and composer. After studying art in Vienna he attended the Prague Conservatory (1811–17), where he learnt the clarinet with Václav Farnik and composition with Dionys Weber. In 1814 he toured Germany and northern Europe, and in 1820 succeeded Farnik at the conservatory. Blatt took a large part in the college's administration, eventually becoming assistant director. He did little solo work, but his sensitive playing in the opera orchestra prompted Berlioz to name him the foremost Bohemian player of the day. In 1827 or 1828 Schott published his clarinet tutor with French and German texts (*Méthode complète pour la clarinette*), which included two fingering charts for clarinets with nine and twelve keys. A second, revised tutor, published in 1839, includes a fingering chart for a 13-keyed clarinet. Blatt's other compositions include clarinet studies, duets, trios and a quintet, oboe exercises, a singing tutor (*Kurzgefasste theoretische praktische Gesangschule*, Prague, 1829) and some piano works.

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*FétisB*

P. Weston: *Clarinet Virtuosi of the Past* (London, 1971)

A.R. Rice: *A History of the Clarinet to 1820* (diss., Claremont Graduate School, 1987)

PAMELA WESTON

**Blau, Jenő.** *See* ORMANDY, EUGENE.

**Blaukopf, Kurt** (*b* Czernowitz [now Chernovtsy, Ukraine], 15 Feb 1914; *d* Vienna, June 14 1999). Austrian music sociologist and writer on music. He studied music theory with Stefan Wolpe and conducting with Hermann Scherchen in Vienna (1932–7), and music theory with Josef Tal and music history with Edith Gerson-Kiwi in Jerusalem (1940–2). When he returned to Vienna he edited the periodical *Phono* (1954–65) and collaborated with the German periodical *Hifi Stereophonie* (1965–83). He was appointed lecturer (1962), and subsequently professor (1963) in music sociology at the Vienna Hochschule für Musik; he also directed the Institute for Music Sociology (1965–84) and the UNESCO institute Media cult (1969–89). In 1976 he became chairman of the ISME commission on music in education and mass media, and in 1992 he was put in charge of an interdisciplinary investigation into the relationship between scientific conceptual models and the arts, whose findings are being published as a series (see Blaukopf, 1995 and 1996). He was the general editor of the series Musik und Gesellschaft (Karlsruhe and Vienna, 1968–).

Blaukopf's research, based mainly on the writings of Max Weber, has placed special emphasis upon the sociology of tonal systems and on the influence of the media on music. He has also written several books on Mahler and his time. The University of Vienna made him an honorary professor in 1974 and awarded him an honorary doctorate in 1994.

WRITINGS

*Musiksoziologie: eine Einführung in die Grundbegriffe mit besonderer Berücksichtigung der Soziologie der Tonsysteme* (1950, enlarged 2/1972)

*Grosse Dirigenten* (Teufen, 1953, 2/1957; Eng. trans., 1955)

*Grosse Virtuosen* (Teufen, 1954; Fr. trans., 1955)

*Symphonie fantastique* (Teufen, 1959) [a novel on Berlioz]

*Gustav Mahler, oder Der Zeitgenosse der Zukunft* (Vienna, 1969, 2/1989; Eng. trans., 2/1992)

*Gustav Mahler: sein Leben, sein Werk und seine Welt in zeitgenössischen Bildern und Texten* (Vienna, 1976; Eng. trans., 1976, as *Gustav Mahler, a Documentary Study*)

*Neue musikalische Verhaltensweisen der Jugend* (Mainz, 1974)

*Musik im Wandel der Gesellschaft: Grundzüge der Musiksoziologie* (Munich, 1982, enlarged 2/1996; Eng. trans., 1992, as *Musical Life in a Changing Society: Aspects of Music Sociology*)

with H. Blaukopf: *Die Wiener Philharmoniker* (Vienna, 1986, enlarged 2/1992)

*Beethovens Erben in der Mediamorphose: Kultur- und Medienpolitik für die elektronische Ära* (Heiden, 1989)

with H. Blaukopf: *Gustav Mahler: his Life, Work and World* (London, 1991; Ger. trans., 1994, as *Gustav Mahler: Leben und Werk in Zeugnissen der Zeit*)

*Pioniere empiristischer Musikforschung: Österreich und Böhmen als Wiege der modernen Kunstsoziologie* (Vienna, 1995)

ed.: *Philosophie, Literatur und Musik im Orchester der Wissenschaften* (Vienna, 1996)

*Die Ästhetik Bernard Bolzamos* (Sankt Augustin, 1996)

*Unterwegs zur Musiksoziologie* (Graz, 1998) [incl. list of writings]

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I. Bontinck and O. Brusatti, eds.: *Festschrift Kurt Blaukopf* (Vienna, 1975, 2/1999) [incl. list of writings, 9–19]

M. Huber, ed.: *Fast eine Biographie: Kurt Blaukopf in seinen Schriften* (Strasshof, 1999)

'In memoriam Kurt Blaukopf', *Musikerziehung*, liii/Feb (1999–2000)

F. Stadler, M. Seiler, eds.: *Kunst, Kunsttheorie und Kunstforschung im wissenschaftlichen Diskurs: In memoriam Kurt Baukopf* (Vienna, 2000)

RUDOLF KLEIN

**Blaurer, Ambrosius.** *See* BLARER, AMBROSIUS.

**Blautz, Gabriel.** *See* PLAUTZIUS, GABRIEL.

**Blavet, Michel** (bap. Besançon, 13 March 1700; *d* Paris, 28 Oct 1768). French flautist and composer. The son of Jean-Baptiste Blavet, a turner, and Oudette Lyard, he taught himself several instruments, becoming accom-

plished on the bassoon and flute. He married Anne-Marguerite Ligier in 1718; the couple's long and happy marriage resulted in two daughters and two sons, both of whom became priests and one of whom, Jean-Louis, was the author of five books and a number of translations.

In 1723 Blavet moved to Paris in the entourage of Duke Charles-Eugène Lévis. Three years later he made his début at the Concert Spirituel, launching a remarkable public career. During the next quarter of a century Blavet appeared at the Concert Spirituel more frequently than any other performer, and throughout the period musicians and writers were unanimous in stating that his singing tone, pure intonation and brilliant technique set the standard in flute playing for all of Europe. On 1 October 1728 Louis XV granted to Blavet, 'musicien ordinaire de notre très cher cousin le prince de Carignan', a *privilège général* for six years to publish 'plusieurs sonates pour la flûte traversière', and op.1 was issued immediately, dedicated to Carignan. By 1731 Blavet had transferred his allegiance to the Count of Clermont, with whom he maintained ties for the rest of his life. An invitation to join the Prussian court, issued by Frederick the Great while still crown prince, was declined. When he added to his other duties the posts of first flute in the Musique du Roi (*c*1736), in the Musique de la Reine (1738) and at the Opéra (1740), Blavet's position in Parisian musical life was unrivalled. Among those who wrote with admiration of him were Telemann, Marpurg, Quantz, Hubert Le Blanc, Serré de Rieux, Ancelet, La Borde, Daquin and Voltaire. It is likely that many of Leclair's nine flute sonatas and his flute concerto were written for Blavet, for the two often performed together.

Blavet's sonatas, among the masterpieces of the early flute repertory, represent the successful transfer to the flute of the *goûts réunis* of French violin sonata style, developed by Anet, Duval, Senaillé, Leclair and others. The sonatas of op.2 show the influences of the French suite and the Corellian *sonata da camera*, and those of op.3 exhibit a more modern, *galant* style. Only one of Blavet's flute concertos survives: it has brilliant Vivaldian outer movements flanking a pair of French gavottes serving as a slow movement.

Blavet's four stage works were written for the private theatre of the Count of Clermont's château at Berny; *Le jaloux corrigé* was also given six performances at the Paris Opéra on a double bill with Rousseau's *Le devin du village*. The music of the overture, arias and an accompanied recitative of this pasticcio was taken from popular Italian intermezzos; Blavet provided the *secco* recitatives and the divertissement (six dances and a vaudeville). His innovation was to abandon for the first time the arioso recitative that the French had used since Lully. 'The recitative of this French intermezzo', reported the *Mercure de France*, 'is approximately in the style of Italian recitative, at least to the extent that the differences between the languages permitted it; and in spite of the almost universal bias of our nation against the Italian recitative, it did not appear that the spectators were extremely shocked by this first attempt'. The *Mercure* politely neglected to mention that the audience hissed. Whatever the initial reception (Blavet's divertissement continued to be performed at the Opéra after the rest of the intermezzo had been dropped), *Le jaloux corrigé* and *Le devin du village* helped launch a new era of italianate music at the Opéra, and with it the Querelle des Bouffons. *Le jaloux corrigé* was also performed at Mannheim in 1754.

Blavet's interest in teaching was reflected in his op.2, in which he meticulously marked correct breathing places, and in his three *Recueils de pièces*, which contain pieces in all styles and at all levels of difficulty, many arranged for two flutes in a manner suitable for student and teacher to play together. Blavet's most brilliant flute pupils were the composer and publisher Pierre-Evard Taillart and the teacher and composer Félix Rault, who succeeded Blavet at court, the Opéra and the Concert Spirituel.

WORKS

VOCAL

Floriane, ou La grotte des spectacles (comédie-ballet), Château de Berny, 25 Aug 1752, *F-Pa*

Le jaloux corrigé (int with divertissement, 1, C. Collé) [music by Pergolesi, Galuppi, Orlandini, Dolletti [Auletta], Buini, Caroli, Capelli, Blavet and others], Château de Berny, 18 Nov 1752 (Paris, 1753)

Les jeux olympiques (ballet héroïque, Henri-Charles, Count of Senneterre), Château de Berny, 25 Aug 1753, *F-Pa*

La fête de Cythère (op, 1, A. de Laurès), Château de Berny, 19 Nov 1753, *Pa*

Songs in 18th-century anthologies

INSTRUMENTAL

6 sonates, 2 fl, op.1 (Paris, 1728); ed. H. Ruf (Mainz, 1967); ed. W. Kolneder (Heidelberg, 1977); ed. J. Patéro (Paris, 1978)

[6] Sonates mêlées de pièces, fl, bc, op.2 (Paris, 1732/*R*); ed. W. Kolneder (Heidelberg, 1969); ed. W. Hess (Winterthur, 1983); ed. D. Ledbetter (Paris, 1999)

[6] Sonates, fl, bc, op.3 (Paris, 1740/*R*); ed. P. Baubon (Paris, 1980)

Conc., fl, *D-KA*, ed. in Florilegium musicum, xi (Lörrach and Baden, 1956)

Miscellaneous pieces in 18th-century anthologies

See also 'Arrangements'

ARRANGEMENTS

1er [– 3ème] recueil de pièces, petits airs, brunettes, menuets, etc. avec des doubles et variations, 2 fl/vn/tr viols (Paris, 1744–*c*1751/*R*, 2/1755/*R*), incl. some pieces by Blavet; 1er recueil ed. Y. Morgan and W. Michel (Winterthur, 1993)

[Recueil des menuets anglais, autrichiens, hongrois, alsaciens, prussiens et russes], fl (Paris, after 1754), title-page lacking in sole surviving copy, *F-Pn*

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M. François de Neuf-Château: 'Eloge de Monsieur Blavet', *Nécrologe des hommes célèbres*, iii (1770), 335–43

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J.M. Bowers: 'Catalogue of French Works for the Transverse Flute, 1692–1761', *RMFC*, xviii (1978), 89–125

C.C. Bauer: *Michel Blavets Flötenmusik: Eine Studie zur Entwicklung der französischen Instrumentalmusik im 18. Jahrhundert* (Freiburg, 1981)

L. Vaissier: 'Michael Blavet, 1700–1768: essai de biographie', *RMFC*, xxii (1984), 131–59

L.E. Peterman: 'Michel Blavet's Breathing Marks: a Rare Source for Musical Phrasing in Eighteenth-Century France', *PPR*, iv (1991), 186–98

B.A. Berryman: *Michel Blavet's Flute Concerto: an Edition and Commentary* (diss., Stanford U., 1994)

NEAL ZASLAW

**Blaze, François Henri Joseph.** *See* CASTIL-BLAZE.

**Blažek, Zdeněk** (*b* Žarošice, Hodonín district, 24 May 1905; *d* Brno, 20 June 1988). Czech composer, teacher and music theorist. He studied with Petrželka at the Brno Conservatory and with Helfert at the university, from which he received the PhD in 1933 for a dissertation on Smetana. He completed his education in Suk's masterclasses at the Prague Conservatory (1933–5). His first appointment was with Czech Radio in Brno; he then taught theory and composition at the Brno Conservatory and was later its director for many years. At Brno University he completed the *Habilitation* (1961) and became professor of music theory in 1968. In his music he remained faithful to the late Romantic, nationalist Suk–Novák tradition. Contemporary musical developments hardly touched his style, which remained essentially homophonic. Though he wrote piano and chamber pieces, many of his works are vocal, and his songs and choruses achieve considerable expressiveness through harmonic subtlety.

WORKS
(*selective list*)

Ops: Verchovina [Highlands] (4, J. Zatloukal), 1951; R.U.R. (K. Čapek), 1975

Vocal: 'Zpěv rodné zemi' [Song of my Native Land] (cant., J. Hora), 1939; Óda na chudobu [Ode to Poverty] (P. Neruda), 1958; Domov [Homeland] (1962)

Inst: 7 str qts, 1943–81

WRITINGS

*O harmonické a polyfonní struktuře díla Smetanova* (diss., U. of Brno, 1933)

*Dvojsměrná alterace v harmonickém myšlení* [Two-directional alteration in harmonic thought] (Brno, 1949)

ed.: *L. Janáček: Hudebně teoretické dílo* [Works of music theory] (Prague, 1968–74)

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L. Peduzzi: *Zdeněk Blažek: obraz života a díla* [Blažek: a picture of his life and works] (Brno, 1988)

JAN TROJAN

**Blazon, Thibaut de.** *See* THIBAUT DE BLAISON.

**Blech** (Ger.). Brass, as in *Blechblasinstrumente* ('brass instruments') and *Blechmusik* ('music for brass bands').

**Blech, Harry** (*b* London, 2 March 1910; *d* London, 9 May 1999). English conductor and violinist. He studied at Trinity College of Music and the RMCM, and played in the Hallé Orchestra from 1929 to 1930 and the BBC SO from 1930 to 1936. He led the Blech String Quartet from 1933 until it was disbanded in 1950, by which time his interests had turned towards conducting. He founded the London Wind Players in 1942 and (under the auspices of the Haydn-Mozart Society, of which he was also founder) the London Mozart Players in 1949, remaining musical director until 1984. The London Mozart Players was the first chamber orchestra in Britain to specialize in the Viennese classics and, with his lively and clear-textured (if not always well-poised) readings of music by Haydn and Mozart, Blech not only built up a large and loyal audience but also exercised considerable influence on interpretative styles. He consistently encouraged young soloists and made a point of exploring the byways of the Viennese Classical repertory. He was created OBE in 1962 and CBE in 1984.

STANLEY SADIE

**Blech, Leo** (*b* Aachen, 21 April 1871; *d* Berlin, 24 Aug 1958). German conductor and composer. In Berlin he studied the piano under Ernst Rudorff, and composition under Woldemar Bargiel and later under Humperdinck. He was conductor at the Stadttheater, Aachen (1893–9) and then at the Neues Deutsches Theater in Prague (1899–1906), where his reputation as a conductor and composer of opera became well established. In 1906 he was appointed conductor of the Royal Opera House, Berlin, where he became Generalmusikdirektor in 1913. In 1923 he moved to the Deutsches Opernhaus, Berlin, as artistic director, and this was followed by a year at the Berlin Volksoper in 1924, and a year at the Vienna Volksoper in 1925. In 1926 he returned to Berlin as conductor of the Staatsoper on Unter den Linden, and remained there, achieving great success, until, being Jewish, he found himself unable to return from a guest engagement at Rīga in 1937. He stayed at Rīga for four years; in 1941, when his safety was again threatened, he moved to Stockholm. He secured a post at the Stockholm Royal Opera, where he had been a regular guest conductor for several years, and also conducted concerts. In September 1949 he returned to Berlin, where he became conductor at the Städtische Oper.

Blech's operatic repertory was wide. He was especially renowned for his performances of Wagner and Verdi, and of *Carmen*, which he conducted about 600 times. He was also a fine orchestral conductor, admired for reliability, clarity and elegance, and for his sensitivity as an accompanist. He made many recordings, principally with the orchestra of the Berlin Staatsoper, including a famous recording of Beethoven's Violin Concerto with Kreisler. During his lifetime he achieved considerable success with his own operas, particularly *Das war ich* (1902, Dresden), *Alpenkönig und Menschenfeind* (1903, Dresden), and, most popular of all, *Versiegelt* (1908, Hamburg). His stage works were said to show a deft lightness of touch in the tradition of Humperdinck. He also wrote orchestral, choral and chamber works, and songs.

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J.A. FULLER MAITLAND/ROBERT PHILIP

**Blechbläser** (Ger.). *See* BRASS INSTRUMENTS.

**Blechflöte** (Ger.). *See* PENNYWHISTLE.

**Blegen, Judith** (*b* Missoula, MT, 27 April 1941). American soprano. She studied singing with Euphemia Gregory at the Curtis Institute from 1959. After an apprenticeship at the Santa Fe Opera Festival (to which she later returned as a principal), she was engaged for concerts at Spoleto in 1963. She studied further in Italy and in 1964 went to Nuremberg, where during two years she sang such varied roles as Lucia, Susanna and Zerbinetta. Engagements followed in Vienna, Salzburg and the major American houses; her début role of Papagena at the Metropolitan (1970) led to performances as Marcellina, Mélisande, Ascanius and Sophie in *Werther*. She made her Covent Garden début in 1975, as Despina, and her début at the Opéra in 1977, as Sophie in *Der Rosenkavalier*. Her singing, notable for its intelligence, charm and polish, is

preserved on recordings of oratorio and lieder, and in her Susanna in *Le nozze di Figaro*.

MARTIN BERNHEIMER/R

**Blesh, Rudi** [Rudolph] **(Pickett)** (*b* Guthrie, OK, 21 Jan 1899; *d* Gilmanton, NH, 25 Aug 1985). American writer on music. He attended Dartmouth College and earned the BS in architecture from the University of California, Berkeley. In the 1940s he served as jazz critic for the *San Francisco Chronicle* and the *New York Herald Tribune*. He wrote a pioneering serious history of jazz, *Shining Trumpets* (1946), and with Harriet Janis was co-author of the first history of ragtime, *They All Played Ragtime* (1950). The latter work established him as the leading authority in this field, and eventually prompted a revival of the music. Also with Janis, he founded Circle Records, a small but significant jazz label which became the first to issue the Library of Congress recordings of Jelly Roll Morton. In 1953 they sold Circle Records – apart from the Morton recordings – to Jazzology Records. From 1947 to 1950, and again in 1964, Blesh wrote and narrated radio programmes on jazz and American folk music. From 1956 he taught jazz history at Queens College, CUNY, and New York University, and in the 1970s he contributed disc notes to numerous ragtime recordings. Blesh also edited ragtime piano music and wrote on modern art and the cinema.

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JOHN EDWARD HASSE

**Blessi, Manoli.** *See* MOLINO, ANTONIO.

**Blessinger, Karl** (*b* Ulm, 21 Sept 1888; *d* Munich-Pullach, 13 March 1962). German musicologist and composer. He studied with Wolfrum in Heidelberg, worked as music director from 1910 to 1912 in theatres in Bremen, Koblenz and Bonn, and studied musicology in Munich with Sandberger, receiving his doctorate in 1913 with a dissertation on music in Ulm in the 17th century. From 1920 to 1945 he taught music theory, musicology and music education at the Akademie der Tonkunst in Munich, where he was named reader in 1935 and professor in 1941. Aside from his pedagogical works on form and melody, Blessinger became known for his conservative leanings in the 1920s through his polemical writings on the degeneracy of modern music. In the Nazi period he received acclaim for writing one of the few comprehensive anti-Semitic tracts on music, using graphic biological imagery to condemn 19th-century Jewish composers for allegedly infiltrating European music and destroying its essence.

WRITINGS

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*Hans Pfitzner* (Augsburg, 1921)
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'Der Weg zur Einheit der deutschen Musik', *Deutschlands Erneuerung*, xxv (1941), 75–84

PAMELA M. POTTER

**Blewitt, Jonas** (*d* London, 1805). English organist and composer. He seems to have studied with R.J.S. Stevens, who said that he was almost blind. From about 1795 he was organist of the united London parishes of St Margaret Pattens and St Gabriel Fenchurch, also of St Katharine Coleman, Fenchurch Street. His *Complete Treatise on the Organ* (*c*1795) was the first separately published English organ tutor.

WORKS
*all published in London*

Six Songs and a Cantata, op.1 (*c*1778); 10 Voluntaries, op.2, org/hpd (*c*1780); A Collection of Favourite Ballads Sung … at the Spa Gardens Bermondsey, op.3 (*c*1785); A Complete Treatise on the Organ, to which is added a Set of Explanatory Voluntaries, op.4 (*c*1795); 10 Voluntaries or Pieces … in an Easy and Familiar Style, op.5, org (1796); 12 Easy and Familiar Movements, op.6, org (*c*1797), 36 singly pubd ballads: see *BUCEM*

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EDWARD F. RIMBAULT/R

**Blewitt, Jonathan** (*b* London, 19 July 1782; *d* London, 4 Sept 1853). English organist, conductor and composer, son of JONAS BLEWITT. He studied with Battishill and with Haydn, and held various organ appointments in England, moving to Ireland in 1811 as private organist to Lord Cahir. He was organist of St Andrew's, Dublin, and composer and director of the music to the Theatre Royal (Crow Street), succeeding Tom Cooke in the latter post in June 1813. In the same year the Duke of Leinster appointed him grand organist to the Masonic body of Ireland, and he became the conductor of the principal concerts in Dublin. He joined J.B. Logier in his system of music instruction in Ireland and soon became the foremost teacher in Dublin. Before 1825 Blewitt was again in London and wrote the music for Drury Lane Theatre with great success. In 1828 and 1829 he was director of the music at Sadler's Wells Theatre. In his latter years he was connected with the Tivoli Gardens at Margate. His ballads in the Irish style were particularly popular, and in 1849 he revisited Ireland as a pianist, with the tenor John Templeton. He is reported to have died in great poverty.

WORKS
(*selective list*)

STAGE
*first performances and publications in London, unless otherwise stated*

CS – *Crow Street Theatre*
CG – *Covent Garden Theatre*

DL – *Drury Lane Theatre*
† – *partly adapted*

The Corsair, or The Pirate's Isle (musical play, M. O'Sullivan), Dublin, CS, 1814 (Dublin, *c*1814)
The Forest of Bondy, or The Dog of Montargis (musical play, ?C. Dibdin, after G. de Pixérécourt), CS, 1814 (Dublin, *c*1814)
†The Musician without Magic (operatic drama, W.H. Hamilton), Dublin, CS, 1 March 1815; after Isouard's opera
Egbert and Ethelinda (?C. Dibdin), Dublin, CS, 1816
Actors al fresco (burletta, W.T. Moncrieff), Vauxhall Gardens, 1823, lib pubd; collab. T.S. Cooke, C.E. Horn
The Man in the Moon, or Harlequin Dog-Star (pantomime, W. Barrymore), DL, 26 Dec 1826
The Boy of Santillane, or Gil Blas and the Robbers of Asturia (musical play, G. Macfarren), DL, 16 April 1827, lib pubd; collab. Cooke
The Kiss and the Rose, or Love in the Nursery Grounds (vaudeville, W. Moncrieff), Vauxhall Gardens, 10 Aug 1827, lib pubd
The Talisman, or The Genii of the Elements (musical play, Macfarren), Surrey, 7 April 1828, lib pubd
Auld Robin Grey (operetta, Macfarren), Surrey, 17 May 1828; collab. A. Lee
Mischief-Making (interlude, J.B. Buckstone), Surrey, 16 Sept 1828
†My Old Woman (comic op, Macfarren, after Scribe, Delavigne: La vieille), Surrey, 14 Jan 1829, lib pubd; after Fétis's opera
Black-Eyed Susan, or All in the Downs (musical play, D. Jerrold), Surrey, 8 June 1829 (1829), lib pubd
The House of Aspen (play, incidental music, W. Scott), Surrey, 17 Nov 1829, lib pubd
Paul Clifford (musical drama, E. Fitzball, after Bulwer-Lytton), CG, 28 Oct 1835, lib pubd; collab. G. Rodwell
Rory O'More (burletta, S. Lover), Adelphi, 29 Sept 1837, lib pubd
Harlequin Hudibras, or Dame Durden and the Droll Days of the Merry Monarch (pantomime, E.L. Blanchard), DL, 27 Dec 1852, lib pubd

OTHER WORKS

The Battle and Victory of Salamanca, sonata, pf (?Dublin, 1812)
A Grand Royal Divertimento, pf/harp, fl acc. (?Dublin, 1821)
Several collections of quadrilles, polkas and rondos, pf
Hundreds of songs, ballads, duets, glees, pubd separately

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*An Epitome of the Logierian System of Harmony* (?Dublin, n.d.)

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EDWARD F. RIMBAULT/ALFRED LOEWENBERG/R

**Bley** [née Borg], **Carla** (*b* Oakland, CA, 11 May 1938). American jazz composer, bandleader and keyboard player. She learnt the fundamentals of music from her father, a church musician, but is otherwise self-taught. At the age of 17 she moved to New York, where she wrote jazz tunes for musicians such as George Russell, Jimmy Giuffre and her husband at the time, the pianist Paul Bley. In 1964, with her second husband, the trumpeter Mike Mantler, she formed the Jazz Composers Guild Orchestra, known from 1965 as the Jazz Composer's Orchestra. In 1966 she helped found the Jazz Composer's Orchestra Association, a novel non-profit organization which commissions, produces and distributes commercially unviable jazz. In 1968 they founded the New Music Distribution Service, a pioneering outlet which extends far beyond jazz and into the realms of avant-garde and electronic recording and composition, to supply albums and scores that are otherwise difficult to obtain. Although already highly regarded by this time among critics, Bley first came to public notice with *A Genuine Tong Funeral* (1967), a cycle of pieces recorded with the Gary Burton Quartet, and with her compositions and arrangements for Charlie Haden's *Liberation Music Orchestra* (1969, Imp.). In 1971 she completed the eclectic 'jazz opera' *Escalator over the Hill* (JCOA). This work led to several composing grants. Bley continued to compose, expand the activities of the Jazz Composer's Orchestra Association, and lead her own ten-piece touring band; her sidemen included Mantler, Roswell Rudd and Steve Swallow. Around 1985 she reduced the group to a small band, but this new group was not well received, and in 1990 she established an 18-piece big band. An indifferent keyboard player, Bley is an outstanding jazz composer with a wide range of styles at her command. Much of her best work is infused with a spirit of parody and sardonic humour. Her composition *3/4* has been performed by musicians as varied as Keith Jarrett, Ursula Oppens and Frederic Rzewski.

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K. Franckling: 'Carla Bley's "Normal" Big Band', *Jazz Times*, xxii/1 (1992), 26–7

J. BRADFORD ROBINSON

**Bleyer, Georg** (*b* Tiefurt, nr Weimar, bap. 28 Oct 1647; *d* ?after 1694). German composer and poet. He possibly attended the Thomasschule at Leipzig. From 1664 he studied law and music at Jena and matriculated at Leipzig in 1666 but broke off his studies later that year on the death of his father. He soon succeeded Caspar von Stieler as chamber secretary at the court of Count Schwarzenburg at Rudolstadt, where he also assisted the Kapellmeister, Wolf Ernst Roth. He was crowned Poet Laureate in 1672, and the count paid for him to go on journeys to France, probably before 1670, and to Italy in 1673–4. But he also came into conflict with the count on several occasions, and his application from Vienna in 1675 to succeed Roth was unsuccessful; so too was his later application to join the Hofkapelle at Dresden, and when he applied to succeed Sebastian Knüpfer, who died in 1676, as Kantor of the Thomaskirche, Leipzig, he was turned down because his knowledge of Latin was defective. He was in Rudolstadt in 1677, but serious disputes with the count led to his finally being banished. From 15 August 1677 until 31 August 1678 he worked at the court at Darmstadt simply as a musician. Among the last records of his life are an application for a post when he was in Frankfurt in 1680 and a poem of homage of 1683 in which he called himself court musician to Duke Julius Franz of Saxe-Lauenburg. That his *Zodiacus musicus* (1683) was published at Antwerp may indicate that he was also in Brabant that year. A note on the manuscript of his *Ich danke dir, Herr* suggests that he was still alive, probably in Germany, in 1694.

Bleyer never succeeded in exchanging the uncertain status of court musician for that of established church organist or Kantor. Nevertheless, his output seems to have consisted above all of sacred vocal music, which formed the main part of the repertory at Rudolstadt. An assessment of his work in this sphere has to be based, however, on only six surviving manuscript pieces which are technically accomplished, genuinely expressive and include virtuoso vocal parts and extended fugal sections. *Lust-Music* consists of two sets of dances, each containing 50 pieces, and a supplement containing a further 18; although they do not fall into readily identifiable types or

into stereotyped groupings, they provide early evidence of the vogue in Germany for up-to-date French dances. He was better known for his *Lust-Music* than for his occasional poetry; moreover, his authorship as both poet and composer of the *Rudolstädter Festspiele* has been called into question by Höfer.

WORKS

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Ich danke dir, Herr, 5vv, 5 insts, bc, 1694; Jauchzet dem Herrn, 1v, 6 insts, bc, Frankfurt, 2 or 11 May 1680: *D-F*
4 psalms, 1, 4vv, 2–11 insts, bc, *Bsb*, *S-L*, *Uu* (anon.)

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H. Kümmerling: *Katalog der Sammlung Bokemeyer* (Kassel, 1970), 107

MICHAEL SPAETH

**Bleyer, Nicolaus** (*b* Stolzenau, 2 Feb 1591; *d* Lübeck, 3 May 1658). German violinist and composer. From about 1610 he was a member of the court orchestra at Gottorf, where from 1614 to 1617 he had lessons from William Brade. In 1617, after the death of Duke Johann Adolf, he and Brade joined the orchestra of Count Ernst at Bückeburg. Here he also made the acquaintance of Thomas Simpson, who named a five-part piece in one of his collections *Bleyers Armbandt* (RISM 1617[25]) and published six pieces by him for four instruments and continuo in another (1621[19]). In 1621 he was appointed a civic musician at Lübeck, received the freedom of the city on 1 May 1623 and remained there until his death. He was active in the city's musical life and had many pupils, among them Nathanael Schnittelbach. In addition to the six pieces already mentioned there is a collection of his own, *Erster Theil Newer Paduanen, Galliarden, Balletten, Mascaraden und Couranten*, which must have appeared in Hamburg in 1628. It survives incomplete but part of it at least reappeared in his collection *Erster Theil Newer Pavanen, Galliarden, Canzonen, Synfonien, Balletten, Volten, Couranten und Sarabanden* (Lübeck and Leipzig, 1642). There are 43 pieces in the latter volume, for five instruments and continuo. His violin writing, derived from English models, is characterized by lively figuration and rich double stopping. A set of five variations on *English Mars* (*c*1650; formerly at *PL-WRu*, now lost, but in Beckmann, vol.ii) reveals the extent of his virtuosity. Another set of dances is lost, as is a cantata for three voices, two violins and continuo, *O süsser, o freundlicher Herr Jesu Christ* (formerly at *D-Lm*).

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GEORG KARSTÄDT/ULF GRAPENTHIN

**Blich, Richard** (*fl* ?*c*1370). English musician. The sole extant reference to his work occurs in the text of the motet *Sub Arturo/Fons citharizancium/In omnem terram* (*see* ALANUS, JOHANNES, perhaps composed in 1372 or 1373. Its upper voice praises some 14 English musicians, recording a lively and productive group of composers, singers and instrumentalists then active in court circles, of whom Richard Blich was one: his 'works please both holy people and rulers'. All the named musicians so far identified were active at some point in their careers in the English Chapel Royal between about 1340 and 1405 (during the reigns of Edward III, Richard II and Henry IV), or in the chapel of the Black Prince (*d* 1376). It is possible that Blich may be identifiable with the Richard Blithe who was admitted a Gentleman of the Chapel Royal between 1406 and 1413 and remained so until his death in 1419 or 1420; this hypothesis implies a date of birth about 1350.

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ROGER BOWERS

**Blikken fluit** (Flem.). *See* PENNYWHISTLE.

**Blindennotenschrift, Blindennotation** (Ger.). *See* BRAILLE NOTATION.

**Blindhamer** [Blindthaimer, Blyndthamer, Plinthamer], **Adolf** (*b* *c*1475; *d* between 1520 and 1532). German lutenist and composer. From September 1503 at the latest (probably earlier) he was court lutenist to Maximilian I; in this capacity he was in Augsburg in 1509 and 1518. He was made a citizen of Nuremberg on 5 August 1514; the document recording this event refers to him as 'the good lute player'. In 1515 he was employed there for two years 'so that he might with even more diligence teach

young persons how to play the lute and other instruments'. As late as 1520 Dürer ranked him as one of the three best lutenists of his time in the inscription on the portrait of the Antwerp lutenist Captain Felix Hungersperger. In the early 1530s Hans Gerle spoke of him in *Musica teusch* (Nuremberg, 1532) and *Tabulatur auff die Laudten* (Nuremberg, 1533) as being dead.

Gerle was probably Blindhamer's pupil in Nuremberg: in the two treatises mentioned above he singled out Blindhamer for praise of his playing style, his skill in ornamenting, and his teachings on notating rhythms. By citing 'so widely celebrated a master' as being adept and successful within the conceptual framework of German lute tablature, Gerle defended his own use of this notation against its detractors, most notably Martin Agricola in his *Musica instrumentalis deudsch* (1529). Agricola's complaint that this tablature (in which the entire alphabet is applied crosswise on the frets rather than lengthwise along the strings) was a case of 'a blind master making his pupils blind' drew inspiration from information in Virdung's *Musica getutscht* (1511) that a blind man, Conrad Paumann, had invented it. Agricola's words must have had the unintended consequence of reflecting negatively on Blindhamer – through no fault of his other than his name.

Five compositions by Blindhamer have come to light: two prelude-like pieces and three intabulations of German songs, all in three parts. The titles of the songs he arranged are *Ach unfal was czeystu mich*, *Christ ist derstanden* and *Meyn sin und gemüt*. All five works appear in a manuscript formerly in the court archives at Wertheim am Main (now in *A-Wn* Ms Mus. 41950) dating from around 1525, and all bear the ascription 'AB' except the second, which carries Blindhamer's full name. The ornamented and chromatic style of these works, with their rich chordal underpinnings, places them midway between the compositions of Hans Judenkünig and Hans Neusidler. On the basis of his extant works, his position at the imperial court, and the positive judgments of his contemporaries, Blindhamer emerges as an important link in German lute playing between Paumann and the generation of Gerle and Neusidler.

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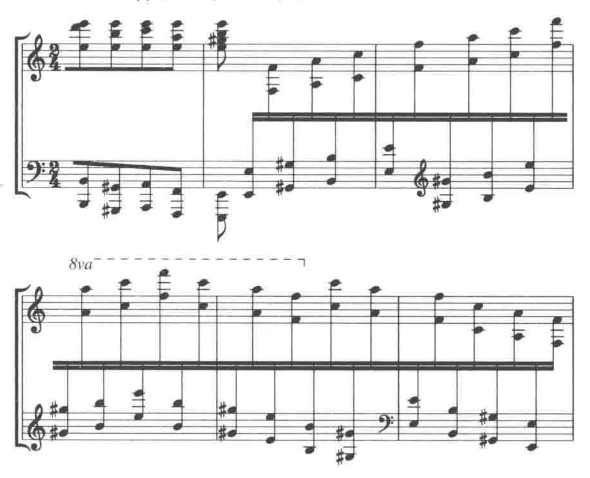
C. Meyer: *Sources manuscrites en tablature*, ii: *Bundesrepublik Deutschland* (Baden-Baden, 1994), 301

FRANZ KRAUTWURST/BETH BULLARD

**Blind octaves.** A way of writing passage-work for the piano to produce the effect of rapid scales or arpeggios in triple octaves, more easily seen than described. The notes of the passage are taken alternately by the left and right hands in octaves in such a way that the linear movement is carried by alternate thumbs, the outer notes sounding only every other time (see ex.1). Previous editions of *Grove* have maintained that the device is unworthy of a serious composer, apparently on the grounds that great effects should not be purchased at bargain prices.

□

Ex.1 Liszt: *Galopp* (*Werke*, 2nd ser., ix)




**Blind Tom.** *See* BETHUNE, THOMAS.

**Bliss,** Sir **Arthur (Drummond)** (*b* London, 2 Aug 1891; *d* London, 27 March 1975). English composer of American descent.

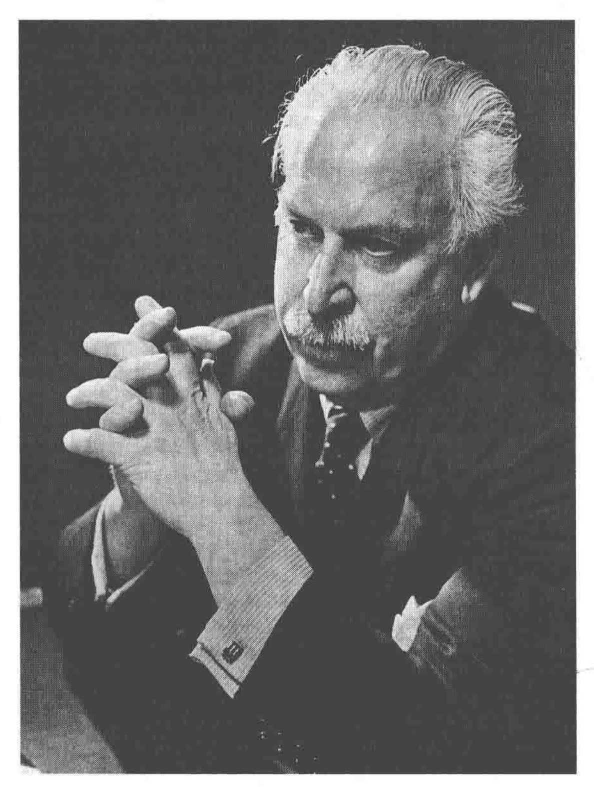
1. LIFE. He was educated at Rugby and Pembroke College, Cambridge (1910–13), where he studied counterpoint with Charles Wood. While still at Cambridge he came to know Elgar, whose music made a deep and lasting impression on him, and came under the stimulating influence of E.J. Dent. He spent a year at the RCM (1913–14), where he studied conducting, but he derived little benefit from Stanford's teaching. He served throughout World War I, in the Royal Fusiliers and, from 1917, in the Grenadier Guards. After demobilization in 1919 he soon won a reputation as a cosmopolitan and advanced composer, with a series of lively ensemble works. In *Madame Noy*, the Rhapsody for two voices with chamber ensemble, and *Rout* he experimented with instrumental uses of the voice, in wordless vocalization and nonsense syllables. These works occasionally show the influence of Stravinsky, Ravel and Les Six, while some use is made of jazz idioms. At the same time Bliss became actively engaged in London musical life. He arranged and composed music for Nigel Playfair's productions at the Lyric Theatre, Hammersmith, where he put on a series of concerts at which many English works were played (1919). He also wrote music for a production of *The Tempest* in 1921, using an ensemble of tenor and bass voices, piano, trumpet, trombone, gongs and five percussionists, all dispersed through the Aldwych Theatre.

In 1921 Bliss took up an appointment as conductor with the Portsmouth Philharmonic Society, gaining valuable experience that was to make him one of the most efficient composer-conductors of his generation. His earliest orchestral works were also performed that year: the Two Studies and *Mêlée fantasque*. On Elgar's suggestion he was asked to write a work for the Three Choirs Festival, and *A Colour Symphony* was duly performed, under his direction, in autumn 1922. In this bold and picturesque work it is already possible to recognize many of the characteristics that were to mark his mature work. In 1923 he moved, with his father and brother, to Santa Barbara, California. He wrote little music during the two years he spent in the USA, but continued to conduct. He also became the pianist of a

chamber ensemble, lectured, wrote criticism and, in 1925, married Trudy Hoffmann. That year he returned to England and once more became actively involved in composition. The Introduction and Allegro of 1926, dedicated to the Philadelphia Orchestra and Stokowski, was the first of many works written for virtuoso ensembles or soloists – a series that included the Clarinet and Oboe Quintets (for Thurston and Goossens), the Viola Sonata (for Tertis) and the Piano, Violin and Cello Concertos (for Solomon, Campoli and Rostropovich). The *Pastoral: Lie Strewn the White Flocks* was the first of many works written for amateur choirs. In 1935 he firmly established his position as Elgar's natural successor with the Romantic, expansive and richly scored Music for Strings.

1930 saw the production, at the Norwich Festival, of one of the most deeply personal of Bliss's works, the choral symphony *Morning Heroes*, written as a tribute to those who died in World War I. Each of its five movements describes an aspect of war common to all ages. In this work, after more than ten years, Bliss at last exorcized his memories of the war. In 1934–5 he moved into a new field, when he wrote music for Alexander Korda's and H.G. Wells's film *Things to Come*, working in close collaboration with Wells, and writing much of the music before the film was shot. Here, and in the three ballet scores written between 1935 and 1946, Bliss showed striking ability to write vivid illustrative music in a relatively simple and direct style that is entirely his own. His love of the theatre and keen artistic sense served him well in *Checkmate* and *Miracle in the Gorbals*, two of the most successful of English ballets.

Bliss was in the USA when war broke out in 1939, and he remained there to teach at Berkeley until 1941, when he returned to England to take an administrative job with the BBC, soon becoming director of music (1942–4). His full-length opera *The Olympians*, written with J.B. Priestley, occupied him from 1948 to 1949, when its underprepared Covent Garden production met with a cool reception. In 1950 he was knighted, and in 1953 became Master of the Queen's Music, fulfilling the appointment's many musical and official tasks conscientiously and energetically. These included writing music for the investiture of the Prince of Wales in 1969. His later works include cantatas, several orchestral works, among which the *Meditations on a Theme of John Blow* stands out as one of his finest scores, an opera for television, *Tobias and the Angel*, and many occasional pieces.



*Arthur Bliss*

2. WORKS. In the early 1920s Bliss was outspoken in rejecting the forms and idioms of established tradition (and particularly of Germanic tradition), aligning himself instead with those who looked to Stravinsky, Schoenberg and the younger French composers for leadership. His earlier ensemble works reflect the spirit of an age that wished to put memories of a devastating war behind it. However, he soon rediscovered the strong ties that bound him to his predecessors, most of all to Elgar, and for the rest of his life was content to work within an idiom that owed much to earlier Romantic composers of the 19th and 20th centuries; but his music retained some of the characteristics of the advanced composers whose music had influenced him in youth: wide-ranging melodies, instrumentally rather than vocally inspired, recall the Viennese Expressionists; his brilliant orchestration is designed, like Stravinsky's, to separate parts rather than to blend and mix timbres; and the consonance–dissonance range is wide, dissonance being reserved for dramatic use, rather than appearing as a regular part of speech.

While Bliss's large-scale works, fluent, inventive and richly textured, reflect his warm and outgoing personality, his music has little of the introspective quality of Mahler's, Elgar's or Schoenberg's. He depicted turbulence, conflict or jubilation in music as a skilled illustrator, rather than as one who expresses his inner feelings. Except in the case of *Morning Heroes*, which embodied his own memories of the war in which he had served, many of his most striking works were written in response to external stimuli. In the film and ballet scores he matched dramatic and visual situations with apt and vivid musical images and textures, and proved his ability to broaden and simplify his style to meet the needs of the occasion. The limitations involved in writing for amateurs (whether choirs or brass bands) seem to have helped him to focus and concentrate his style. He was always happy writing for known and admired performers, and took pleasure in reflecting and responding to the character of their playing.

Although all his big works are soundly and clearly constructed, interest in processes of organization and thematic transformation is generally subsidiary to the expression of emotion and action. Some of his most successful works or movements are cast in episodic form, including the anthology cantata *Lie Strewn the White Flocks*, the *Meditations on a Theme of John Blow* and the *Metamorphic Variations* for orchestra. Later works, and notably the *Meditations* and the *Metamorphic Variations*, sometimes display a new lightness of touch, and a serenity that was missing in the turbulent music of his middle years.

WORKS
*(selective list)*

*numbering assigned by Foreman, 1980*

DRAMATIC

85 As you like it (incid music, W. Shakespeare), 1919 [arr. of Elizabethan pieces], Stratford, Memorial Theatre, 1919
164 The Tempest (incid music, Shakespeare), 1920–21, London, Aldwych, 1921
131 Things to Come (film score, dir. A. Korda), 1934–5
112 Conquest of the Air (film score, dir. Z. Korda), 1937
2 Checkmate (ballet, Bliss, choreog. N. de Valois), 1937, Paris, Champs-Elysées, 1937
6 Miracle in the Gorbals (ballet, M. Benthall, choreog. R. Helpmann), 1944, London, Prince's, 1944
121 Men of Two Worlds (film score, dir. T. Dickinson), 1945
120 Memorial Concert, vn, orch (incid music for radio play, T. Bliss), 1946
1 Adam Zero (ballet, Benthall, choreog. Helpmann), 1946, London, CG, 1946
97 The Olympians (op, 3, J.B. Priestley), 1948–9, London, CG, 1949
105 Christopher Columbus (film score, dir. D. MacDonald), 1949
96 The Beggar's Opera (film score, J. Gay, dir. P. Brook), 1952–3
95 Welcome the Queen, march (film score, Thomas), 1954
129 Seven Waves Away (film score, dir. R. Sale), 1956
5 The Lady of Shallott (ballet, Christensen), 1958, Berkeley, U. of California, 1958
98 Tobias and the Angel (TV op, 2, C. Hassall), 1960

ORCHESTRAL

189 Purcell Suite, set of act tunes and dances, str, 1919
133 Two Studies, 1920
119 Mêlée fantasque, 1921, rev. 1937, 1965
106 A Colour Symphony, 1921–2, rev. 1932
110 Concerto, 2 pf, orch, 1924; rev. 1925–9, 1950, arr. for 2 pf 3 hands, orch, 1968
117 Introduction and Allegro, 1926, rev. 1937
116 Hymn to Apollo, 1926, rev. 1965
123 Music for Strings, 1935
13 Kenilworth, suite, brass band, 1936
108 Piano Concerto, 1938–9
94 March 'The Phoenix', 1945
120 Theme and Cadenza, vn, orch, 1946 [from incid music for radio play Memorial Concert, 1946]
126 Processional, orch, org, 1953
95 March 'Welcome the Queen', 1954
111 Violin Concerto, 1955
118 Meditations on a Theme by John Blow, 1955
114 Overture 'Edinburgh', 1956
113 Discourse, 1957, rev. 1965
10 The Belmont Variations, brass band, 1963
93 March of Homage in Honour of a Great Man, 1964
107 Cello Concerto, 1970
122 Metamorphic Variations, 1972
Many fanfares etc. for ceremonial occasions

CHORAL

33 Pastoral: Lie Strewn the White Flocks (B. Jonson, J. Fletcher, Poliziano, R. Nichols, Theocritus), Mez, chorus, fl, timp, str, 1928
32 Morning Heroes, sym. (Homer, W. Whitman, Li Bai, W. Owen, Nichols), orator, chorus, orch, 1930
37 Aubade for Coronation Morning (H. Reed), 2 S, chorus, 1953
34 A Song of Welcome (C. Day Lewis), S, B, chorus, orch, 1954
51 Seek the Lord (anthem, Bible: *Amos*), SATB, org, 1956
38 Birthday Song for a Royal Child (Day Lewis), SATB, 1959
54 Stand up and bless the Lord your God (Bible: *Nehemiah, Isaiah, 1 Kings*), S, B, SATB, org, 1960
28 The Beatitudes (cant., H. Vaughan, G. Herbert, Bible: *Isaiah*, Thomas, Taylor), S, T, chorus, orch, org, 1962
31 Mary of Magdala (cant., C. Hassall, after E. Sherburne, R. Watkins), A, B, chorus, orch, 1962
40 Cradle Song for a Newborn Child (E. Crozier), SATB, hp, 1963
30 The Golden Cantata (K. Raine), T, chorus, orch, 1963
45 O give thanks unto the Lord (anthem, Ps cvi), SATB, org, 1965
50 River Music (Day Lewis), SATB, 1967
56 Three Songs (P.B. Shelley, anon.), girls'/boys' vv, pf ad lib, 1967
42 Lord, who shall abide in thy tabernacle? (anthem, Pss xv, cxxii), SATB, org, 1968
48 A Prayer to the Infant Jesus, female vv, 1968
136 The world is charged with the grandeur of God (cant., G.M. Hopkins), SATB, 2 fl, brass, 1969
49 Put thou thy trust in the Lord (Ps xxxvii), double choir, 1972
47 Prayer of St Francis of Assisi, SSAA, 1972
43 Mar Portugues (F. Pessoa, trans. A. Goodison), SATB, 1973
52 Shield of Faith (W. Dunbar, Herbert, A. Pope, A. Tennyson, T.S. Eliot), S, B, SATB, org, 1974
53 Sing, Mortals! (R. Tydeman), SATB, org, 1974

SOLO VOCAL
*with ensemble*

160 Madame Noy (E.H.W. Meyerstein), S, fl, cl, bn, hp, va, db, 1918
161 Rhapsody (wordless), S, T, fl, eng hn, str qt, db, 1919
162 Rout (nonsense syllables, Bliss), S, fl, cl, glock, hp, perc, str qt, db, 1920, orchd 1921
166 The Women of Yueh (Li Bai), song cycle, S, fl, ob, cl, bn, perc, str qt, db, 1923
163 Serenade (E. Spenser, W. Wotton), Bar, orch, 1929
157 The Enchantress (scena, H. Reed, after Theocritus), C, orch, 1951
156 Elegiac Sonnet (Day Lewis), T, pf qnt, 1954
159 A Knot of Riddles (Old Eng.), Bar, wind qt, hp, str qt, db, 1963

*with piano*

182 The Tramps (R. Service), *c*1916
179 Three Romantic Songs (W. de la Mare), 1921
180 Three Songs (W.H. Davies), 1922, rev. 1972
170 The Ballads of the Four Seasons (Li Bai), 1923
172 The Fallow Deer at the Lonely House (T. Hardy), 1924
174 Rich or Poor (W.H. Davies), 1925–6
177 Simples (J. Joyce), 1932
176 Seven American Poems (E. St Vincent Millay, E. Wylie), A/B, pf, 1940
184 Two American Poems (Millay), S, pf, 1940
167 Angels of the Mind (song cycle, Raine), S, pf, 1968

CHAMBER AND INSTRUMENTAL

Chbr: Str Qt, A, 23, *c*1914; Pf Qt, a, 18, 1915; 2 Pieces, 92, cl, pf, *c*1916; Pf Qnt, 22, 1919; Conversations, 16, fl + a fl, ob + eng hn, str trio, 1920; Ob Qnt, 21, 1927; Cl Qnt, 20, 1932; Sonata, 91, va, pf, 1933; Str Qt no.1, B♭, 25, 1941; Str Qt no.2, 26, 1950
Pf: Suite, 147, *c*1912; Valses fantastiques, 152, 1913; Bliss one-step, 138, 1923; Masks, 141, 1924; 2 Interludes, 151, 1925; Suite, 148, 1925; Toccata, 149, *c*1925; The Rout Trot, 144, 1927; Study, 146, 1927; Sonata, 145, 1952; Triptych, 150, 1971
Org: Praeludium, 1971

Principal publishers: Faber, Novello

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'Aspects of Contemporary Music', *MT*, lxxv (1934), 401–5 [from lectures to Royal Institution]
'Concerto for Violin and Orchestra (1955)', *MT*, xcvi (1955), 304–5
'Let us Take the Initiative', *Composer*, no.14 (1964), 3 only
*As I Remember* (London, 1970, 2/1989)
ed. G. Roscow: *Bliss on Music* (Oxford, 1991)

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A. Robertson: 'Arthur Bliss', *British Music of our Time* (London, 1946)
D. Cox: 'A View of Bliss's Music', *The Listener*, lxxiv (1965), 818 only
C. Crisp: 'The Ballets of Arthur Bliss', *MT*, cvii (1966), 674–5
J.B. Priestley: 'Sir Arthur Bliss, 75th Birthday', *Composer*, no.20 (1966), 12–13

K.L. Thompson: 'Arthur Bliss: Catalogue of Works and Bibliography', *MT*, cvii (1966), 666–73; suppl. in *MT*, cxii (1971), 745–6
A. Bliss and H.Keller: 'Four Aspects of Music', *Composer*, no.22 (1966–7), 16–17 [interview]
C. Palmer: 'Aspects of Bliss', *MT*, cxii (1971), 743–5
J.B. Priestley: 'My Friend Bliss', *MT*, cxii (1971), 740–41
L. Foreman: *Arthur Bliss: a Catalogue of the Complete Works* (London, 1979; suppl. 1982) [incl. introduction by G. Dannatt]
A. Burn: 'Now Trumpeter for thy Close: the Symphony "Morning Heroes"', *MT*, cxxvi (1985), 666–8
S. Craggs: *Arthur Bliss: a Bio-Bibliography* (Westport, CT, 1988)
T. Bliss: 'May 1966–March 1975', in A. Bliss: *As I Remember* (London, 2/1989), 273–88
A. Burn: 'Bliss's Music 1966–75', ibid., 289–96
A. Burn: 'From Rebel to Romantic: the Music of Arthur Bliss', *MT*, cxxxii (1911), 383–6
S. Craggs: *Arthur Bliss: a Source Book* (Brookfield, VT, 1996)

HUGO COLE/ANDREW BURN

**Bliss, Philip Paul** (*b* Clearfield Co., PA, 9 July 1838; *d* nr Ashtabula, OH, 29 Dec 1876). American singer and composer of gospel hymns. He was the compiler with I.D. Sankey of *Gospel Hymns and Sacred Songs* (1875). *See* GOSPEL MUSIC, §I. See also D.W. Whittle, ed.: *Memoirs of Philip P. Bliss* (New York, 1878); *DAB* (H.E. Starr).

**Blithe, Richard.** *See* BLICH, RICHARD.

**Blitheman** [Blithman, Blytheman, Blythman], **John** (*b* *c*1525; *d* London, 23 May 1591). English organist and composer. The Fitzwilliam Virginal Book, which includes the third of his *Gloria tibi Trinitas* settings, gives his forename as William. No other 16th- or early 17th-century musical source mentions any forename, but Chapel Royal records from 1558 to 1590 consistently refer to John Blitheman, and there can be little doubt that this is the composer. In or before 1558 he was admitted as Gentleman of the Chapel Royal and he held that position until his death. John Blitheman was also associated with Christ Church, Oxford, being recorded in 1555–6 as a chaplain there, and in 1560 as a member of the choir who was evidently often absent; from 1569 to 1578 he is listed at the head of the lay clerks. He died on Whitsunday and was buried at St Nicholas Olave, Queenhithe. His epitaph (quoted in Shaw) refers to his skill as an organist and mentions that John Bull was his pupil.

Although Blitheman's recorded career falls mainly within the reign of Elizabeth, the style and function of his liturgical organ music and his few vocal works suggest that they were written during the reign of Mary. The most important of these earlier works is the set of four verses intended for the nine-verse hymn *Aeterne rerum Conditor*. In the first three pieces the cantus firmus is embellished: in the first as the lower of two parts, in the second as the lowest of three parts and in the third verse as the third of four parts, where it is marked 'melos suave'. In the fourth verse the plainchant is in the top voice, unadorned, accompanied by two florid parts in the left hand. This clear, rhythmic distinction between the plainchant and the other parts is the hallmark of his set of six variations on *Gloria tibi Trinitas* (in the Mulliner book, probably compiled between 1558 and 1564: *see* MULLINER, THOMAS), which serve no liturgical purpose. Here the element of virtuosity is paramount; only in the sixth setting does the composer revert to a smooth four-part texture, with the plainchant in the bass.

WORKS

Edition: *The Mulliner Book*, ed. D. Stevens, MB, i (1951, 2/1954) [S]

VOCAL

Gloria, laus et honor, 4vv (processional hymn for Palm Sunday), 2 settings, *GB-Lbl* Add.17802–5
In pace, 4vv (respond for Compline); ed. in *MT*, civ (1963), Jan suppl.

KEYBOARD

[without title], S no.27
Aeterne rerum Conditor (hymn), S nos.49–52
Christe qui lux (hymn), S no.22
Christe Redemptor (hymn), S no.108 (anon. in source, attrib. Blitheman on stylistic grounds)
Felix namque (off), S no.32 (MS note: 'A excellent meane')
Gloria tibi Trinitas (ant), S nos.91–6
Te Deum, S no.77
3 parts; ed. in MB, lxvi (1995)

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J. Irving: 'John Blitheman's Keyboard Plainsongs: Another "Kind" of Composition?', *PMM*, iii (1994), 185–93
D. Mateer: 'The "Gyfford" partbooks: composers, owners, date and provenance', *RMARC*, xxviii (1995), 21–50

JOHN CALDWELL/ALAN BROWN

**Blitzstein, Marc** [Marcus] **(Samuel)** (*b* Philadelphia, 2 March 1905; *d* Fort-de-France, Martinique, 22 Jan 1964). American composer. His early works reflect his admiration for the craft of musical composition, an aesthetic encouraged by both of his otherwise antipodal teachers in Europe, Boulanger and Schoenberg. Thereafter, his style changed from an abstract neo-classicism, in which form and structure were primary, towards a more functional agit-prop style, crystallized in his stage works. Well-known examples, such as *The Cradle will Rock*, bring together blues, pop, speech patter, parody and satire (often involving quotation or other referential material). His skilful use of American vernacular speech patterns is perhaps his crowning achievement.

As a child, Blitzstein, whose parents were of Russian Jewish heritage, was sent to the Ethical Culture Sunday School and to programmes sponsored by the Socialist Literary Society. At the age of seven he gave his first public performance, a reading of Mozart's 'Coronation' Concerto K537 with his teacher, Constantine von Sternberg, at the second piano. By the age of nine he had skipped two years at school, his academic precocity paralleling his remarkable musical talent. Following the separation of his parents, he moved with his mother and sister to Venice, California, where he continued his piano studies with Katherine Montreville Cocke and Julian Pascal, performed at charitable concerts and basked in the attention of society writers. The family's return to Philadelphia early in 1917 enabled Blitzstein to re-establish a warm relationship with his father, with whom he attended the theatre and concerts.

At the age of 16, Blitzstein enrolled at the University of Pennsylvania. After his scholarship was rescinded because of poor progress in physical education, however, he began a three-year period of study with Siloti, commuting to New York for lessons. In 1924, after a brief affair with Alexander Smallens, he entered the newly formed Curtis Institute of Music, where he studied composition with Rosario Scalero. His works from this period include salon-style piano pieces and songs to texts by Housman

and Whitman. In 1926, shortly before leaving Europe, he performed as solo pianist with the Philadelphia Orchestra under Henry Hadley. While studying with Boulanger in Paris, he completed two more songs on Whitman texts: *O Hymen! O Hymenee!*, a foray into bitonality, and *Gods*, a tonal work featuring frequent changes in metre, key and rhythm. He went on to Berlin, where he enrolled in a course with Schoenberg at the Akademie der Künste. As he immersed himself in the principles of 12-note composition, he grew increasingly antipathetic towards what he came to view as a sterile approach to musical creation. His own compositions, which he later came to call *Songs for a Coon Shouter*, continued to consist of theatrical settings of Whitman texts. He returned to Philadelphia in 1927.

While resident at the MacDowell Colony during the summer of 1928, Blitzstein met the novelist and critic Eva Goldbeck, whom, despite his homosexuality, he later married. That same year he began writing articles in *Modern Music*, a journal to which he regularly contributed until 1940. As a composer, his fascination with Whitman texts continued. The blues harmonies employed in songs such as *I am He* and *Ages and Ages* suggest a commonality between jazz and primal sexuality. These were given their première in 1928, together with *O Hymen! O Hymenee!* and *As Adam*, by the black American baritone Benjohn Ragsdale at a Copland-Sessions Concert in New York. The Piano Sonata (1927) was performed several times in 1929 and *Percussion Music for Piano* (1929) was introduced, a work which gained notoriety for its slapping, shutting and opening of the piano lid. During the same year, *Triple-Sec* (1928), a one-act opera containing a love scene between a black man and a white woman, was first performed in Philadelphia. Blitzstein's association with both advanced musical circles and leftist political ideology was solidified through these challenges to public sensibility.

For the next several years, Blitzstein travelled in Europe and America composing works in diverse styles. *Parabola and Circula* (1929), for example, although set in a cubist formal world and based on a story replete with symbolic abstraction, contains music which is melodious, conservative and suggestive of the style of Les Six. The ballet *Cain* (1930) is modal and mildly dissonant, featuring moments best described as polytonal. *The Harpies* (1931), with its Thracian setting, satirization of Gluckian, Wagnerian and Mozartian mythology, and Broadway theatricality, suggests the influence of neo-classicism. *The Condemned* (1932), an opera based on the Sacco and Vanzetti trial, broke new ground in employing a chorus for each of the four dramatic roles. *Jimmie's got a goil* (1935), and other songs set to texts by e.e cummings, offered audiences musical amusement. The 'Italian' String Quartet (1930), the *Romantic Piece* for orchestra (1930), the Piano Concerto (1931) and the *Serenade* for string quartet (1932) were designed to prove his compositional ability in the genres of absolute music.

If the early 1930s marked a period in which Blitzstein was searching for an appropriate musical language, they were also characterized by his yearning to understand the personal demons and political-social issues that so consumed him and his wife. Their marriage survived in part because of a shared support for the Communist movement, and a shared concern about how best to express that support while continuing to enhance their careers. After Eva's untimely death from anorexia in 1936, Blitzstein became more open about his homosexuality. Hanns Eisler's lectures at the New School for Social Research, New York (1935), pushed him to agitate for music that would address social concerns, attack social enemies and, most importantly, convey its message in an accessible, vernacular musical language. To fulfil these objectives, he turned to tonality, popular song, sardonic references to earlier styles and parodies of art music. He also wrote for 'red' journals such as *New Masses* (1936–46), worked for leftist groups such as the Composers Collective, New York, and adhered to a belief that the composer must join and fight for the people, rather than living as a parasite on society's beneficence.

The intended première of *The Cradle Will Rock* (1936–7) was cancelled by the Federal Theater Project when the work's anti-establishment, pro-union theme was deemed too controversial. It was later produced independently by John Houseman and Orson Welles at the Mercury Theater, New York. With its satirical quotations of Bach and Beethoven, conjoined with stylistic elements taken from patter, jazz and the musical revue, the work has come to symbolize the musical equivalent of Brecht's 'epic theatre'. *I've Got the Tune* (1937), a radio song-play, made Blitzstein the composer *par excellence* of the Communist movement. *No for an Answer* (1937–40), which followed, deals with hardships faced by unemployed and non-unionized Greek immigrants; the films *Valley Town* (1940) and *Native Land* (1940–41), for which Blitzstein wrote scores, are concerned with unemployment and fascistic elements in capitalist society. His reputation became so politicized that the FBI under J. Edgar Hoover began a serious investigation of his ties to the American Communist Party.

In 1942 Blitzstein joined the war effort, becoming attached to the Eighth Air Force in London. With the breaking of the Hitler-Stalin pact in 1941 and the addition of the USSR as an ally, he felt the war had become entirely just. His works from this period, including *Freedom Morning* for orchestra and chorus of black enlistees (1943, when blacks were still segregated in the US armed services), the *Airborne Symphony* (1944–6), commissioned by the air force, and a film score for Garson Kanin's documentary *The True Glory* (1945–6), were pleasing both to the military and to his own social conscience.

After the war Blitzstein returned to writing for the stage. *Regina* (1946–8), a character study of the mores of the American South at the turn of the 19th century, melded together the diverse styles of the spiritual, ragtime, blues and traditional opera. The opera's focus on the struggle of black Americans for equality reflected Blitzstein's continuing concern for minority issues. In *Reuben, Reuben* (1955) and *Juno* (1957–9) he continued his role as a social critic. It was his translation and adaptation of *Die Dreigroschenoper* by Brecht and Weill, however, that brought him the long elusive fame he had sought: the seven-year run of the production also brought him a financial bounty he could not have envisioned.

In 1959 Blitzstein was honoured with membership in the National Institute of Arts and Letters. Despite his reputation as an advocate of leftist causes, he also gained a commission from the Ford Foundation to write an opera. Returning to the subject of his early work *The Condemned*, the Sacco-Vanzetti trial, he incurred the

wrath of right-wing journalists such as George E. Sikolsky. He took time away from composition in 1962 to serve as the John Golden Professor of Playwrighting at Bennington College. While there, he established a friendship with Bernard Malamud and began to set the writer's short stories *The Magic Barrel* and *Idiots First*. In November 1963 he went to Martinique to work and rest. In January 1964, after a beating at the hands of three sailors he had met in a waterfront bar, he died in hospital in Fort-de-France.

WORKS

DRAMATIC

Triple-Sec (op-farce, 1, R. Jeans), 1928, Philadelphia, 6 May 1929; Parabola and Circula (op-ballet, 1, G. Whitsett), 1929, unperf.; Cain (ballet), 1930; The Harpies (op, 1, Blitzstein), 1931, New York, 25 May 1953; The Condemned (choral op, 1, Blitzstein), 1932, unperf.; Send for the Militia (theatre sketch, Blitzstein), 1v, pf, 1935; The Cradle Will Rock (play in music, 10 scenes, Blitzstein), 1936–7, New York, 16 June 1937; I've Got the Tune (radio song-play, 1, Blitzstein), 1937, New York, 24 Oct 1937; No for an Answer (op, 2, Blitzstein), 1937–40, New York, 5 Jan 1941; Plowed Under (theatre sketch, Blitzstein), 1937

Labor for Victory (radio series, Blitzstein), 1942; Galoopchik (musical play, Blitzstein), 1945, unfinished; Show (ballet), 1946; Regina (op, 3, L. Hellman and Blitzstein), 1946–8, New York, 31 Oct 1949; rev. 1953, 1958; The Guests (ballet), 1948; Reuben, Reuben (musical play, 2, Blitzstein), 1955, Boston, 10 Oct 1955; Juno (musical play, 2, J. Stein and Blitzstein, after S. O'Casey), 1957–9, New York, 9 March 1959; Sacco and Vanzetti (op, Blitzstein), 1959–64, unfinished; Idiots First (op, 1, Malamud and Blitzstein), 1963, completed L.J. Lehrman; The Magic Barrel (op, 1, B. Malamud and Blitzstein), 1963, unfinished

Incid music: Julius Caesar (W. Shakespeare), 1937; Danton's Death (G. Büchner), 1938; Androcles and the Lion (G.B. Shaw), 1946; Another Part of the Forest (Hellman), 1946; King Lear (Shakespeare), 2 versions: 1950, 1955; Volpone (B. Jonson), 1956; A Midsummer Night's Dream (Shakespeare), 1958; A Winter's Tale (Shakespeare), 1958; Toys in the Attic (Hellman), 1960

Film scores: Hände, 1928; Surf and Seaweed (R. Steiner), 1931; War Department Manual, 1935; Chesapeake Bay Retriever, 1936; The Spanish Earth (J. Ivens), 1936–7, collab. V. Thomson; Native Land (L. Hurwitz and P. Strand), 1940–41; Valley Town, 1940; Night Shift (J. Chambers), op, 1942; The True Glory (C. Reed and G. Kanin), 1945–6

VOCAL

After the Dazzle of Day (W. Whitman), 1v, pf, 1925; As if a Phantom Caress'd me (Whitman), 1v, pf, 1925; Into my Heart an Air (A.E. Housman), 1v, pf, 1925; Gods (Whitman), Mez, str, 1926; 4 Whitman Songs, Bar, pf, 1928; Is Five (e.e. cummings), S, pf, 1929; Cantatina, female chorus, perc, 1930; Children's Cantata, chorus, 1935; Jimmie's Got a Goil (cummings), 1v, pf, 1935

A Child Writes a Letter, Bar, pf, 1936; Invitation to Bitterness (Blitzstein), ATB, 1938; The Airborne Sym. (Blitzstein), nar, T, B, male chorus, orch, 1944–6; Displaced (Blitzstein), 1v, pf, 1946; This is the Garden (Blitzstein), chorus, orch, 1957; 6 Elizabethan Songs (Shakespeare), 1v, pf, 1958; From Marion's Book (cummings), 1v, pf, 1960; songs

INSTRUMENTAL

Orch: Sarabande, 1926; Romantic Piece, 1930; Pf Conc., 1931; Surf and Seaweed, suite, 1933; Variations, 1934; Freedom Morning, sym. poem, male chorus, orch, 1943; Native Land, suite, 1946; Lear: a Study, 1958

Chbr and solo: Sonata, pf, 1927; Perc Music, pf, 1929; Scherzo, pf, 1930; Str Qt 'Italian', 1930; Serenade, str qt, 1932; Discourse, cl, vc, pf, 1933; Suite, pf, 1933; Le monde libre, march, pf, 1944; The Guests, suite, pf, 1949; Show, suite, pf, 1947

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DAVID Z. KUSHNER

**Bloc de bois** (Fr.). *See* WOODBLOCK.

**Bloch, Augustyn (Hipolit)** (*b* Grudziądz, 13 Aug 1929). Polish composer and organist. At the Warsaw Conservatory he studied the organ with Feliks Rączkowski (1950–55) and composition with Tadeusz Szeligowski (1952–9). Between 1954 and 1977 he composed a large amount of children's songs and incidental music for the Polish Radio Theatre in Warsaw. He has won several international prizes for his chamber music and symphonic works, including two special mentions in the Prince Rainier II Competition (for *Medytacje* and the ballet *Oczekiwanie*, 'Awaiting'), the UNESCO Prize (for *Dialoghi*) and an award from the Brighton Festival (for *Oratorium*). He has also received numerous honours in Poland, and served as vice-president of the Polish Composers' Union (1977–9, 1983–7) and as president of the programme committee for the Warsaw Autumn Festival (1979–87).

After composing French-influenced works for organ during his student days (e.g. *Fantasia*, 1953, and the Sonata, 1954), Bloch experimented briefly with neoclassicism in such works as the Concertino (1958). He used 12-note rows – predominantly linear – for the first time in *Espressioni* (1959). The works of the 1960s show an increasing preponderance of intense chromaticism in clusters or 12-note chords, as in *Awaiting* (1963); blocks of sound in a single tone-colour (e.g. *Dialoghi*) and complex, metrically free textures are also traits of this period. These various tendencies culminated in the theatre works *Ajelet, córka Jeftego* (1967) and *Gilgamesz* (1968), both of which are on subjects from the remote past. The evocation of an archaic sound world with the suggested variation of formulae, such as that found in Gregorian, Byzantine and synagogal chant, has since characterized works such as *Wordsworth Songs* (1976), *Anenaiki* (1979), *Carmen biblicum* (1980) and *Exaltabo Te* (1988), while the tradition of the evangelical chorale is heard in

quotations of Bach (in *Oratorium*, 1982, and *Canti per coro ed organo*, 1984). The religious pieces and those for the stage, the core of Bloch's output, possess a lighthearted scepticism that is typical of his style. The form of many works and individual movements describes an arc of surging and ebbing motion between beginning and end.

WORKS
(*selective list*)

Stage: Voci (ballet, 1, W. Gruca and R. Lindenbergh), 1962; Oczekiwanie [Awaiting] (ballet, 1, W. Giersz and L. Perski), 1963; Byk [Bull] (ballet, 1, H. Tomaszewski), 1965; Ajelet, córka Jeftego [Ayelet, Jephta's Daughter] (mystery op, 1, J. Iwaszkiewicz), 1967, Warsaw, 22 Sept 1968; Gilgamesz (ballet-pantomime, 1, Tomaszewski), 1968; Pan Zagłoba [Mr Zagłoba]) (musical, 1, W. Maciejewska, after H. Sienkiewicz), 1971; Barzdo śpiąca królewna [Deeply Sleeping Beauty] (op-ballet-pantomime, Bloch, after C. Perrault), 1973; Zwierciadło [Mirror] (ballet-pantomime), tape, 1975

Orch: Concertino, vn, str, pf, perc, 1958; Dialoghi, vn, orch, 1964; Enfiando, 1970; Oratorium, org, str, perc, 1982; Bleibe bei uns Herr, 1986; Wzwyż [Upwards], 1993

Vocal-orch: Espressioni (Iwaszkiewicz), S, orch, 1959; Impressioni poetiche (J. Kasprowicz), male chorus, orch, 1959; Gilgamesz, 16 Bar, orch, 1969 [concert version of ballet-pantomime]; Poemat o Warszawie [Poem about Warsaw], nar, SATB, orch, 1974; Wordsworth Songs, Bar, chbr orch, 1976; Taka sobie muzyka [Just a Little Music] (T. Kubiak), S, orch, 1977; Denn Dein Licht kommt (Bible: *Isaiah*), nar, SATB, org, orch, 1987; Litania ostrobramska [Litany of Ostra Brama], SATB, orch, 1989; Du sollst nicht töten, Meditation (Bible:*John*, psalms, St Albert, St Augustine), Bar, SATB, vc, orch, 1991; Hac festa die (13th century), SATB, org, period insts, orch, 1996

Other vocal: Medytacje (Bible: *Isaiah*, Ps xxxix), S, org, perc, 1961; Depesza [Dispatch] (Kubiak), children's vv, 2 pf, perc, 1963; Salmo gioioso, S, 5 ww, 1970; Z gwiazdą w Cudobudzie: pastorałka mazowiecka [With the Star in the Cudobuda: a Mazovian Christmas Carol] (S. Czachorowski), solo vv, ens, 1974; Anenaiki, 16 vv (SATB), 1979; Carmen biblicum (Pss lvii, cxlviii, cxlix, cl, Bible: *Isaiah*), S, 9 insts, 1980; Canti, SATB, org, 1984; Exaltabo Te (Ps cxlv), chorus, 1988; Lauda, S, A, perc, 4 str, 1988; Die Verscheuchte (E. Lasker-Schüler), Bar, va, vc, pf, 1994

Chbr: Warstwy czasu [Layers of Time], 15 str, 1978; Supplicazioni, vc, pf, 1983; A due, sax, b cl, vib, mar, 1984; Musica, cl, 4 str, 1985; Duetto, vn, vc, 1986; Geige und Orgel, vn, org, 1988; Musica per tredici ottoni, 13 brass, 1988; Fanfare, 6 brass, 1991; Pf Trio, 1992; Infiltrazioni 'In memoriam Béla Bartók', 2 vn, 1995

Solo inst: Fantasia, org, 1953; Variations 'In memoriam Karol Szymanowski', pf, 1953; Sonata, org, 1954; Jubilate, org, 1975; Clarinetto divertente, cl, 1976; Głos milczenia [Voice of Silence], tape, 1977; Notes, sax, 1981; Forte (lieto), piano (corale) e forte (furioso), org, 1985

Principal publishers: PWM, Agencja Autorska, Schott, Sonoton

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MARTINA HOMMA

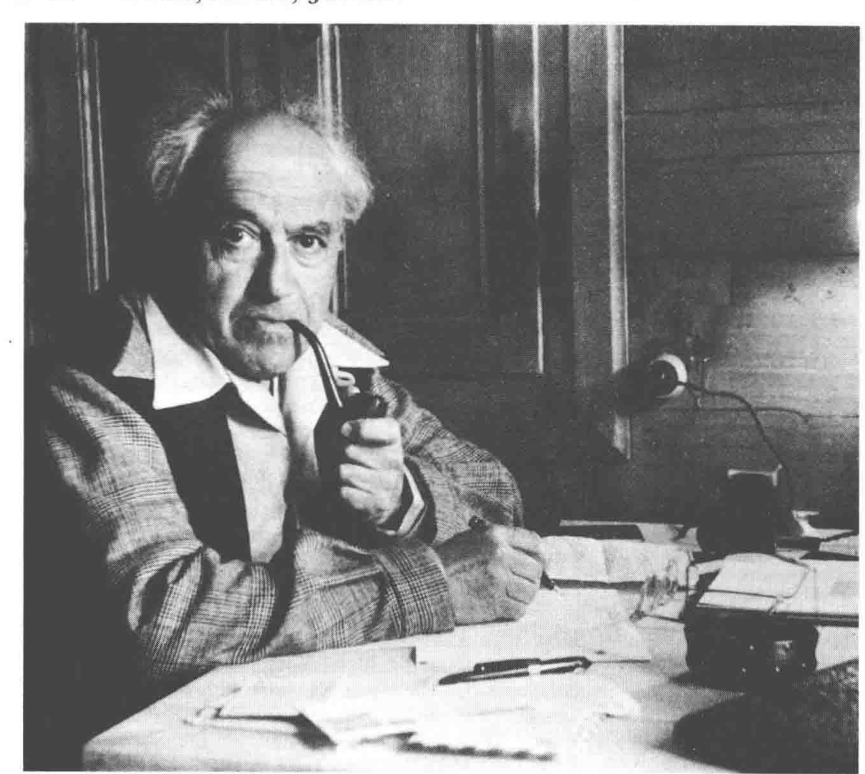
**Bloch, Ernest** (*b* Geneva, 24 July 1880; *d* Portland, OR, 15 July 1959). American composer and teacher of Swiss origin.

1. LIFE. He studied in Geneva with Albert Goss and Louis Etienne-Reyer (violin) and Jaques-Dalcroze (solfège and composition) before leaving, at the suggestion of Martin Marsick, to study in Brussels. There he took lessons from Eugène Ysaÿe (violin), Rasse (composition) and Franz Schörg (violin and chamber music), at whose home he lived from 1896 to 1899. He then went to study in Frankfurt with Knorr (1899–1901) and in Munich with Thuille (1901–3). After a year in Paris (1903–4), during which time he absorbed the French Impressionistic style, he returned to Geneva, married Margarethe Augusta Schneider, and entered his father's business as a bookkeeper and salesman of Swiss tourist goods. Meanwhile, he kept his hand in music by composing in piecemeal fashion, conducting orchestral concerts in Neuchâtel and Lausanne (1909–10) and lecturing on aesthetics at the Geneva Conservatory (1911–15). A high point of this period was the première of his lyric drama, *Macbeth*, at the Opéra-Comique, Paris, on 30 November 1910.

Bloch went to the United States in 1916 with the encouragement of Alfred Pochon, second violinist of the Flonzaley Quartet, as conductor for a tour by Maud Allan's dance company. When the tour collapsed, he accepted a position at the newly formed David Mannes College of Music in New York, teaching theory and composition there and also privately (1917–20). He was thus able to bring his wife and three children, Suzanne, Lucienne and Ivan, to America. The successful première of his String Quartet no.1 by the Flonzaley Quartet on 31 December 1916 led to performances of his orchestral works in Boston, New York and Philadelphia. He conducted his *Trois poèmes juifs* with the Boston SO in March 1917 and *Schelomo*, with Kindler as the cello soloist, at a concert sponsored by the Society of the Friends of Music in New York in May of the same year. Following additional successes in Philadelphia, where he conducted a programme of his 'Jewish' works with the Philadelphia Orchestra in January 1918, he signed a contract with G. Schirmer, who published these compositions with what was to become a trademark logo – the six-pointed Star of David with the initials E.B. in the centre; it was an imprimatur which firmly established for Bloch a Jewish identity in the public mind.

Bloch expanded his contact with American life by conducting Renaissance choral music with amateur singers at the Manhattan Trade School, teaching the fundamentals of music to children in Joanne Bird Shaw's experimental summer school in Peterboro, New Hampshire, and discussing art and life with such figures as Julius Hartt. In 1919 his *Suite* for viola and piano (or orchestra) won the Coolidge Prize, quickly earning a place in the viola repertory.

Bloch served as founding director of the Cleveland Institute of Music (1920–25), where he conducted the student orchestra, taught composition, established masterclasses and courses for the general public, and proposed such radical reforms as the abandonment of examinations and textbooks in favour of direct musical experience, with study rooted in the scores of the great masters. However, the trustees continued to favour a practical curriculum and a more traditional approach to music education, and this eventually led him to resign. (It was in Cleveland, in 1924, that he became a naturalized US citizen.) He then accepted the directorship of the San Francisco Conservatory of Music (1925–30), during which time he was awarded the Carolyn Beebe Prize of the New York Chamber Music Society for his *Four Episodes* for chamber orchestra (1926), the first prize in a contest sponsored by *Musical America* for his epic rhapsody in three parts, *America*, and a shared RCA Victor Award for his homage to his native land, *Helvetia*.



*Ernest Bloch*

During the 1930s Bloch lived mainly in Switzerland, composing such works as *Voice in the Wilderness*, the Piano Sonata, *Evocations* for orchestra, the Violin Concerto and, most importantly, the *Sacred Service*, with which he began his second European period. He conducted his works in various European cities, and returned briefly to the USA to conduct the *Sacred Service* in New York in 1934. Major festivals of his works were held in London in 1934 and 1937, the latter in connection with the founding of an Ernest Bloch Society, with Albert Einstein as honorary president, and Alex Cohen as secretary. *Macbeth* was revived in Naples in Italian translation in March 1938, but only three performances were given owing to Mussolini's deference to a visit from Hitler. Because of growing anti-Semitism and also because he wished to retain his American citizenship, Bloch returned to the USA and, in 1940, assumed a professorship at the University of California at Berkeley, where he taught summer courses until his retirement in 1952. The Berkeley duties fulfilled an obligation he owed the institution, which, in conjunction with a grant from the Stern family had enabled him to compose in Europe from 1930 to 1939 freed from the responsibilities of teaching.

In his later years, during which he lived reclusively at Agate Beach, Oregon, he was the recipient of numerous honours, including the first Gold Medal in Music (String Quartet no.2), from the American Academy of Arts and Sciences (1947) and the Henry Hadley Medal of the National Association for American Composers and Conductors (1957). He continued to compose in a wide variety of genres, and to pursue his lifelong hobbies of photography and mushroom collecting, and his newer interest in collecting and polishing agates. In 1958, suffering from cancer, he underwent unsuccessful surgery; he died a year later. In 1968 an Ernest Bloch Society was formed in the USA through the efforts of the composer's children.

2. WORKS. Bloch's student compositions are diverse and derivative, ranging from the sprawling *Symphonie orientale* (1896) to the Romantically effusive *Vivre – aimer* (1900). The periods in Munich and Paris produced two major efforts, the extravagantly orchestrated Symphony in C♯ minor, a four-movement formally conceived work despite a broad programme (a fugue opens the fourth movement), revealing the influence of Richard Strauss with regard to melody, harmony and orchestration, and the pair of symphonic poems, *Hiver – Printemps*, with Impressionistically coloured instrumentation, notable in the harp and woodwind solos, and in the closing reflective coda. *Macbeth*, the only published operatic venture by Bloch, established his credentials as a dramatic composer. In this work, he synthesized elements from the Wagnerian music drama, from Debussy's *Pelléas et Mélisande* and from Musorgsky's *Boris Godunov* with his own emerging originality. Certain characteristics associated with the composer's later works appear in *Macbeth*: frequent changes of metre, tempo and tonality, melodic use of the perfect fourth and augmented second at crucial moments, modal flavouring, dark instrumentation, repeated-note patterns, ostinatos and pedal points, and ever-present cyclic formal procedures (the last refined through study with Rasse, a pupil of Franck).

Bloch's search for his own musical identity found fulfilment in a series of highly charged epics on a broad scale, biblical in inspiration and known as the 'Jewish Cycle'. In these deeply emotive utterances, which include settings of Psalms cxxxvii and cxiv for soprano and orchestra (1912–14), Psalm xxii for baritone and orchestra (1914), the symphony *Israel* with five solo voices

(1912–16), and *Schelomo* (1915–16), a Hebraic rhapsody for cello and orchestra (including the use of quarter-tones for the first time in his output), he painted sweeping musical canvases with a rich orchestral palette. Their 'oriental' or quasi-Hebraic character is intensified by the augmented intervals, melismatic treatment of melody, and large, colouristic orchestra. The Scotch-snap rhythm and its variants is so pervasive that it has come to be known as the 'Bloch rhythm'. Authentic Hebrew material is rare (exceptions are quotations from the *Song of Songs* in *Israel* and a *gemora nigun* in *Schelomo*); however, certain of Bloch's compositional traits take on a new meaning in the context of the 'Cycle'. The repeated-note patterns and the augmented and perfect fourth intervals in the Psalms and *Schelomo*, for example, evoke the call of the *shofar* as it is sounded in the synagogue on the High Holy Days (*Rosh ha-Shanah* and *Yom Kippur*); the unfettered rythmic flow suggests the melismas of Hebrew chant. Additionally, the frequent accents on the final or penultimate beat of a bar have analogies in the Hebrew language.

Following the 'Jewish' works, Bloch moved, in part, towards a neo-classical aesthetic as exemplified, to varying degrees, in his two sonatas for violin and piano, the First Piano Quintet (with effective use of quarter-tones in the first and third movements), and the first Concerto grosso (with a powerful closing fugue). Even in these 'abstract' works, however, certain referential associations are revealed, for example to the Gregorian mass *Kyrie 'Fons bonitatis'* in the Second Violin Sonata, or the 'Dirge' and 'Pastorale and Rustic Dances' movements of the Concerto grosso. And, in the same period, there is still a residue of overt Judaic expression, as in *Baal shem* for violin and piano and *From Jewish Life* for cello and piano (albeit an expression more akin to the Jew of the eastern European ghetto than that of the Bible); Bloch's propensity to eclecticism is further seen in the piano cycle, *Poems of the Sea*, in which there is a mixture of Impressionism, modality and Hebrew *shtaygers*.

With his move to San Francisco, Bloch produced a series of widely varied works, including *America: an Epic Rhapsody*, a three-movement programme symphony unified by a recurring motto and containing ample quotations from Amerindian melodies, English shanties, American civil war tunes, Negro spirituals and references to the mechanization of 20th-century America (e.g. factory noises, car horns). A closing anthem is intended to be sung by the audience. The *Four Episodes* for chamber orchestra conjures another slice of American life, that of San Francisco's Chinatown, while *Helvetia*, replete with folksong quotations and other Alpine suggestions, pays homage to his native land.

In the 1930s Bloch returned to his roots and, in his retreat at Roverdo-Capriasca, Ticino, produced his monumental *Avodath hakodesh* ('Sacred Service'), based on texts drawn from the Reform Jewish prayer book. His other music from that European decade is mostly large in scale and diverse in inspiration and subject matter. *Voice in the Wilderness*, an orchestral work with obbligato cello, is, essentially, a series of meditations but without a specific subject and decidedly not Jewish in intent (as opposed to *Schelomo*); *Evocations* has a quasi-oriental atmosphere, as in the second movement, 'Houang-Ti', with its pentatonic and exotic scales, and the inclusion of harp, piano and celesta; and the Violin Concerto, despite its Amerindian motto used structurally to unify the work, reverts to well-practised traits, i.e. cyclic procedures, the 'Bloch rhythm', and open fourths and fifths.

The substantial body of music after 1941 is, in the main, less subjective than that of earlier years. The Concerto grosso no.2 and the string quartets nos.2–5, with their formal design and abstract quality, fall into the neo-classical category. Similarly, the passacaglias and fugues of the *Suite symphonique* and the String Quartet no.2 cement a return to principles associated with early masters whose technical polish Bloch admired. The *Concerto symphonique*, on the other hand, is a large-gestured Romantic piano concerto, while the *Sinfonia breve* may be described as both tightly compressed and Expressionistic. 12-note themes are commonly employed in the late works regardless of their style (as in the Symphony in E♭ major, *Sinfonia breve* and String Quartet no.3), while Jewish assocations are still occasionally noticed (e.g. in the Symphony for trombone and orchestra and the *Suite hébraïque* for violin or viola and orchestra). Earlier pictorialism is largely absent; indeed the kaleidoscopic and sometimes rhetorical features of the 'Jewish Cycle' have been supplanted by objectivity, serenity and control.

Bloch attracted many distinguished students (among them Sessions, Douglas Moore, Rogers, Chanler, Frederick Jacobi, Porter and Elwell), whom he taught to develop and create according to their individual temperaments and talents, an approach he adopted from his teacher, Knorr. He neither founded any school nor blazed new trails; he moulded into a distinctive style the ingredients he found already in use, including aspects of atonality and 12-note themes.

The passion, fervour and colourful florid writing of Bloch's 'Jewish Cycle' are perhaps most characteristic, though in retrospect even these works are guided by an acute sense of form. However, unlike the late string quartets and suites for solo string instruments, the biblically inspired works, with their luxurious waves of phantasmagoria, engage the listener more emotionally than intellectually. Patriotic efforts such as *America* and *Helvetia*, though somewhat selfconscious, are meritorious as *pièces d'occasion*. But in his best work, the expression of his firm faith in the spirituality of mankind always shows through. Bloch was, and continues to be, a singular figure in the music of the 20th century.

WORKS

STAGE

Macbeth (op, 3, E. Fleg), 1904–9, Paris, Opéra-Comique, 30 Nov 1910

ORCHESTRAL

Helvetia, 1900–29, Chicago, 18 Feb 1932
Symphony in c♯, 1901–2, Geneva, 1910
Hiver – Printemps, sym. poems, 1904–5, Geneva, 27 Jan 1906
Three Jewish Poems, 1913, Boston, 23 March 1917
Schelomo, vc, orch, 1915–16, New York, 3 May 1917
Suite, va, orch, 1919
In the Night, 1922
Concerto grosso no.1, str, pf obbl, 1924–5, Cleveland, 1 June 1925
Four Episodes, chbr orch, 1926, New York, March 1927
Voice in the Wilderness, orch, vc obbl, 1936, Los Angeles, 21 Jan 1937
Evocations, 1937, San Francisco, 11 Feb 1938
Violin Concerto, 1937–8, Cleveland, 15 Dec 1938
Suite symphonique, 1944, Philadelphia, 26 Oct 1945
Variation no.10 'Solemne', 1944 [from the multi-composer Variations on a Theme by Eugene Goossens]
Concerto symphonique, pf, orch, 1947–8, Edinburgh, 3 Sept 1949

Scherzo fantasque, pf, orch, 1948, Chicago, 2 Dec 1950
Concertino, fl, va, str, 1950
Suite hébraïque, va/vn, orch, 1951, Chicago, 1 Jan 1953
Concerto grosso no.2, str qt, str, 1952, London, 11 April 1953
In memoriam, 1952
Sinfonia breve, 1952, London, 11 April 1953
Symphony, trbn, orch, 1954, Houston, 4 April 1956
Symphony in E♭, 1954–5, London, 15 Feb 1956
Proclamation, tpt, orch, 1955, New York, 18 Nov 1957
Suite modale, fl, str, 1956; Kentfield, CA, 11 April 1965
Two Last Poems, fl, orch, 1958

VOCAL

Choral: America: an Epic Rhapsody, chorus, orch, 1926; Avodath an hakodesh [Sacred Service], Bar, chorus, orch, 1930–33
Other works: Historiettes au crépuscule, 1v, pf, 1904; Poèmes d'automne, Mez, orch, 1906; Prelude and 2 Psalms, S, orch, 1912–14; Israel, 5 solo vv, orch, 1912–16; Psm xxii, A/Bar, orch, 1914

CHAMBER AND SOLO INSTRUMENTAL

3–5 insts: Str Qt no.1, 1916; Pf Qnt no.1, 1921–3; 3 Nocturnes, pf trio, 1924; In the Mountains, str qt, 1925; Night, str qt, 1925; Paysages, str qt, 1925; Prelude, str qt, 1925; 2 Pieces, str qt, 1938–50; Str Qt no.2, 1945; Str Qt no.3, 1952; Str Qt no.4, 1953; Str Qt no.5, 1956; Pf Qnt no.2, 1957
Solo str: Suite, va, pf, 1919; Sonata no.1, vn, pf, 1920; Baal shem, vn, pf, 1923, orchd 1939; From Jewish Life, vc, pf, 1924; Méditation hébraïque, vc, pf, 1924; Nuit exotique, vn, pf, 1924; Sonata no.2 (Poème mystique), vn, pf, 1924; Abodah, vn, pf, 1929; Melody, vn, pf, 1929; 2 Pieces, va, pf, 1951; 3 suites, vc, 1956, 1956, 1957; Suite, va, 1958; 2 suites, vn, 1958
Pf: Ex-voto, 1914; 4 Circus Pieces, 1922; In the Night, 1922; Poems of the Sea, 1922, orchd; Danse sacrée, 1923; Enfantines, 1923; Nirvana, 1923; Sonata, 1935; Visions and Prophecies, 1936
Org: 6 Preludes, 1949; 4 Wedding Marches, 1950

JUVENILIA 1895–1900
*all unpublished*

Symphonie orientale; Vivre – aimer, sym. poem; Str Qt; Orientale, orch; Vn Conc.; Sonata, vc, pf; Poème concertante, vn, orch; Fantaisie, Pastorale, vn; songs incl. Là-bas, Larmes d'automne, Musette, Près de la mer

MSS in *US-Wc* [juvenilia], *BEm*, *R*, *Hhc*, *ATs*, Western Jewish History Center, Berkeley, CA

Principal publishers: Boosey & Hawkes, Broude, Carisch, Eschig, Fischer, Leuckart, Mills, G. Schirmer, Suvini Zerboni

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DAVID Z. KUSHNER

**Bloch, Ernst** (*b* Ludwigshafen am Rhein, 8 July 1885; *d* Tübingen, 4 Aug 1977). German philosopher. He studied philosophy at Munich University and at Würzburg University, where his subsidiary subjects were physics and music and where he took the doctorate in 1908 with a dissertation on Rickert. In 1933 he left Germany, eventually reaching the USA, but returned after the war as professor of philosophy and director of the institute of philosophy at the University of Leipzig (1949–56); in

1961 he became visiting professor of philosophy at Tübingen University. His principal writings on music are incorporated in his major philosophical works, *Vom Geist der Utopie* (Munich, 1918/*R*, 2/1923/*R*), and *Das Prinzip Hoffnung* (Berlin, 1954–9/*R*; Eng. trans., 1986), which deploy a romanticized and depoliticized Marxism akin to the early work of his friend Lukács. Bloch compensated for what he saw as Marxism's incomplete view of reality, as dominated by material exchange, by introducing the notion of a basic human 'hunger' which could be characterized as 'spiritual' and take on a religious tone in its description, without a necessary commitment to any faith. This hunger is evident in the emotional attitude of hope, expressed in aspirations for a better society, or future utopia. Bloch defended utopian ideas from both conservative and orthodox Marxist criticism (see Zabel, 1990).

Music is central to Bloch's utopian thought because it provides a means for the expression of ideal images of the subject (or self), free from the constraints of society. An inner freedom from social constraint is itself constitutive of 'hope'. Music embodies this basic freedom because its development is more than a mere reflection of socio-economic contingencies. Stylistic evolution shows how different ideals of selfhood have evolved independently of society, each style presenting a new utopian view of the self and giving an image of how 'man hears himself' in a given era. The basic human hunger for reconciliation of the subject with the ideal self-image, or 'object' of hope, can thus be shown to change historically in its form, and yet to remain consistent in its general nature. In his *Vom Geist der Utopie* Bloch elaborates on changing forms of the idealized self-image: the 'sacred self' (Bach), the 'secular self' (Mozart), the 'dramatic self' (Beethoven), forms of aspiration to a 'transcendent self' (Wagner, Bruckner). Despite their historical expression, each of these ideals could be generalized as relevant to the people of any time. They are not limited to the historical circumstances which led to their expression, but present universal possibilities. The second volume of *Das Prinzip Hoffnung* includes an allegory that illustrates the importance of music in a philosophy of hope. Excerpts from both works are included in the collection *Zur Philosophie der Musik* (Frankfurt, 1974; Eng. trans. as *Essays on the Philosophy of Music*, 1985)

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F.E. SPARSHOTT/NAOMI CUMMING

**Blochwitz, Hans Peter** (*b* Garmisch-Partenkirchen, 28 Sept 1949). German tenor. He studied in Mainz and Frankfurt. After developing a successful career as a concert and lieder singer, he made his operatic début in 1984 at Frankfurt as Lensky (*Yevgeny Onegin*). He sang the Evangelist in stagings of the *St Matthew Passion* at La Scala, Milan (1985), and the *St John Passion* at the Théâtre des Champs-Elysées, Paris (1986). At Aix-en-Provence he has sung Belmonte, Ferrando and Tamino. Blochwitz made his Covent Garden début in 1989 as Ferrando, returning as Don Ottavio, the role of his Metropolitan début in 1990. In addition to his four major Mozart roles, his repertory includes Monteverdi's Nero and William in Henze's *Der junge Lord*, which he sang at Munich in 1995. A very stylish singer, with superb diction, he has a firm-toned lyrical voice perfectly adapted to Bach and Mozart. His recordings include Ferrando, Don Ottavio and Tamino, and several admired discs of lieder.

ELIZABETH FORBES

**Blockflöte (i)** (Ger.). The English term 'blockflute' is sometimes used to mean RECORDER.

**Blockflöte (ii)** (Ger.). *See under* ORGAN STOP.

**Block harmony.** A homorhythmic accompanying texture in which harmonies are presented as simultaneous chords, often one per beat, below a more active and soloistic melodic part (*see* HOMOPHONY). Block harmony accompaniment is most often associated with piano music (e.g. the left hand harmonizing a right-hand melody or a solo instrument or vocal line), but is also found in orchestral music. *See* HOMOPHONY, ex.2.

BRIAN HYER

**Blockland** [Brockland], **Cornelius** [Corneille de] [Montfort, Corneille de] (*b* Montfoort, nr Utrecht, *c*1540; *fl* 1571–86). Dutch composer and music theorist, active in the Franche-Comté. He was also a doctor, astrologer, mathematician and poet. He wrote two Latin poems, published in 1581, in honour of the Florentine mathematician and theologian Francesco Giuntini. According to Du Verdier he also wrote several ephemerides mostly issued under the pseudonym Imbert de Billy; in these Billy is described as 'natif de Charlieu en Lyonnais' and tailor to the Baron of Saint Amour (Louis de La Baume, to whom Blockland's musical *Instruction* was dedicated). That Billy was in fact Blockland seems to be confirmed by Billy's *Almanach pour l'an 1582* (Lyons, 1582); in the address to the councillors and bourgeois of Lons-le-Saulnier the author declared that he was merely the mouthpiece for 'le docteur de Montfort' who had recently settled in the town. He described Montfort as of noble birth, raised in the Catholic religion, and 'educated at good and famous universities'. This attempt to impress the town councillors and ecclesiastical authorities suggests that Blockland may have been suspected and persecuted as a Protestant. The same *Almanach* includes a woodcut of Montfort as well as eulogies in Greek and Latin by Jean Willemin and Claude Morel, schoolmasters in Saint Amour. An almanac by Morel of the same year (*Diare au journal pour l'an 1582*, Lyons, 1582) laments the misfortune of Montfort in two prefatory poems.

Blockland's *Instruction fort facile pour apprendre la musique pratique* (Lyons, 1573) was written at Saint Amour in 1571; a second edition was prepared at Lons-le-Saulnier in 1586 and published in the following year as *Instruction méthodique et fort facile pour apprendre la musique pratique* (Lyons, 1587/*R*). This simple didactic treatise draws heavily on Loys Bourgeois' *Droict chemin* (1550) and Maximilian Guilliaud's *Rudiments* (1558) by paraphrasing or plagiarizing certain passages and reproducing some of their tables and music examples; its principal innovations are the omission of the traditional

discussion of the Guidonian hand and the gamut, and the inclusion of music examples from 31 chansons, two madrigals, a Provençal song and a motet, by composers of the previous generation (including Lassus, Clemens non Papa, Arcadelt, Janequin and Certon). The chapter on mutation mentions a Latin treatise (now lost) by Blockland, 'treating the complete knowledge of music'. His only surviving music is *Le [second] livre du jardin de musique* (Lyons, 1579; only the superius partbook is extant), for four voices. It contains 36 chansons and *voix de ville*, including settings of poems by Clément Marot, Ronsard (four sonnets) and Du Bellay, as well as three old narrative anecdotes, two graces and three occasional pieces addressed to local gentry, among them an epithalamium for the wedding of Louis de La Baume and Catherine de Bruges in 1574. The archaic rondeau *Elle m'aime bien* and the equally venerable *Faute d'argent* (which uses the same imitative motifs as Josquin's setting) contrast with similar *voix de ville* in dance rhythm, such as the pavane *Celuy se peut promettre* and the galliard *Belle que j'aime*. The collection closes with poems by de La Taissonnière and Claude Morel in praise of Blockland and his music.

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FRANK DOBBINS

**Blockwerk** (Ger.; Dut. *blokwerk*). The undivided principal chorus of the medieval organ (*see* ORGAN, esp. §IV, based upon a 'double Principal' (two open unison Principals/ Diapasons) without any ranks separated off as individual stops. The term itself may be 18th-century (Utrecht organ documents, 1731), although according to J. Hess (1807) it was used by 'old builders'. At Reims (1487) it is known only that the organ had 2000 pipes, at Amiens (1422) that the four-octave keyboard began at 19 ranks and ended at 91, at Dijon (*c*1350) that those ranks were made up of Principals, Octaves, Super-octaves and Twelfths. As well as 8′, the *Blockwerk* could be based on open 4′ (Leuven, 1445), open 16′ (Delft, 1458) or deeper, according to the pitch and key compass. The 1480 *Blockwerk* now in Middelburg, Netherlands, had a probable disposition of:

*F* 16.8.4.2⅔.2.2.1⅓.1⅓<br>
*d′* 16.8.4.4.2⅔.2⅔.2.2.2.1⅓.1⅓<br>
*f′* 16.8.5⅓.4.4.2⅔.2⅔.2.2.2.1⅓.1⅓<br>
*f♯′* 16.8.5⅓.4.4.2⅔.2⅔.2⅔.2.2.2.1⅓.1⅓<br>
*g′* 16.8.8.5⅓.4.4.2⅔.2⅔.2⅔.2.2.2.1⅓.1⅓<br>
*c♯″* 16.8.8.8.5⅓.4.4.4.2⅔.2⅔.2⅔.2.2.2.1⅓.1⅓<br>
*e″* 16.8.8.8.5⅓.5⅓.4.4.4.2⅔.2⅔.2⅔.2.2.2.1⅓.1⅓<br>
*a″* 16.8.8.8.5⅓.5⅓.4.4.4.2⅔.2⅔.2⅔.2.2.2.1⅓.1⅓

The most useful description of the sound of a *Blockwerk* is Praetorius's (*Syntagma musicum*, ii (1618, 2/1619), p.99) of that at Halberstadt (1357–61):

> The large Praestants and the low manual compass, which does not rise high enough for lightness of sound, caused together a deep coarse rumbling as of a dreadful distant thunder, while the many-rank Mixture [i.e. undivided chorus] gave an exceeding shrillness, strong, loud and powerful.

The *Blockwerk* belonged essentially to (a) the fixed church organ (as distinct from positives, etc.) and (b) northern Europe. Organs in Bordeaux, Lombardy and Tuscany already had mostly single, separable ranks by *c*1500 ( an example is S Giustina, Padua, 1493, organ of 16.8.5⅓.4.2⅔.2.1⅓.1). A full account of the history of the *Blockwerk* is given in R. Quoika: *Vom Blockwerk zur Registerorgel: zur Geschichte der Orgelgotik, 1200–1520* (Kassel, 1996).

PETER WILLIAMS/BARBARA OWEN

**Blockx, Jan** (*b* Antwerp, 25 Jan 1851; *d* Kapellenbos, nr Antwerp, 26 May 1912). Belgian composer. He received his first lessons in theory and piano from Frans Willem Aerts, choirmaster of St Pauluskerk, Antwerp, and was a fine treble singer there. He was a pupil at the Ecole de Musique, which under Peter Benoit became the Flemish Music School (Vlaamsche Muziekschool) in 1876; there Blockx received organ lessons from Jozef Callaerts and was a pupil of Benoit for harmony, counterpoint, fugue and composition. He soon withdrew from the influence of his imposing teacher to follow his own path; in 1879 he went to Leipzig, where he became a friend of Grieg and Sinding and attended Reinecke's classes at the conservatory. From Germany he travelled to Italy, but this journey does not seem to have made a strong impression on him. In 1885 he was appointed lecturer in harmony at the Flemish Music School, in succession to Hendrik Waelput, and in 1886 he became conductor of the Royal Art Society. He was an outstanding teacher and idolized by his pupils, who included the composers Lodewijk Mortelmans and Flor Alpaerts. In May 1901 he succeeded Benoit as director of the Antwerp Conservatory, where he introduced a number of reforms in order to raise the standard of tuition; he founded a string quartet consisting of prizewinning players from the conservatory. He was a member of the Royal Belgian Academy and of a jury, set up by the publishers Sonzogno of Milan, for an international competition in opera composition.

Blockx's fame rests chiefly on the success enjoyed by his operas; the day of the first performance of *Herbergprinses*, 10 October 1896, may be regarded as the beginning of Flemish opera. His work can be seen as a national variation of Romantic realism and as a typical product of his education at Benoit's school, which was based largely on the study of Flemish folksong. Blockx knew instinctively how to underline the dramatic action with suitable musical effects. From Wagner he inherited certain principles in the use of leitmotif, recitative and symphonic commentary. His orchestration, though on the whole conventional, is always polished and effective, and his melodies reveal a considerable lyric gift.

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*(selective list)*

*MSS in B-Aac, Ac*

STAGE

*operas unless otherwise stated; all publications in vocal score*

Iets vergeten (Spl, 1, V. de la Montagne), Antwerp, Koninklijke Harmonie, 19 Feb 1877

Milenka (ballet, 1, P. Berlier), Brussels, Monnaie, 3 Nov 1888 (Brussels, 1896)

Maître Martin (4, E. Landoy, after E.T.A. Hoffmann), Brussels, Monnaie, 30 Nov 1892

Sint-Niklaas (pantomime, 3, T. Hannon), Brussels, Royal du Parc, 1894

Herbergprinses (3, N. de Tière), Antwerp, Vlaamse Opera, 10 Oct 1896 (Paris, 1897)

Thijl Uilenspiegel (3, H. Cain and L. Solvay), Brussels, Monnaie, 12 Jan 1900 (Paris, 1900)

De bruid der zee (3, de Tière), Antwerp, Vlaamse Opera, 30 Nov 1901 (Paris, 1902)
De kapel (1, de Tière), Antwerp, Vlaamse Opera, 7 Nov 1903 (Paris, 1903)
Baldie (3, de Tière), Antwerp, Vlaamse Opera, 25 Jan 1908, rev. as Liefdelied, Antwerp, Vlaamse Opera, 6 Jan 1912
Telamon en Myrtalee, 1910 (R. Verhulst)
Thijl Uilenspiegel II (3, Cain and Solvay), Brussels, Monnaie, 12 Nov 1920, completed by P. Gilson

CHORAL WITH ORCHESTRA
*all publications in vocal score*

Vredezang (K. Ledeganck), female vv, orch (Brussels, *c*1877)
De kleine bronnen (J. Vuylsteke), female/children's vv, orch, 1878 (Paris, 1898)
Een droom van't paradijs (orat, J. van Beers), solo vv, chorus, orch, 1881–2; Waltz, arr. pf 4 hands (Antwerp, n.d.)
Klokke Roeland (cant., A. Rodenbach), chorus, orch, 1888
Antwerpen's schutsgeest (cant., A. Wouters), chorus, orch, 1888
Gloria patriae (cant., H. Melis), children's vv, orch (Brussels, 1902)
Scheldezang (cant.), chorus, ww, 1903
Feest in den lande (cant., R. Verhulst), T, children's vv, orch (Brussels, ?1905)
Jubelgalm (cant., de Tière), chorus, orch (Brussels, ?1905)

OTHER WORKS

Choral unacc.: Licht, solo vv, male vv, 1895 (Leipzig, n.d.); De heide, male vv (Brussels, 1899); Het graf, 4vv (Ghent, 1904); Ave verum, mixed vv (Brussels, 1905); other works
Orch: Rubensouverture, 1877; Kermisdag, 1879; Vlaamsche dansen (Danses flamandes), 1884 (Paris, 1898); Sym., D, 1885; Symphonische drieluik (Brussels, 1905); Suite in den ouden vorm, 1907, ed. (Paris, 1922); other works, incl. music for ww
Chbr music, incl. numerous works for vn, pf; pf works; songs

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MARIE-THÉRÈSE BUYSSENS

**Blodek, Vilém** (*b* Prague, 3 Oct 1834; *d* Prague, 1 May 1874). Czech composer, flautist and pianist. He was born into a poor family and was educated at a German Piarist school in Prague. After studying with Dreyschock (piano) and at the Prague Conservatory (1846–52) with Antonín Eiser (flute) and Kittl (composition) he became music teacher to the Zieliński family in Lubycza, Galicia (1853–5). On returning to Prague he worked as a concert pianist and music teacher and briefly as second conductor of the Prague Männergesangverein, for which he wrote a number of patriotic choruses. In 1860 he succeeded Eiser as professor of flute at the conservatory, and as a basis for teaching he wrote his own flute tutor (1861). He was also active as a writer of incidental music for both the German and Czech theatres: from 1858 onwards he wrote music for 60 plays and collaborated with Smetana on music for the tableaux for the 1864 Shakespeare celebrations. In 1865 he married his pupil Marie Doudlebská, despite opposition from her father, a rich lawyer. Overwork caused a nervous breakdown, and after a spell in a mental home in 1870, he returned there permanently in May 1871.

Blodek began composing at the conservatory at the age of 13 (wind sextet, 1847) in a style that owed much to his teacher Kittl, to Mendelssohn and to the early German Romantics. His Symphony in D minor (1858–9), his most ambitious work at the time, easily surpasses works by the more established Czech symphonists Kittl and Měchura. Though its Mendelssohnian Scherzo betrays Blodek's early affiliation, its monothematicism makes a suggestive link with Smetana and his Triumphal Symphony (1853) and remained a characteristic device, for instance in his Flute Concerto (1862), the most brilliant and attractive of his virtuoso flute works.

Blodek's best-known work is his one-act opera *V studni* ('In the Well'), first performed at the Provisional Theatre in November 1867. One of several comic village operas written to Sabina librettos (*The Bartered Bride* is the most famous), it has a cast of just four characters and is made up of a handful of closed numbers: five solos, two duets, one quartet, an overture and an intermezzo, and three brief ensembles for chorus and soloists. It was the first Czech comic opera to replace spoken dialogue with recitative. Blodek's opera is often considered to be one of the most 'Czech' operas after those of Smetana – it was written shortly after the première of *The Bartered Bride* – but its pleasant melodic style and rather foursquare construction suggests Nicolai or Lortzing. Blodek's next opera, *Zítek*, again to a Sabina libretto (a historical comedy set in the 14th century), was a more ambitious work both in its musical vocabulary and in its operatic form. A full-length three-act opera with a large cast, it made some attempt to break down the divisions between the closed numbers of its predecessor, using arioso and a chorus more integrated into the action. Blodek completed only one act and part of the second before his death; Smetana, already ill, declined to finish it, but it was eventually completed by F.X. Vaňa and was performed for the first time in 1934 on the 100th anniversary of Blodek's birth.

From *Zítek's* advance on *In the Well* it is clear that Blodek's illness and early death robbed 19th-century Czech music of a remarkable talent. *In the Well* has survived, despite a naive text often more tedious than charming, an oversweet harmonic vocabulary and the occasional clumsiness of technique; this is a tribute to a lightness of touch and appealing freshness of melody that is not always excelled by Blodek's greater contemporary, Smetana.

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STAGE

Mlhavé obrazy [Misty Pictures] (incid music to J. Brandeis's play), Prague, 1859
Clarissa (op), 1861, unfinished [lib in Ger.]
Chorista (vaudeville, F. Hainiš-Zdobnický), 1861, Prague, 22 March 1862, lost
Hudba k slavnosti Shakespeareově [Music for the Shakespeare Celebrations], Prague, 23 April 1864
V studni [In the Well] (comic op, 1, K. Sabina), Prague, Provisional, 17 Nov 1867, vs (Prague, 1878)
Svatojánská pouť [St John's Pilgrimage] (incid music to F.F. Šamberk's play), Prague, 1868, ov. (Prague, n.d.)
Zítek (comic op, 3, Sabina), 1868–9, unfinished, completed by F.X. Váňa, Prague, National, 3 Oct 1934
Incid music to 60 plays

VOCAL

Die Kapelle, 1v, pf, pubd in musical suppl. to *Erinnerungen*
[20] Liebeslieder, 1v, pf, 1860–?, 13 as Písně milostné [Love Songs] (Prague, 1909)
6 mužských sborů [6 Male-Voice Choruses], 1859, 1 pubd: K bratrům [To the Brothers]
20 choruses for male vv, some to Ger. texts by J. von Eichendorff, H. Heine and A. von Chamisso, and to Cz. texts by V. Hanka, J.V. Jahn, J. Pick and K. Sabina; several pubd, incl. Ach ty Labe tiché [O quiet Elbe], 1865; Pijácká (Společná) [A Drinking-Song (A Social Song)], 1867; Pochod [March], 1867
Sacred: Solemn Mass, D, 1853; Ave Maria, C, mixed choir, 1863 (Prague, 1888); Otče náš [Our Father], F, male vv, 1863; Veni Creator, C, mixed vv, 1863; Off, C, 1863, inc.; Mass, D, 1865

INSTRUMENTAL

Orch: Concert ov., C, op.2, 1850; Ov., D, 1854; Sym., d, 1858–9; Concert Ov., E, 1859; Ov., e, ?1862, inc.; Fl Conc., D, 1862, ed. J. Kàan (Prague, 1903); Skladba [Composition], A, 2 fl, orch, ?1862

Chbr: Sextet, D, fl, 2 vn, ob, hn, trbn, 1847; Salon Piece, C, vn, pf, 1850; Grand Solo, D, fl, pf, op.1, 1851; Allegro di bravura, D, fl, pf, 1852; Fantasie e Capriccio, F♯, fl, pf, 1863; Andante cantabile, D, fl, pf, 1863; pf music

Principal publishers: Urbánek, Vilímek, E. Starý, J.A. Christophe & Kuhé, Český hudební fond

MSS in *CZ-Pnd*, *Pnm*, Czech radio, Prague Hlahol

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J. Tyrrell: *Czech Opera* (Cambridge, 1988)

JOHN TYRRELL

**Blok, Aleksandr Aleksandrovich** (*b* St Petersburg, 16/28 Nov 1880; *d* Petrograd, 7 Aug 1921). Russian poet. In 1904, his *Stikhi o prekrasnomy dame* ('Verses About a Beautiful Lady') appeared; in these poems, Blok's obsession with a paragon of femininity, often identified with the Divine Sophia, first appeared. This obsession also inspired his drama *Neznakomka* ('The Unknown Woman') for which the composer Vladimir Kryukov wrote a symphonic prologue in the early 1920s. Blok soon became the most popular Russian poet of his generation. Inspired by Wagner and, in turn, by Vladimir Solov'yov's theories of collectivity (*sobornost'*), Blok became interested in the stage and a number of his dramas were produced with music written by the poet and composer Mikhail Kuzmin. The influence of Wagner on Blok's work is indisputable: while the poem *Val'kiriya (na motiv iz Vagnera)* ('Walküre (on Motifs from Wagner)') provides the most obvious example, other poems such as the early *V zharkoy plyaske vakkhanalii* ('In the Hot Dance of the Bacchanale') are considered to have been written under his influence. It has even been suggested that Blok and his wife saw themselves as characters from the *Ring* (Bartlett, 1995). Blok's writings have attracted a number of mostly Russian musicians: in his only settings of contemporary Russian verse, Rachmaninoff selected a poem by Blok for the op.38 songs, while Aleksandr Krein's symphonic fragments *Roza i krest'* ('The Rose and the Cross') were inspired by Blok's drama of that name. During the early Soviet period, Blok exerted a fascination over Feinberg (whose op.7 settings are considered to be particularly close in spirit to the poetry) and Vladimir Shcherbachyov, whose mighty Second Symphony (1922–6) and the piano suite *Nechayannaya radost'* ('Unexpected Joy') were both inspired by the poet's own reading of his verses. In 1920, Artur Lourié and Anna Akhmatova were planning a ballet based on Blok's drama *Snezhnaya maska* ('Snowy Masque') but the project was abandoned on the composer's emigration the following year. His poems subsequently inspired composers ranging from Mosolov, Myaskovsky and Roslavets to Denisov and Shostakovich.

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JONATHAN POWELL

**Blokviool.** Variant of the HOMMEL (box zither) of the Low Countries.

**Blokwerk.** *See* BLOCKWERK.

**Blom, Eric (Walter)** (*b* Berne, 20 Aug 1888; *d* London, 11 April 1959). English music critic, writer and editor. He was of Danish and British extraction on his father's side and Swiss on his mother's, and he was educated privately. As a young man, he was employed by the music publishing firm of J. & W. Chester in London. His career as a writer began in 1919, when he was invited by Rosa Newmarch to assist her in providing progamme notes for the Queen's Hall Promenade Concerts. He continued to do this until 1926. From 1923 to 1931 he was London music critic of the *Manchester Guardian*. In 1931 he was appointed music critic of the *Birmingham Post*. He returned to London in 1946 to begin work as editor of the fifth edition of *Grove's Dictionary*. Three years later he became music critic of *The Observer*. In the meantime he had succeeded A.H. Fox Strangways as editor of *Music and Letters* in 1937. Under pressure of work on the dictionary he resigned the editorship of *Music and Letters* in 1950 but resumed it in 1954. In 1946 he was appointed chairman of the Central Music Library in Westminster and a member of the music committee of the British Council. In 1955 he was awarded the CBE and made an honorary DLitt of Birmingham University.

He was an excellent linguist and made a number of translations of foreign works (Einstein's *Gluck*, Deutsch's documentary biographies of Schubert and Mozart). As an editor he was punctilious, even to the point of overriding the views of his contributors. As a writer he had an acute ear for English style. He believed firmly in the English language as a means of expression, and not only defended it against encroachments from abroad but endeavoured to enrich it by proposing the revival of obsolete musical terms. His prejudices were apparent but failed to arouse enmity. The number of his publications, though impressive, does not give a complete picture of his unremitting industry. He did much to encourage younger writers and had many friends.

The width of Blom's interests is evident from his first book, *Stepchildren of Music*, which ranges from *The Dragon of Wantley* to Bartók's first two quartets. *The Music Lover's Miscellany*, which he edited, also gives evidence of wide reading as well as discrimination in the choice of texts and their juxtaposition. *Music in England* is a popular history which achieved a broad readership. Though he was thoroughly familiar with contemporary music – although critical of, for example, Rachmaninoff and Weill – and not hostile to it, the classics were the core of his musical experience, particularly Mozart, on whom he wrote perceptively and with affection. As an analyst he had no use for what he called 'philosophical criticism' and 'psychological probing' but aimed at conveying to others the pleasure he got from the music he was discussing. He had an unrivalled capacity for digesting information and organizing it systematically for the benefit of readers – not only in his *Everyman's Dictionary of Music* but in the many pages of the 5th edition of *Grove's Dictionary* for which he was personally responsible. His knowledge of technical details was occasionally faulty and his judgment could sometimes be criticized – for instance, his decision to exclude living performers from *Everyman's Dictionary*. But against this must be set

his complete absorption in music as a humane art and an eager desire to share his interests with others.

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*Beethoven's Pianoforte Sonatas Discussed*(London, 1938/*R*)
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'Three-Groats Opera', *Kurt Weill: The Threepenny Opera*, ed. S. Hinton (Cambridge, 1990), 138–43

JACK WESTRUP/ROSEMARY WILLIAMSON

**Blomberg, Leopold** (*b* Warsaw, 1831; *d* Warsaw, 20 April 1900). Polish organ builder. He was a member of the Warsaw school established by Mateusz Mielczarski. In 1882 he founded the firm Blomberg i Syn in Warsaw, having worked on his own since 1854. He built about 150 fine, sturdy organs for parish churches, mostly of medium size, and exported dozens of such instruments to various provinces of the Russian empire, including the Russian-occupied region around Helsinki. Among his firm's greatest achievements were overhauls of the organs at Płock Cathedral (1876), Lublin Cathedral (1894–5) and the Warsaw churches of the Blessed Virgin (1873), St Martin (1889) and All Saints (1901; three manuals and pedal, 50 stops). This last, the largest, was highly praised by Marco Enrico Bossi, but was destroyed in 1939 by a German bomb. (For further description see J. Gołos: *Polskie organy i muzyka organowa*, Warsaw, 1972; Eng. trans., 1992, as *The Polish Organ*, i: *The Instrument and its History*.) Leopold's two sons Andrzej (*d* 1911) and Edward (1866–1900) reportedly spent some time as apprentices with Cavaillé-Coll and in 1894 took over their father's firm, which existed until 1911.

JERZY GOŁOS

**Blomdahl, Karl-Birger** (*b* Växjö, 19 Oct 1916; *d* Kungsängen, nr Stockholm, 14 June 1968). Swedish composer, teacher and administrator. He went to Stockholm in 1934 to study biochemistry, but soon his interest in music prevailed and in 1935 he began lessons with Rosenberg. His earliest works – the Trio for woodwind (1938), the First String Quartet (1939) and the *Symfoniska danser* (1939) – already show solid craftsmanship and thorough motivic work; stylistically they recall not only contemporary Rosenberg but also Nielsen and Sibelius. Blomdahl continued his studies, after wartime service, at the Swedish Royal Academy of Music with Tor Mann (conducting) and Mogens Wøldike (Baroque music). In the mid-1940s he appeared frequently as a conductor outside Stockholm, but later he conducted only occasionally, and then only his own music.

At this time there began also the acitivies of the Monday Group, an informal association of young composers, instrumentalists and musicologists who met in Blomdahl's flat to discuss and analyse new works and compositional techniques, their attention being centred on Hindemith's *Unterweisung im Tonsatz*. Other aspects of musical life were considered as well: teaching methods, the situation of old and new music within the institutions (here the Little Chamber Orchestra and the Chamber Choir were important instruments), and the role of radio and daily newspapers. From 1946 members of the Monday Group took over the chamber music society Fylkingen, and later they gained control of the Swedish section of the ISCM; again Blomdahl was generally the leading figure.

Blomdahl's compositions of the mid-1940s are to a great extent marked by an active concern with the structural and polyphonic matters associated with Hindemith's 'new objectivity'. Major examples include the neo-Baroque *Concerto grosso* (1944), the String Trio (1945) with its cantabile polyphonic first movement and its lively, musicianly finale, the Bach-derived Three Polyphonic Pieces for piano (1945) and the Second Symphony (1947). This, the terminal work of the period, shows the full development of certain features of Blomdahl's style, notably his strong-willed construction, marked by powerful climaxes, and his vigorous rhythms, which exist in a distinctive oscillation between dance and march.

In 1946 and 1947 Blomdahl made his first journeys abroad, not to study but to investigate. He began to move in several new directions, taking a growing interest in Bartók and Stravinsky, and gradually also in 12-note serialism, which he encountered principally in the writings of Leibowitz and Krenek; given his dynamic temperament, he was attracted less by Schoenberg and Webern than by Berg. At the same time he was collaborating with the literary group around the poet Erik Lindegren and the review *Prisma*. This resulted in, for example, the *Pastoralsvit* (1948) influenced by a poetic cycle of Lindegren, the *Danssvit no.1*, which Birgit Åkesson choreographed as *Fruktbarhet*, and the highly dramatic music for Rabbe Enckell's radio play *Agamemnons hemkomst* (material from which was used in the choral work *I speglarnas sal*, 'In the Hall of Mirrors').

During these years Blomdahl also began his work in teaching. His pupils of the late 1940s included Pettersson, Bucht and Karkoff; later, as professor at the Swedish Royal Academy of Music (1960–64), he taught Bark, Rabe, Mellnäs and many others. He also organized courses at a more popular level, made many radio programmes and presented teaching programmes on television. In addition, he was chairman of Fylkingen (1949–54), secretary to the Swedish section of the ISCM (1947–56) and general secretary for the first ISCM Festival in Sweden (1956), consultant to the Swedish radio music department (1956–60) and its director (1965–8). The concert series of contemporary music, Nutida Musik, organized by the Concert Hall Society and Swedish Radio from 1954, was proposed by him. In 1953 he was elected a member of the Swedish Royal Academy of Music.

A key work in the evolution of Blomdahl's later style was the Symphony no.3, sub-titled 'Facetter' (1950), a name which says much about the work's structure: it is a series of variations whose bold, individual mutations mirror the possibilities for development afforded by a 12-note series. At the same time the piece shows features of a traditional cycle of movements: a slow introduction is followed by a slow movement for strings, a scherzo, a climactic allegro and an epilogue establishing a connection with the introduction. It is noteworthy that the series is a tonal one and that the style, with its rhythmic pregnancy and tight contrapuntal structure, recalls Bartók rather than the Second Viennese School.

In later years Blomdahl's rate of production decreased, but his works came to have a greater capacity for stylistic renewal, reflecting currents in central European music. He never approached the developments associated with Darmstadt; rather, his contacts were with Holmboe in the 1940s and later with Seiber and Ligeti. In the *Danssvit no.2*, one of his most original smaller pieces, there are links with the blues, foreshadowing certain episodes in *I speglarnas sal* (1951–2).

The latter work contains a number of features which Blomdahl had previously criticized, such as tone painting in the introduction and recitation with orchestra. Its vocal writing is particularly interesting (this was his first large vocal work), moving from pointillism to parody-jazz, from spoken choral passages to melodious solos. The 'neo-expressionist' style of this work did not prevent Blomdahl from continuing his musicianly and more traditionally polyphonic manner, as in the Chamber Concerto (1953) with its two playful movements, the first opening with a fugue. The ballet *Sisyphos* (1954) also has lively, effective music, such as the orgiastic final dance which, despite its schematic construction, shows the influence of *The Rite of Spring*.

Another ballet, *Minotauros* (1957), was preceded by the lyrically introvert Trio for clarinet, cello and piano (1955) and a second broadly built choral work, *Anabase* (1956), in which St John Perse's poetic technique is mirrored in detailed, mosaic-like music. Blomdahl's next major work was the 'space opera' *Aniara* (1957–8), his best-known composition. Sub-titled 'a revue on man in time and space', it treats, according to Blomdahl, 'the relationship between individual and group in respect to time'. The revue-like form brings abrupt changes of style, ranging over sacred choral music, jazz, ecstatic vocalise, lyrical intimacy and mime; the electronic episodes, the first examples of Swedish work in the medium, caused great excitement.

*Aniara* was followed by two orchestral compositions, *Fioriture* and *Forma ferritonans* (written for an iron company), of which the latter shows a move towards cluster technique in its development from a slow introduction to a dynamic climax. Then came a second opera, *Herr von Hancken* (1962–3), a reflection less on time than on a specific, psychologically curious destiny; it is a kind of chamber-musical tragedy in *buffo* form. Blomdahl's last work was the intense electronic sound-picture *Altisonans*, composed at the Stockholm Electronic Studio he had helped to establish. At his death he was working on another opera with electronic features, *Sagan om den stora datan* ('The Tale of the Big Computer').

Throughout his life Blomdahl was engaged in debate on Swedish musical life. Two questions concerned him particularly: the role of new music and the improvement of institutions. In spite of the pessimism into which he fell for long periods, his achievement, made through his vigorous willingness to take the initiative, has few equals in the history of Swedish music.

WORKS

DRAMATIC

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Ballets: Sisyphos (B. Åkesson, after Lindegren), 1954, Stockholm, 1957; Minotauros (Åkesson, K. Gundersen, after Lindegren), 1957, Stockholm, 1958; Spel för åtta [Game for Eight] (Åkesson), 1962, Stockholm, 1962

Incid music: Vaknatten (H. Åkerhielm), 1945

Film scores: Gycklarnas afton (I. Bergman), 1953; Så börjar livet (L. Nilsson), 1965

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Choral: I speglarnas sal [In the Hall of Mirrors] (Lindegren), reciter, solo vv, chorus, orch, 1951–2; Anabase (St. J. Perse), reciter, Bar, chorus, orch, 1956

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Inst: Trio, ob, cl, bn, 1938; Str Qt no.1, 1939; Suite, vc, pf, 1944; Little Suite, bn, pf, 1945; 3 Polyphonic Pieces, pf, 1945; Str Trio, 1945; Litet tema med variationer, pf, 1946; Str Qt no.2, 1948; Danssvit no.1, fl, str trio, perc, 1948; Danssvit no.2, cl, vc, perc, 1951; Trio, cl, vc, pf, 1955

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BO WALLNER, HANS ÅSTRAND

**Blome** [Bloym] (*fl c*1430–60). English composer. His music suggests that he was a slightly younger contemporary of Dunstaple. Four settings of the Ordinary of the Mass survive, all as *unica*, in the 'English' fascicles of the Trent manuscripts (*I-TRmp*) (second stratum) and the Aosta manuscript (*I-AO*); Meyer-Eller (i, pp. 72–85) has proposed that several more works in *I-AO* may be by Blome. His music is usually sonorous, with interesting use of syncopation, but is at times rhythmically stiff and dissonant (although some passages are corrupt). Only *I-AO* calls him 'Blome', but he is probably the Richard Blome listed as an extra fifth clerk in the College of the Holy Trinity, Arundel, in 1455–6, and as Instructor of the Choristers there in 1458–9.

WORKS

Gloria, 3vv, *I-TRmp* 92 ('Bloymi' paired with Credo by scribe but related to it only in mode; no chant)

Credo, 3vv, *TRmp* 92; ed. in Meyer-Eller, ii, 77 (text shared between i and ii; no chant)

Sanctus, 3vv, *TRmp* 87; ed. in Meyer-Eller, ii, 90 (no chant)

Sanctus, 3vv, *AO*; ed. in Meyer-Eller, ii, 38 (Sarum Sanctus no.5 in iii, largely unornamented)

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BRIAN TROWELL

**Blomstedt, Herbert (Thorson)** (*b* Springfield, MA, 11 July 1927). Swedish conductor. After early lessons in conducting at the Swedish Royal College of Music (1945–50) under Tor Mann, and in musicology at the University of Uppsala (1948–52) under Carl-Allan Moberg, Blomstedt studied contemporary music with John Cage at Darmstadt and Renaissance and Baroque performance practice at the Schola Cantorum in Basle. He subsequently studied conducting with Markevitch at the Salzburg Mozarteum (1950–55), with Jean Morel at the Juilliard School of Music (1953) and with Bernstein at Tanglewood (1953), winning the Koussevitzky Prize that year. He made his professional début with the Stockholm PO in 1954. Blomstedt has since held numerous musical directorships, including the Norrköping SO (1954–61), Oslo PO (1962–7), Danish RSO (1967–77), Dresden Staatskapelle (1975–85) and Swedish RSO (1977–83). In 1984 Blomstedt first appeared with the San Francisco SO, and a year later was appointed its music director, holding that position until 1995 and thereafter named conductor laureate. He significantly strengthened the musical and analytical rigour of the orchestra, and gave premières of works by Carter, Danielpour, Harbison, Perle and Wuorinen, winning Columbia University's Ditson Award for distinguished service to American music in 1992. He has remained a lifelong champion of Scandinavian composers, among them Bäck, Jørgensen, Lidholm, Norgärd, Nørholm and Pettersson. He is also an admired exponent of Bartók, Berwald (editing the *Sinfonie singulière* for Bärenreiter in 1965), Hindemith, Nielsen, Sibelius and Richard Strauss, and has recorded cycles of symphonies by Beethoven, Nielsen, Schubert and Sibelius. In 1996 Blomstedt was appointed music director of the NDR SO in Hamburg and in 1998 of the Leipzig Gewandhaus Orchestra. His conducting is distinguished by rhythmic clarity and control, structural insight and a powerful sense of drama. Blomstedt's years in San Francisco seem also to have induced a deeper warmth and a more eloquent sense of phrase in his music-making.

CHARLES BARBER

**Blondeau, Pierre** (*fl* Paris, 1st half of the 16th century). French lutenist. He was a singer at the Ste Chapelle in 1506, and in 1532 was paid as a music copyist for the royal chapel. Attaingnant printed a *Pavane Blondeau* and several pieces for lute in the same style signed 'P.B.' in *Dixhuit basses dances* (Paris, 1529/30; ed. in Société de musique d'autrefois, textes musicaux, ii, Neuilly, 1964). Possibly Blondeau served the printer in an editorial capacity. The 'Pierre Blondeau, maître joueur d'instruments', cited in a rent contract of 1550, and again as the father of children in baptismal records of 1551 and 1553, may be identifiable with the earlier one or his namesake.

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DANIEL HEARTZ

**Blondeau, Pierre-Auguste-Louis** (*b* Paris, 15 Oct 1786; *d* Montargis, 14 April 1863). French viola player and composer. He studied the violin with Baillot and composition with Gossec and Méhul at the Paris Conservatoire and in 1808 won the Prix de Rome with his cantata *Marie Stuart*. His *Te Deum* in honour of Napoleon was played in Rome in 1810; his opera *Così si fa a' gelosi* was performed in Perugia in 1812 and a ballet *Almanzor* in Lisbon in 1814. He played the viola in the Paris Opéra orchestra from 1816 until 1842, devoting his remaining time to composition, theoretical writing and translation. His compositions include numerous sacred vocal works, chamber music and some orchestral pieces. His most important writings are his vivid account of his stay in Italy as one of the first Prix de Rome scholars and his *Histoire de la musique moderne* (1847); besides treatises on harmony and counterpoint, he wrote studies of Palestrina and Marcello, as well as poetry and translations. Neither as composer nor as teacher did Blondeau achieve celebrity in Paris. Blanchard referred to his 'misplaced knowledge' and the tendency of his music to modulate freely and frequently. As a memoirist, however, he is the equal of many of his literary contemporaries.

WORKS

*all printed works published in Paris*

STAGE

Così si fa a' gelosi (ob, 2), Perugia, 1812

Almanzor (ballet, ?3), Lisbon, 1814

La répétition (divertissement, 1, Blondeau), doubtful attrib.

Choruses for Esther, vv, orch, doubtful attrib.

VOCAL

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11 romances (some pubd); chansonnettes

INSTRUMENTAL

Orch: 3 ovs., orch, perf., 1815, MS; Cl Conc., F (n.d.); Bn Conc., C (n.d.); Pf Conc.; Hn Conc., 1810, MS; 2 hn concs., lost

Chbr: Str qnt (1862); 24 str qts in 8 bks (n.d.); 3 bks of trios, 2 vn, bc/vn, va, bc (n.d.); 3 duos, 2 vn, bc, op.18; 12 bks of duos, various insts (n.d.); 2 bks of sonatas, vn, bc (1st bk, op.20, n.d.); 3 bks of nocturnes, pf, vn (n.d.); 3 airs variés, vn (n.d.); pf pieces (n.d.); 3 bks of figured bass; 3 str qts (n.d.) [from Beethoven: pf sonatas, op.2, nos.1–3]

WRITINGS

*Notice sur Palestrina, sur ses ouvrages, sur son époque, sur son style* (Paris, 1809)

*Traité des principes élémentaires et constitutifs de la musique* (Paris, 1843–4)

*Traité du contrepoint, de l'imitation et de la fugue* (Paris, 1843–4)

*Traité d'harmonie* (Paris, 1843–4)

*Histoire de la musique moderne, depuis le premier siècle de l'ère chrétienne jusqu'à nos jours* (Paris, 1847)

*Revue musicale ou nouvelle méthode de chant* (Paris, n.d.)

*Vie de Benedetto Marcello* (MS, *F-Pn*)

*Voyage d'un musicien en Italie* (Paris, 1809–12), ed. J.-M. Fauquet (Liège, 1993)

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*DBF* (P. Barthélemy); *FétisB*

HUGH MACDONALD

**Blondel, Jorge Urrutia.** *See* URRUTIA BLONDEL, JORGE.

**Blondel, Louis-Nicolas** (*fl* 2nd half of the 17th century). French composer and musician. He was a musician in the royal chapel in Paris. He published *Motets à deux, trois et quatre parties, avec la basse-continue, propres pour les concerts et pour toutes les dames religieuses* (Paris, 1671). The 12 pieces, of the *petit motet* type, have well-constructed melodic lines and interesting rhythms and are in a style free of the dance elements that influenced much French church music of the late 17th century. It has been suggested that these pieces may be by Simon Blondel, musician ordinary of the king also at that time. There is also an *air* for solo voice and continuo in *Recueil d'airs sérieux et à boire de différents auteurs* (Paris, 1702). Three untitled compositions ascribed to 'Mounsieur Blondill' appear at the end of a manuscript partbook (*GB-BEcr* TW 1172); they are in binary form, common time and D minor, and may be by Louis-Nicolas Blondel or by another composer named Blondill or Blondhill.

WILLIAM HAYS

**Blondel de Nesle** (*fl* 1180–1200). French trouvère. Although the legend recounting the part he supposedly played in freeing King Richard the Lionheart from captivity is traceable to manuscripts of the 13th century, it is accurate only with respect to period. The trouvère's identity is a matter for speculation. Because the poet is never named Messire or Monseignor in the manuscripts, he would seem to be at most a younger son of lesser nobility, and perhaps a commoner. On the other hand, it has also been suggested that he is identifiable with the powerful Jehan II de Nesle. *Quant je plus sui* and *Tant ai en chantant* are dedicated to Conon de Béthune, and therefore antedate 1200, while *A l'entree de la saison* is sent to Gace Brulé, another of the oldest generation of trouvères. On this basis, Blondel's date of birth may be estimated *c*1155–60. Features of dialect in the poems indicate that he was a native of Picardy, his home most likely being the town of Nesle in the département of Somme, lying between Péronne and Saint Quentin.

Works by Blondel are among the most widespread within the trouvère repertory, several surviving in ten or more manuscripts. *Quant je plus sui*, the model for four other chansons, is among the famous works quoted by Gilles de Vies Maisons (in R.1252 – other quotations being drawn from poems by Gace Brulé and the Chastelain de Couci). *Li plus se plaint* provided the model for three other chansons, and four or five other poems by Blondel were the subject of later imitations. Gautier de Coincy based four of his *Miracles de Nostre Dame* on *Amours dont sui espris*, *Bien doit chanter*, *Li plus se plaint* and *Quant je plus sui*. *Bien doit chanter* apparently also provided the basis for *Ich hôrte wol ein merlîkin singen* by Ulrich von Gutenberg. Blondel's name is coupled with those of the Chastelain de Couci and Tristan by Eustache Le Peintre de Reims, who (in R.2116) compared himself with these ideal representatives of the tradition of courtly love.

Blondel displayed a strong preference for isometric strophes, although a few of his poems have three different line lengths to the strophe, while one has five. In addition to the common heptasyllabic, octosyllabic and decasyllabic verses, there are others that are rare. *Puis qu'Amours* provides the only example of an isometric nonosyllabic poem in the repertory. *Amours dont sui espris* and *Ma joie me semont* comprise isometric hexasyllabic strophes, as do *De la plus douce amour*, whose authenticity has been questioned, and R.1163, a work of contested authorship that is attributed to Blondel only in an unreliable manuscript. *Amours dont sui espris* shares its form and melody with *Purgator criminum* and *Procurans odium*, while *Ma joie me semont* is similarly related to *Ver pacis aperit*, written for the coronation of Philippe II Auguste in 1179. Because the latter date is suspiciously early for Blondel, and because isometric hexasyllables constitute less than 3% of the trouvère repertory, these examples probably demonstrate the influence of conductus on secular song. (The temporal priority of *Ver pacis* has also been claimed on the basis of a supposed quotation from the antiphon *Unxerunt Salomonem*.)

Most of the original melodies to Blondel's poems are cast in bar form, although *Tant ain et veul et desir* is non-repetitive, and *Puis qu'Amours* has the structure *ABCDBEF*. More often than not there is some repetition, strict or varied, within the cauda. There is considerable variety to the modal constructions, and several of these vary according to different manuscript readings. Two readings of *J'ain par costume* place the final at an extraordinarily high point within the ambitus. The late setting of *Li plus se plaint* in *F-Pn* fr.24406 is unusual in that the melody begins an 11th above the final; the late setting of *Se savoient mon tourment* in *F-Pa* 5198 has an even more extended range of a 12th. Most melodies display a fairly strong sense of tonal centre, but *Coment que d'amours*, *De mon desir* and *Tant ai en chantant* raise the expectation of a final at the lower part of the ambitus, while ending at or above the centre. Portions of *Amours dont sui espris* are notated in 2nd mode in *F-Pn* fr.846, and one suspects that the rhythmic solution valid for *Ver pacis* is applicable also to *Ma joie me semont*. A late setting of *De la plus douce amour* in *F-Pn* fr.844 is in 1st mode with upbeat, the notation being fully mensural. Elements of regularity in the construction of other chansons are few, and these vary from the fairly simple *Se savoient mon tourment* to the much more florid *Cuers desirous apaie*.

WORKS

Editions: *Trouvères-Melodien*, ed. H. van der Werf, MMMA, xi–xii (1977–9), i

*Trouvère Lyrics with Melodies: Complete and Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Abbreviations: (T) etc – MS (using Schwan sigla: see SOURCES, MS) in which a late setting of a poem occurs

(nm) – *no music*

Ains que la fueille descende, R.628 (T)
A l'entrant d'esté que li tens s'agence, R.620 [model for: Oede de la Couroierie, 'Trop ai longuement fait', R.210; Anon., Quant Deus ot formé', R.249], (R)
A l'entree de la saison, R.1897
Amours dont suit espris, R.1545 [contrafactum: Anon., 'Purgator criminum'; Anon., 'Procurans odium'; Anon., 'Suspirat spiritus'; Gautier de Coincy, 'Amours dont sui espris/De chanter', R.1546] (V)
Bien doit chanter cui fine Amours adrece, R.482 [model for: Gautier de Coincy, 'Qui que face rotrouenge novele', R.603 = 748; Anon., 'Bien deust chanter', R.1102b]
Chanter m'estuet, car joie ai recouvree, R.551 (V)
Coment que d'amours me deuille, R.1007 (R, V)
Cuers desirous apaie, R.110 (a)
De mon desir ne sai mon mieus eslire, R.1497 (V) (replaces 1st strophe of Li plus se plaint with a new one, and uses certain later strophes of that poem; melodically independent)
En tous tens que vente bise, R.1618
J'ain par costume et par us, R.2124 (R, V)
Li plus se plaint d'Amours, mais je n'os dire, R.1495 = 1950 [model for: Gautier de Coincy, 'Je pour iver, pour noif ne pour gelee', R.520; Anon., 'Chanter m'estuet, car nel doi contredire', R.1491 (nm); Anon., 'Se de chanter me peüsse escondire', R.1496 (nm)] (R, V)
Li rossignous a noncié la novele, R.601
Ma joie me semont, R.1924 [contrafactum: Walter of Châtillon, 'Ver pacis aperit'] (V)
Mes cuers me fait comencier, R.1269
Onques mais nus hons ne chanta, R.3
Puis qu'Amours dont m'otroie a chanter, R.779 (V)
Quant je plus sui en paor de ma vie, R.1227 [model for: Thibaut IV, 'Cuens, je vous part', R.1097; Anon., 'Gent de France', R.1147; Anon., 'Un jeu vous part, Andreu', R.1187 (nm); Anon., 'Quant je sui plus en perilleuse vie', R.1236 (nm)] (V); ed. in *NOHM*, ii (2/1990), 369
Qui que soit de joie partis, R.1585
S'Amours veut que mes chans remaigne, R.120 (R)
Se savoient mon tourment, R.742 (K, N, P, X, V)
Tant ai en chantant proié, R.1095 (R, V)
Tant ain et veul et desir, R.1399

DOUBTFUL WORKS

A la douçor d'esté qui reverdoie, R.1754 (V)
Cil qui tous les maus essaie, R.111 (V)
De la plus douce amour, R.1953 (M)
Ja de chanter en ma vie, R.1229
Mout se feist bon tenir de chanter, R.802 (nm)
Quant voi le tens felon rassoagier, R.1297, A 69
Rose ne lis ne me done talent, R.736 (K, N, P, X)

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

**Blondi** [Blondy, Blonde], **Michel** (*b* ?Paris, ?1676; *d* Paris, 6 Aug 1739). French dancer and choreographer. His dancing-master father, Antoine, married the sister of Pierre Beauchamp, with whom Michel is said to have studied. References before about 1728 to a Blondi as choreographer probably signify Antoine (*d* 20 July 1740), who survived his son. Michel was a dancer at the Paris Opéra from 1690 to 1729, when he became a *maître de ballet*, responsible for the disposition of dance in each opera produced. He held this post until his death. Nemeitz stated that he also directed entr'acte ballets at the Jesuit Collége Louis le Grand. He taught Marie-Anne Cupis de Camargo, Marie Sallé and, allegedly, Franz Hilverding van Wewen. Despite Noverre's claim that Blondi did not teach his students to read dance notation, as a member of the Académie Royale de Danse, Blondi signed a resolution condemning Pierre Rameau's notation system; he preferred the Beauchamp-Feuillet system, partly for its closer alliance with the music (*Mercure de France*, September 1732). He was admired for his expressive dancing and the variety in his choreographies: an examination of some of his colourful character dances suggests that he was inspired by their music.

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SARAH McCLEAVE

**Blondie.** American rock group. Its key members, Deborah Harry (*b* Miami, 1 July 1945; vocals) and Christopher Stein (*b* New York, 5 Jan 1950; electric guitar), had been part of the artistic network centred on the CBGBs club in New York in the early 1970s and their first recordings, such as *Rip her to Shreds* (1977), were inspired by a post-Warhol sensibility. In 1978 Blondie was teamed with the producer Mike Chapman, whose previous productions included the British pop groups Mud and Smokie. His attention to detail brought international hits like *Sunday Girl* (1979), *Heart of Glass* (1979), *Atomic* (1980), *The Tide is High* (1980) and *Rapture* (1981), several of which were composed by Harry and Stein. Although Blondie is often described as part of the punk rock movement, the group's most successful music was more a highly skilled form of 'power pop', which featured Harry's deadpan soprano and Marilyn Monroe-like visual image, and Stein's pointed arrangements of quirky, lightweight songs.

The group was dissolved in 1983 and Harry subsequently pursued a career as a solo singer in collaboration with Stein as songwriter, bandleader and record producer. In 1999 the band reformed to release an album of new material called *No Exit*; the first single from the album, *Maria*, made number one in the UK.

DAVE LAING

**Blondy, Alpha** [Seydou Kone] (*b* Dimbokro, Côte d'Ivoire, 1 Jan 1953). West African singer. He is known for his performances of Afro-Reggae. He and his band Solar System sing in French, English, Arabic, Hebrew and Dioula. Unlike the lyrics of Jamaican reggae, Blondy's lyrics are primarily political; his songs often concern issues of freedom, unity and social revolution. His first single, *Brigadier Sabari*, documents his experience of being arrested in Abidjan in the 1980s and his subsequent mistreatment by the police. He received the Senghor prize for 'Best African Group' in 1986, and in the same year one of his most popular recordings, *Jerusalem*, was released; this recording and *Apartheid is Nazism* established his position as a leading European recording artist. After his successful tour of North America many regarded Blondy as the successor to Bob Marley.

RECORDINGS

*Cocody Rock*, Pathé Marconi EMI 24 0233 1 (1984)
*Apartheid is Nazism*, Pathé Marconi EMI 24 0449 1 (1985)
*Jerusalem*, Pathé Marconi EMI 24 0664 1 (1986)
*Revolution*, Pathé Marconi EMI 74 8655 1 (1987)
*Prophet*, Pathé Marconi EMI 79 1793 1 (1989)
*Masada*, Pathé Marconi EMI 79 8620 2 (1992)
*Dieu*, Alpha Blondy Solar System Productions EMI 829847 2 (1994)
*Best of Alpha Blondy*, Shanachie 43075 (1990)

GREGORY F. BARZ

**Blood, Sweat and Tears.** American jazz-rock group. Emanating from the late 1960s melting pot, they were one of the earliest bands to characterize the jazz-rock idiom. Formed in 1967 by Al Kooper (*b* 1944; vocals and keyboards), Steve Katz (*b* 1945; guitar) and Bobby Colomby (*b* 1944; drums), the group blended original composition with their own stylized arrangements of jazz, country, rock and rhythm and blues material. Jazz standards such as Billie Holiday's *God bless the child* and Herbie Hancock's *Maiden Voyage* sat beside versions of songs by Laura Nyro (*And When I Die*, *He's a runner*), Brenda Holloway (*You've made me so very happy*), Lennon and McCartney (*Got to get you into my life*) and Jagger and Richards (*Sympathy for the Devil*). Much of the original material framing these came from Katz and the band's second and longest serving singer, the Canadian David Clayton-Thomas, who joined for the second, best-selling and Grammy award-winning album *Blood, Sweat and Tears* (Col., 1968). Thomas is the writer of the much-covered 'Spinning Wheel' from this album, as well as the fiery 'Lucretia MacEvil' and 'Go Down Gamblin''.

Blood, Sweat and Tears produced arrangements enriched with jazz solos which in turn often signalled a change in tempo or feel, creating multi-sectioned pieces rather than just straightforward songs. 'Spinning Wheel' is a fine example of this, as is their version of Joe Cocker's 'Something's coming on' from *Blood, Sweat and Tears 3* (Col., 1970). Discussing the overall style of Blood, Sweat and Tears, Thomas said that the band took works from other genres and 'turned them over to Juilliard and Berkeley trained jazz arrangers and came up with this hybrid – this child of many worlds'.

These arrangers were largely the horn players. As a section, the horns underwent something of a revolution with Blood, Sweat and Tears. Following the simple homophonic stabs in the soul bands of James Brown and Otis Redding, theirs was like a big-band sound in miniature with jazzy, contrapuntal lines both backing the vocals and featuring as melodic interludes. From an ever-changing personnel, the members have included Randy Brecker (trumpet), Lew Soloff (trumpet) and Tom Malone (trombone), as well as the rhythm players Larry Willis (keyboards), Mike Stern (guitar) and Don Alias (percussion).

Diminished sales heralded the end of a nine-album partnership with Columbia in 1976. The band effectively split after *Brand New Day* (ABC, 1977), although Thomas has fronted Blood, Sweat and Tears intermittently since then.

GEORGE DOUBLE

**Bloom, Robert** (*b* Pittsburgh, 3 May 1908; *d* Cincinnati, 13 Feb 1994). American oboist. From the age of 19 he studied with the founder of the American school of oboe playing, Marcel Tabuteau, at the Curtis Institute, Philadelphia. In 1930 he received his first appointment as assistant principal, and later solo, english horn in the Philadelphia Orchestra under Leopold Stokowski. In 1946 he was invited as a founding member of the NBC SO, where for six years he played principal oboe under Toscanini. As a core member of the Bach Aria Group from its foundation by William Scheide in 1946 until 1980, Bloom played an important part in the revival of Baroque music in post-war America, and is remembered above all for his poised performances of Bach and tasteful ornamentation. Bloom was also eager to explore new oboe music; he played in an early US performance of Schoenberg's Wind Quintet and inspired numerous compositions, including Quincy Porter's Quintet for oboe and strings and *Winter's Past* by Wayne Barlow. He was awarded an honorary MMus from Yale University in 1971. Bloom composed a number of short works for oboe and taught at several of America's leading educational institutions, where his pupils included Bert Lucarelli, Ray Still and Allan Vogel. His wife Sara Lambert Bloom has edited a complete collection of Bloom's compositions and editions of oboe music, *The Robert Bloom Collection* (New Haven, 1998), and will soon re-release important recordings from his eventful career.

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GEOFFREY BURGESS

**Bloomfield, Fannie.** *See* ZEISLER, FANNIE.

**Bloomington.** American city in Indiana, site of the INDIANA UNIVERSITY SCHOOL OF MUSIC.

**Blossom Music Center.** Concert venue opened in 1968 in Cuyahoga Falls, Ohio, near CLEVELAND; it is the summer home of the Cleveland Orchestra.

**Blount, Herman 'Sonny'.** *See* SUN RA.

**Blow, John** (*b* Newark, Notts., bap. 23 Feb 1648/9; *d* Westminster, London, 1 Oct 1708). English composer, organist and teacher. By his mid-20s he had become the foremost musician in England, and in later years he was the elder statesman of the Restoration school, whose chief luminary was Henry Purcell.

1. Life. 2. Character and portraits. 3. Works.

1. LIFE. Blow's origins were humble. He was the second child of Henry and Katherine Blow, who were married at Newark in 1646. Burney and Hawkins both stated that he was born at North Collingham, Nottinghamshire, but

the parish registers there do not mention anyone named Blow, whereas those at Newark record the baptisms of Blow and of his brother and sister, the marriage of his parents, and the burial of his father; moreover, the register of Lambeth degrees notes that in 1677, on taking his doctorate, he himself declared on oath that his birthplace was 'the faithful borough of Newark'. It is likely that he was one of the six music scholars at the Magnus Song School, Newark, and he was among five boys from Newark and Lincoln whom Henry Cooke conscripted during winter 1660–61 into the choir of the Chapel Royal; there his contemporaries included Pelham Humfrey, Robert Smith (ii), Thomas Tudway, William Turner and Michael Wise. He showed early promise in composition: while he was still a chorister at least three of his anthems (*I will magnify thee*, *Lord, rebuke me not* and *Lord, thou hast been our refuge*) were in the chapel repertory, their texts being included in the second edition of James Clifford's *The Divine Services and Anthems*, printed in January 1664 (the music is lost). Also from this period is *I will always give thanks unto the Lord*, composed jointly by Humfrey, Blow and Turner and designated the 'Club Anthem' because, as Boyce explained, it was conceived 'as a memorial of their fraternal esteem and friendship'.

Late in 1664, when Blow's voice broke, he remained in the charge of Cooke. He presumably continued his musical studies under Christopher Gibbons, one of the chapel organists, and possibly also assisted John Hingeston, the royal instrument keeper (as Purcell was later to do). He also continued singing, though only informally: on 21 August 1667, at Samuel Pepys's home, he performed trios with two other former choristers, one of whom, Tom Edwards, was by now servant to Pepys; the latter admired their 'extraordinary skill', presumably in sight-reading, but not their adolescent voices, which, he observed, were so badly out of tune they 'would make a man mad'.

In December 1668 came Blow's first formal appointment, as organist of Westminster Abbey in succession to Albert Bryne. His first extant anthem of known date, *Oh Lord, I have sinned*, was written in 1670 for the funeral of the Duke of Albermarle (formerly General Monck). January 1669 brought his first post at court, as musician for the virginals, and in 1671 he served as a supernumerary organist when the Chapel Royal moved to Windsor for the summer. He was also increasingly prominent among musicians in the city: by 1672 he was an assistant of a guild, the Corporation of Music, becoming one of its annual wardens in 1673 and again in 1676. On 16 March 1673/4 he was sworn a Gentleman of the Chapel Royal in succession to Roger Hill. Further important appointments followed rapidly. In July 1674 he succeeded Humfrey, whose will he had witnessed three months earlier, both as Master of the Children of the Chapel and as composer-in-ordinary for voices in the Private Music; and in October 1676 he succeeded Christopher Gibbons as one of the three organists of the Chapel Royal. In September 1674 he married Elizabeth, daughter of Edward Braddock, Master of the Choristers of Westminster Abbey and a Gentleman, and subsequently also Clerk of the Cheque, of the Chapel Royal. They had five children, of which only the three daughters survived their father; of the sons, Henry, the first-born, died in infancy, and John, 'a youth of great Forwardness and extraordinary Hopes', died in 1693, aged 15. Elizabeth Blow died in childbirth in October 1683; Blow was then living in the Great Sanctuary at Westminster, where he continued paying rates until his death. He never remarried.

As Master of the Children of the Chapel, Blow exercised a powerful influence over several generations of budding musicians who were choristers there, including William Croft, Jeremiah Clarke (i), Daniel Purcell, Henry Hall (i), John Walter, Francis Pigott, James Hesletine, John Robinson, Vaughan Richardson and Bernard Gates. His duties, being domestic as well as musical, were onerous, but they did not sap his creative energies: during the 1670s he produced an impressive quantity of sacred music, including about 30 anthems (almost half of them elaborate examples with instrumental symphonies and ritornellos), several services, and nine Latin motets presumably intended for private devotional use. In December 1677 the first Lambeth degree of Doctor of Music was conferred upon him by the dean and chapter of Canterbury (the see being vacant), a signal recognition of his pre-eminence as a church musician. At Michaelmas 1679 he created a vacancy for the young Purcell by resigning as organist of Westminster Abbey. The two men shared a close professional relationship and, it appears, a lifelong friendship; in 1682 Purcell joined Blow as one of the three organists of the chapel (the third being William Child), and in 1684 the two of them successfully championed Father Smith in his 'battle of the organs' with Renatus Harris at the Temple Church.

Blow's output of church music continued to be substantial during the 1680s, but he was also increasingly involved in secular composition; he turned out at least one ode for the court, and sometimes two or three, nearly every year from 1678 onwards (and probably earlier), as well as occasional works for other events, including the Oxford Act on two occasions during the 1670s and St Cecilia's Day in 1684, while songs of his appeared in published collections from 1678 onwards. In addition to these manifold activities, he accepted a further position at court: from Michaelmas 1682 he shared with Nicholas Staggins, the Master of the King's Music, the somewhat nebulous and apparently unremunerated responsibilities of 'musician in ordinary for the composition and practise for the violins' (for which group Purcell was the officially designated composer). Blow also became involved with dramatic music; his masque *Venus and Adonis* was performed at court, probably in 1683, and in April that year he and Staggins applied for a royal licence 'for the erecting [?creating] an Academy or Opera of Musick, & performing or causing to be performed therein their Musicall compositions', though nothing more is heard of this project.

For the coronation of James II, in 1685, Blow provided three of the eight anthems, including *God spake sometime in visions*, a symphony anthem on the grandest scale. Four years later, when William and Mary were crowned, the music was generally less lavish, the largest of Blow's three contributions being the comparatively modest *The Lord God is a sun and a shield*. In 1687 he filled an unexpected vacancy, caused by the sudden death of Michael Wise, as Almoner and Master of the Choristers of St Paul's Cathedral. In this capacity he began by reconstituting the choir, disbanded since the Fire of London; once services began, initially in temporary accommodation but from 1697 in Wren's new cathedral, Blow's duties must have become heavier, but he continued

to discharge them until 1703, when he resigned in favour of Jeremiah Clarke, who was already organist. On Purcell's death (1695) Blow succeeded to his post (held jointly with Father Smith) of 'tuner of the regals, organs, virginals, flutes and recorders' to the court, and resumed his own former appointment as organist of Westminster Abbey. In 1700 a new post at court, that of Composer for the Chapel Royal, was established for him; he retained this and all his other royal appointments, and continued serving as Abbey organist, until his death.

During the years that followed the Revolution of 1688 Blow continued to meet many of the musical needs of the court, setting New Year odes and sharing with Staggins the chore of providing those for the birthday of William III, while the more congenial task of composing odes for Queen Mary's birthday fell to Purcell's lot. It was Blow, too, who provided the Chapel Royal, now largely neglected by Purcell in favour of theatrical commissions, with the bulk of its new repertory. He was also busy outside the court. He set the ode for the St Cecilia's Day celebrations in 1691, 1695 (together with a grandiose orchestrally-accompanied *Te Deum* and *Jubilate*, which emulates Purcell's celebrated setting) and 1700. Large-scale anthems with instruments, banned from the Chapel Royal in 1691 on account of the king's austere tastes, were still required elsewhere on special occasions, and Blow enjoyed three such opportunities, composing *I was glad* for the consecration of the chancel of St Paul's Cathedral in 1697; *Blessed is the man that feareth the Lord* for the Festival of the Sons of the Clergy a year later, when he was steward of the festival; and *O sing unto the Lord a new song, sing unto the Lord* for a charity concert held in 1701 in aid of relief and education for the poor. He also published numerous smaller pieces: he contributed to *Musick's Hand-Maid* (RISM 1689[7]), *The Harpsichord Master* and *A Choice Collection of Ayres for the Harpsichord* (both issued in London in 1700 and containing items by various of his pupils). In 1695 his *No, Lesbia, no* was one of the *Three Elegies Upon the Much Lamented Loss of our Late Most Gracious Queen Mary* (1695[9]) that he and Purcell issued as a joint tribute; *An Ode, on the Death of Mr Henry Purcell (Mark how the lark and linnet sing)*, Blow's setting of a fulsome text by Dryden, was published the following year. Two subsequent publications by Blow emulated posthumous issues of Purcell's music: *A Choice Collection of Lessons for the Harpsichord, Spinnet, &c* (1698) borrowed even its title from a Purcell anthology that had appeared two years earlier, while *Amphion Anglicus* (1700), a substantial volume of his solo songs, vocal chamber music, and numbers excerpted from odes, was published by subscription following the successful example of *Orpheus Britannicus*.

After 1700 Blow's output diminished sharply. He produced his last court ode probably in 1701, but he continued to provide new anthems for the Chapel Royal, most of them in the archaic full style. At the coronation of Queen Anne, in 1702, three of his anthems were sung; none is extant, but their surviving texts suggest that they were merely abbreviated adaptations of pieces composed in 1689 (the more martial portions, originally associated with William III, being excised). On his death Blow was buried in the north aisle of Westminster Abbey, close to Purcell's grave. In his will, made nine months previously, he had described himself as being already in failing health; after minor bequests to his servant, sister and niece, he left the residue of his estate to his three surviving daughters. During the reigns of Charles II and James II, Blow, like all the royal musicians, had received his salary and allowances only late and irregularly, but his diligent book-keeping must eventually have borne fruit, for at his death he had investments in eight leases at Westminster and owned a substantial country property at Hampton.

2. Character and portraits. Hawkins, who was personally acquainted with some of Blow's later pupils, described him as 'a very handsome man in his person, and remarkable for a gravity and decency in his deportment . . . a man of blameless morals and of a benevolent temper, but . . . not . . . totally free from the imputation of pride'. As for likenesses, the frontispiece of *Amphion Anglicus* (see illustration) is a fine engraving from life by R. White, and three other reputed portraits have survived. A half-length by John Riley, now in the possession of the family of Detmar Blow (reproduced in *Grove3* and *Grove4*, when it was thought to be by Lely), certainly depicts Blow; a small head, attributed to Lely (formerly at *GB-T*), is more doubtful; whilst a head and shoulders attributed to Closterman, belonging in turn to W.H. Cummings and A.H. Mann but untraced after its subsequent sale at Sotheby's, bears scant resemblance to the White engraving (see portrait supplement to *MT*, xlix, 1908). The frontispiece to *Amphion Anglicus* includes a coat of arms, seemingly appropriated from the family of Bloywe; it is displayed also on Blow's monument in Westminster Abbey (to which it seems to have been belatedly added some time after 1723), together with an epitaph concluding: 'His own Musical Compositions,



*John Blow: engraving by Robert White from 'Amphion Anglicus' (London: Pearson, 1700)*

(Especially his Church Musick) are a far nobler Monument to his Memory, than any other can be rais'd for Him'.

3. WORKS. Blow himself declared that he valued his sacred music above his other output, a judgment endorsed by posterity; within this field his symphony anthems, composed for the Chapel Royal and scored for violin consort (two with additional woodwind), are of exceptional interest. If the earliest among them are indebted to Humfrey, later examples are restlessly exploratory, both in structure and also in the concertante treatment of the instruments. Though sometimes uneven, they form a body of work scarcely inferior to, and much less stereotyped than, the symphony anthems of Purcell, a comparison that discloses persistent mutual influence. In the finest of them, such as *Blessed is the man that hath not walked*, *I said in the cutting off of my days* and *Sing unto the Lord, O ye saints*, freshly inventive instrumental movements, expressive solos, close-knit ensembles and sonorous choruses unfold in lucid and satisfying patterns, and it is unfortunate that their scoring denies them regular liturgical performance (although one or two, shorn of their instrumental passages, remained in the cathedral repertory long after Blow's death). The verse anthems without instruments are mostly less striking, though they range widely in style, with solo writing of limpid simplicity in early examples such as *Turn thee unto me* (a work that Burney singled out to lambast for its supposed grammatical solecisms), arresting declamatory passages in *The Lord, even the most mighty God, hath spoken* and other anthems of the 1680s, and extravagant, sometimes vapid coloratura in later pieces such as *Bring unto the Lord, O ye mighty*; the choruses, mostly short and homophonic, are much less varied.

During the 1670s Blow also cultivated the old full anthem, creating webs of sonorous polyphony laced with resolute harmonic clashes, as in the brooding *O Lord God of my salvation*; the equally sombre five-part *O God, wherefore art thou absent* and the more brilliant *God is our hope and strength*, in eight parts, served as immediate models for two of Purcell's pieces in the same style, *O God, thou hast cast us out* and *O Lord God of hosts*. All these works include contrasting but still essentially polyphonic passages for verse ensemble. Blow returned to this genre towards the end of his life: *My God, my God, look upon me* (1697), a modest four-part anthem, ushered in a group of 14 further examples, which recall, sometimes vividly, their Jacobean and Caroline precursors. The full-anthem style is successfully combined with the techniques of the Chapel Royal symphony anthem in Blow's occasional anthems with orchestra. The first of these, *God spake sometime in visions*, scored for eight-part choir and strings, is a work of compelling grandeur and expressive power. In the flamboyant *I was glad* the orchestra includes trumpets, which enrich the choruses and add brilliant obbligato parts to one solo. *Blessed is the man that feareth the Lord* again includes a trumpet air but also, unusually in such a work, extended antiphonal exchanges among contrasting verse ensembles and the full choir. In *O sing unto the Lord a new song, sing unto the Lord*, a fine piece in which statuesque choruses alternate with elaborate solos, an almost Handelian amplitude of gesture vividly illustrates how far Blow's musical language had evolved since his first adult anthems.

Blow was, for his period, an unusually prolific composer of services, although these are inferior to his anthems. His early settings, those selected by Boyce, are broadly syllabic and eschew text repetition after the manner of the short service, but exploit contrasts between the full choir and frequently regrouped upper and lower verse ensembles. The G major setting, though uneven, is the most notable. Bizarrely compendious, it includes all the main and alternative canticles except the *Benedicite*, a further setting of the *Magnificat* and *Nunc dimittis* in verse style, alternative common-time settings of the ante-Communion music, and the entire Communion service recomposed in triple time; nearly all these 19 movements share one head-motif. Despite its individuality, the work reveals Blow's familiarity with settings by his polyphonic forebears, especially in its array of ingenious canons (which are entirely absent from the E minor service); it was perhaps inspired by Child's Sharp Service, and served in its turn as the immediate model for Purcell's Service in B flat. The C major service, apparently a later composition, is less severe in style, encompassing florid passages. His morning and evening services for full choir, apparently associated with the full anthems of his late years and matching their austerity, are the last descendants of the Tudor and Jacobean short service (one example of which, that in G minor by Nathaniel Patrick, he painstakingly transcribed in score).

In the mid-1670s Blow composed nine sacred pieces to Latin texts; they are quite different from his anthems, being far more italianate, but no specific models have been identified. Their circulation in his lifetime was limited, and their context and purpose remain unknown. Seven of them are unremarkable duets with continuo accompaniment, four employing a ground bass. Two, however, both for five voices, are justly celebrated: *Gloria Patri, qui creavit nos*, an effective display of rhythmical declamation within contrapuntal textures, and *Salvator mundi*, an eloquent essay in the use of bold dissonance and pathetic chromaticism.

Although Blow's secular output represents a substantial achievement, only isolated works match the quality of his best sacred music. One such example is the subtly proportioned and tenderly lyrical *Awake, awake, my lyre*, a short ode written for the Oxford Act in the mid-1670s. It is very different from Blow's court odes, the earliest of which, composed in the late 1670s for New Year and for the king's birthday, are comparatively slight works. Building on foundations laid by Humfrey, they soon grow more complex in structure and more varied in style, but they contain little or none of the elaborate concerted writing that was already prominent in Blow's symphony anthems. In 1680, however, the commencement of Purcell's parallel series of court odes stimulated Blow to greater enterprise, resulting in a constant reciprocal traffic and a friendly rivalry in the music of the two men; it was Blow who, between 1681 and 1683, was first to introduce into the court ode a ground bass, a symphony in dancing compound time, and a solo for 'that stupendious Base' John Gostling. All these features are found in his 1684 Cecilian ode *Begin the song*, which in invention and craftsmanship outshines any of his court odes, although those composed later in the 1680s contain rich concerted writing as well as shapely instrumental movements, and show increasing concern with structural integration. After 1690 only a few of Blow's court odes survive intact, but

his rivalry with Purcell persisted in other works: his 1691 Cecilian ode *The glorious day is come*, for instance, while emulating such works as Purcell's *Dioclesian* by employing brass and woodwind as well as strings, is the first English score with a notated kettledrum part. Blow's late odes include novelties of style as well as instrumentation, for example urbane italianate airs in slow triple metre and massive common-time contrapuntal choruses.

Blow's only dramatic work, *Venus and Adonis*, is another composition for the court, two of whose members (a former mistress of the king, and their natural daughter) were cast in leading roles. For these reasons, and because it gives prominence to picturesque dance numbers, Blow termed it a masque, though it is in all essentials a miniature all-sung opera, mingling elements inherited from Jacobean and Caroline court entertainments with others borrowed from France and Italy in a masterly and highly original synthesis. It exercised a seminal influence on Purcell's *Dido and Aeneas*, but Blow, regrettably, wrote nothing more for the stage save a few songs for inclusion in plays.

Blow composed well over 100 secular songs, duets and trios. Most of them were included in the published songbooks of the period, and almost a third reappeared in *Amphion Anglicus* (1700/*R*). Their style – lyrical, declamatory, florid, suave, vivacious, pathetic and dramatic – is as diverse as their quality. Simple minuet songs, for instance, may be as fresh as *It is not that I love you less* (*The Self-Banish'd*) or as insipid as *Why does my Laura shun me?* (*The Grove*), and duets as vigorous as the celebrated *Go, perjur'd man* or as contrived as its companion piece *Go, perjur'd maid*; and while the finest examples are the equal of anything in the period, in weaker ones the phrase structure lacks discipline and the tonal planning is often wayward. The two most ambitious of them are both elegies. *No, Lesbia, no*, on the death of Queen Mary, employs related ground basses in three of its four movements, but their treatment lacks rigour; though expressive, it is overshadowed by Purcell's two elegies for the Queen, with which it was published. The heartfelt *Mark how the lark and linnet sing* (*An Ode on the Death of Mr Henry Purcell*), for two countertenors and two recorders, eschews ostinato basses in favour of sustained and finely crafted counterpoint. Blow's 17 devotional songs are, as a group, no match for those of Purcell, but such examples as the solo *O that mine eyes would melt into a flood* and the dialogue *How art thou fall'n from heav'n, O Lucifer* combine sensitive declamatory writing with vivid musical imagery.

Blow showed little interest in instrumental chamber music. His solitary trio sonata, in A major, is thematically related to a symphony anthem in the same key, *The Lord is my shepherd*; though an early piece, it is notably italianate, lacking the Englishries of Purcell's sonatas. The Ground in G minor is conventional, but the powerful and inventive 'Chacone' in G relies less on ostinato technique than on the cumulative effect of increasing rhythmic activity. A keyboard version of the latter piece, in F, also survives. Blow's other harpsichord music, only about a quarter of which was published in his lifetime, comprises 12 suites, the same number of grounds (among them a fine technical showpiece in E minor), several independent preludes, and numerous single dance movements including effective arrangements of numbers from *Venus and Adonis*. Blow's output of organ music is the most substantial of his period. Most of it is thoughtful and polyphonic, florid passage-work being carefully controlled (as in the Double Verse in G, for example), and even the lighter pieces are dignified in tone. Archaisms and novelties are curiously mingled: several pieces contain strong Mixolydian inflections, but in one (a voluntary in A) these flank an arresting Neapolitan progression; the cornet voluntaries are among the earliest English examples of their type, yet elsewhere there are extended borrowings, only lightly reworked, from Frescobaldi. Blow's lifelong interest in the work of continental composers is further illustrated by transcriptions that he made in the 1670s of vocal chamber music by several Italian composers, of motets by Henry Dumont in the 1680s, and of organ pieces by Froberger, Reutter (i) and J.C. Fischer not long before his death.

A short manuscript treatise on continuo playing, which Blow presumably wrote in his capacity as a teacher, deals helpfully with keyboard realization, though not with the theorbo, on which the Chapel Royal choristers learnt figured bass. What purports to be another treatise of his, entitled *Dr Blow's Rules for Composition* (*Lbl* Add.30933), is merely a corrupt copy, made by an unknown hand, of John Coprario's *Rules How to Compose* (?before 1617).

In view of Blow's eminence as a composition teacher, Burney's vitriolic tirades about his musical language make ironic reading, particularly since his target was not Blow's occasional idiosyncracies but merely some of the stylistic commonplaces of his period. The diatribe sheds more light on its author than on its victim, and it did Blow's reputation little damage at the time, although it may long have discouraged systematic study of his music. During his lifetime his renown approached that of Purcell, despite the limelight in which the younger man basked as a successful theatrical composer. Even though Purcell's superior genius was widely recognized, Henry Sacheverell saluted him and Blow jointly ('Hail, mighty Pair! Of Jubal's art / The greatest glory'), while their fellow composer Henry Hall framed a similar sentiment with an unexpected emphasis ('Only Purcell e're shall equal Blow'). A balanced appraisal must acknowledge technical flaws in some of Blow's music: imperfect control of texture, aimlessness of melodic line in places, and occasional indecisiveness in harmonic and tonal planning – though these defects are usually local. A more general shortcoming is the unevenness of invention that mars even some of his finest scores. But his music, much of it steeped in the English polyphonic tradition, remains strongly individual and inventive; his ideas are mostly effective and sometimes truly memorable, and their working out, often searching, is at best thoroughly satisfying. His position as the most important composer among Purcell's contemporaries is unquestionable; his true stature approaches that of Purcell himself more closely than has generally been acknowledged.

## WORKS

### SERVICES

Edition: *Cathedral Music*, ed. W. Boyce (London, 1760–73) [B]

In A (TeD, Bs†, Jub, re, Cr, CanD, DeM, Mag†, Nunc†), *GB-Cfm* Mus.116†, Mus.117, B

In C (TeD, Jub, Cr, Mag†, Nunc†), *Cfm*†, *Ob*

In D (TeD, Jub), 1695, with tpts, str, *Lbl*

In D (TeD†, Jub†, San, Gl, Mag†, Nunc†), *Cfm*†; San, Gl, ed. in *The Choir and Musical Record*, xvii (1874)

In e (TeD, Bte, Jub, re, Cr, CanD, DeM), *Cfm*, (without Bte) B

In G (TeD, Bs, Jub, re [3 settings], Cr [3 settings], San [2 settings], Gl [2 settings], Mag [2 settings], Nunc [2 settings], CanD, DeM),

*Och*, *Lbl*; Mag, Nunc (full with verse), ed. H.W. Shaw (London, 1941)
Short services with chants to Venite: a (TeD, Jub, Mag, Nunc); d (TeD, Jub, Mag, Nunc), Mag, Nunc, ed. H. Statham and H.W. Shaw (London, 1958); F (TeD, Bs, Mag, Nunc), Mag, Nunc, ed. H.W. Shaw (London, 1971); g (TeD, Bs, Mag, Nunc), *Cfm*†, *Lbl*
[Evening service in B♭, verse, *Lbl*, attrib. Blow by W.H. Husk in Add.33288, is by Tudway]

ANTHEMS
*verse unless otherwise stated*

Editions: *Cathedral Music*, ed. W. Boyce (London, 1760–73) [no syms. or ritornellos] [B]
*Harmonia Sacra*, ed. J. Page (London, *c*1800) [P]
*John Blow: 14 Full Anthems*, ed. H.D. Statham (London, 1925) [S]
*John Blow: Coronation Anthems and Anthems with Strings*, ed. A. Lewis and H.W. Shaw, MB, vii (1953/*R*) [LS]
*John Blow: Anthems II: Anthems with Orchestra*, ed. B. Wood, MB, l (1984) [W i]
*John Blow: Anthems III: Anthems with Strings*, ed. B. Wood, MB, lxiv (1993) [W ii]
*A Blow Anthology: 8 Anthems*, ed. D.S. King (Oxford, 1996) [K]
*John Blow: Anthems IV: Anthems with Instruments*, ed. B. Wood, MB, lxxiii (forthcoming) [W iii]

And I heard a great voice, A, T, B, B/SATB, 2 vn, va, bc, org, LS, adapted as I was in the spirit
Arise, O Lord, A, T, T, B/SATB, 2 vn, va, bc, org, W ii
Ascribe unto the Lord (2p. of O sing unto the Lord a new song, sing unto the Lord)
Awake, awake, utter a song (Battle of Blenheim), 1704, A, T, B/SATB, lute, org, *GB-Cfm*
Behold, now praise the Lord, B/SSATB, org, *Ckc*
Behold, how good and joyful, A, T, B/SATB, org, *Cfm*
Behold, how good and joyful (Act of Union with Scotland), 1707, music lost, collab. Croft and Clarke
Behold, O God our defender (coronation of James II), 1685, full, SSATB, org, LS
Behold, O God our defender (as above, but adapted for coronation of William and Mary), 1689, full, SATB, org, LS
Be merciful unto me, A, T, B/SATB, org, *US-AU*
Be merciful unto me, full with verse, SATB/A, T, B, org, *GB-Cfm*†, *Ob*, S
Blessed be the Lord my strength (g), S, B/SSAATTBB, org, *Lbl*, *US-AU*
Blessed be the Lord my strength (D), A, T, B/SATB, org, *GB-Cfm*
Blessed is the man that feareth the Lord (Festival of the Sons of the Clergy), 1698, A, A, T, T, B, B/SATB, 2 tpt, 2 vn, va, bc, org, Wiii
Blessed is the man that hath not walked (C), A, A, B, B/SATB, 2 vn, va, bc, org, Wi
Blessed is the man that hath not walked (d) (Battle of Ramillies), 1706, T, B/SATB, lute, org, *Ob*
Bow down thine ear, O Lord, full with verse, SATBB/S, A, T, B, B, org, *Cfm*†, *Ob*, S
Bring unto the Lord, O ye mighty, S, S/SATB, org, *Lgc*, *Mp*†
Christ being raised from the dead, S, A, T, B/SATB, org, *Cfm*
Consider mine enemies: pt of Turn thee unto me
Cry aloud, and spare not, T, T, B/SATB, 2 vn, va, bc, org, Wii
Deliver me from blood-guiltiness, for King Charles the Martyr's Day, A, bc, *Ob*, added to Humfrey's Have mercy upon me
God be merciful to us, *Y*†
God is our hope and strength (C), B, B/SATB, org, *Ob*
God is our hope and strength (C), A, A, B, B/SATB, org, *Lbl*
God is our hope and strength (A), full with verse, SSAATTBB/S, S, A, A, T, T, B, org, *Cfm*, B, ed. H. Statham (London, 1931)
God spake sometime in visions (coronation of James II), 1685, full with verse, SSAATBBB/S, S, A, A, T, B, B, B, 2 vn, va, bc, org, LS
Hear my voice, O God (discovery of Rye House Plot), 1683, A, T, B, B/SATB, 2 vn, bc, org, W iii
How doth the city sit solitary, A, T, B, org, *Och*
I beheld, and lo! a great multitude, A, T, B, B/SATB, 2 vn, va, bc, org, W iii
I beheld, and lo, in the midst of the throne, A, T, B, B/SATB, 2 vn, va, bc, org, *Ckc*, W iii
In the time of trouble, full with verse, SATB/A, T, B, org, *Cfm*†, *Ob*, S
I said in the cutting off of my days, A, T, T/SATB, 2 vn, va, bc, org, LS
I waited patiently (incl. Let them be desolate), S, S/SATB, org, *Lbl*
I waited patiently (variant, incl. But let all those), S, S/SATB, org, *Ob*
I was glad (consecration of the chancel of St Paul's Cathedral), 1697, A, A, T, T, B/SATB, 2 tpt, 2 vn, va, bc, org, Wi
[I was glad, attrib. Blow in *Cu* Ely 6, is by Purcell]
I was in the spirit (adaptation of And I heard a great voice), B
I will alway give thanks unto the Lord (The Club Anthem), A, T, B/SATB, 2 vn, va, bc, org, ed. in MB, xxxiv (1972), collab. Humfrey and W. Turner
I will call upon the Lord, Fast Day, 19 Jan 1704, A, T, B/SATB, org, *Lcm*
[I will cry unto God, doubtful, attrib. Blow by W.H. Husk, *Lbl* Add.33291)]
I will cry unto thee, T/SATB, org, *Och*
I will hearken, T, B, B/SATB, 2 vn, va, bc, org, W ii
I will magnify thee, music lost, words in J. Clifford: The Divine Services and Anthems (London, 2/1664)
I will praise the name of God, full with verse, SATB/S, S, A, T, B, org, *Cfm*†, *Ob*, S
Jesus, seeing the multitudes, A, A, T, B/SSATB, org, *Och*
Let my prayer come up (coronation of William and Mary), 1689, full, SATB, org, LS
Let the righteous be glad, A, A, T, B/SATB, lute, org, *Cfm*
Let thy hand be strengthened (coronation of James II), 1685, full, SATB, org, LS
Lift up your heads, S, S, A, T, B, B/SATB, 2 vn, va, bc, org, W iii, ed. H.W. Shaw (London, 1970)
[Lift up your heads (a), attrib. Blow in *Cfm* Mus.117, is by Humfrey]
Look upon mine adversity: pt of Turn thee unto me
Lord, how are they increased, T, T/SATB, org, *Cfm* Mus.152†, Mus.117
Lord, rebuke me not, music lost, words in J. Clifford: The Divine Services and Anthems (London, 2/1664)
Lord, remember David (opening of Whitehall Chapel), 1698, S, A, A, T, B/SAATB, org, *Mp*†, *Lbl*
Lord, thou art become gracious, full, SATB, org, K
[Lord, thou hast been gracious, doubtful, *Lbl* Add.31444]
Lord, thou hast been our refuge, music lost, words in J. Clifford: The Divine Services and Anthems (London, 2/1664)
Lord, thou knowest all my desire, full with verse, SATB/S, S, A, T, B, org, K
My days are gone like shadow, full, SATB, org, K
My God, my God, look upon me, 1697, full, SATB, org, K
My God, my soul is vexed within me, full with verse, SSATB/S, S, B, org, *Cfm*
O be joyful in God, all ye lands, A, A, B/SATB, org, *Lcm*
O give thanks unto the Lord, and call, S, A, T, B, B/SATB, 2 vn, va, bc, org, W ii
O give thanks unto the Lord, for he is gracious (G), S, S, S, A, A, T, T, B, B, B/SATB, 2 vn, bc, org, W iii
O God, my heart is ready, full with verse, SATB/A, T, B, org, *Cfm*†, *Lbl*, S
O God, wherefore art thou absent, full with verse, SSATB/S, S, A, A, T, B, org, *Cfm*, B
O how amiable are thy dwellings, A, T, B/SATB, org, *Lbl*
O Lord God of my salvation, full with verse, SSAATTBB/S, S, A, T, T, B, org, *Cfm*, ed. H.W. Shaw (London, *c*1950)
O Lord God, to whom vengeance belongeth, full, SATB, org, *IRL-Dcc*
O Lord, I have sinned (funeral of Duke of Albermarle), 1670, S, A, T, B/SATB, org, *GB-Och*, B
O Lord, thou art my God, B/SATB, org, *US-AU*
O Lord, thou hast searched me out, B, B/SATB, org, *GB-Ckc*, B
O praise the Lord of heaven, full, SATB, org, K
O pray for the peace of Jerusalem, S/SATB, org, in H. Playford: The Divine Companion (London, 2/1707), ed. H.W. Shaw (London, 1952)
O sing unto God, and sing praises, A, T, B/SATB, org, *Lbl*, B
O sing unto the Lord a new song, for he hath done, A, T, B, B/SATB, 2 vn, va, bc, org, W ii
O sing unto the Lord a new song, let the congregation, A, T, T, B/SSAATTBB, 2 vn, bc, org, W i
O sing unto the Lord a new song, sing unto the Lord, for Cavendish Weedon, 1701, A, T, B/SAATBB, 2 vn, bc, org, W i
Ponder my words, O Lord, T/SATB, org, *US-AU*
Praise the Lord, O my soul, and all (Peace of Ryswick), 1697, S, S, A, T, B, B/SSATBB, org, *GB-Lbl*
Praise the Lord, O my soul; while I live, full with verse, SATB/S, S, A, A, T, T, B, B, org, *Cfm*, K
Praise the Lord, O ye mighty, *Ob*†
Praise the Lord, ye servants, full, SATB, org, K

Praise thou the Lord: pt of Praise the Lord, O my soul; while I live
Put me not to rebuke, full with verse, SATB/S, A, T, B, org, *Cfm*†, *Ob*, S
Save Lord, and hear us: pt of We will rejoice
Save me, O God, full with verse, SATB/S, S, A, T, B, org, *Cfm*, B
Shew us thy mercy: pt of Lord, thou hast been gracious
Sing unto the Lord, O ye saints, A, T, B, B/SATB, 2 rec, 2 tenor ob, 2 vn, bc, org, W i
Sing we merrily, S, S, A, A, T, T, B/SSATTB, 2 vn, va, bc, org, W iii
Teach me thy way, O Lord, full with verse, SATB/S, S, A, T, B, B, org, K
The days of man, T/SATB, org, *Ob*
The floods are risen: pt of The Lord is king, and hath put on (a)
The kings of Tharsis, A, T, T/SATB, 2 vn, va, bc, org, W ii
The Lord, even the most mighty God, hath spoken, B/SATB, org, *US-AU*
The Lord God is a sun and a shield (coronation of William and Mary), 1689, full with verse, SATB/A, T, B, 2 vn, va, bc, org, W iii
The Lord God is a sun and a shield (coronation of Anne), 1702; slight textual variant of above, music lost
The Lord hear thee in the day of trouble, full, SATB, org, *Och*, B
The Lord is king, and hath put on (a), A, T, B/SATB, 2 vn, bc, org, W iii
The Lord is king, and hath put on (g), T, T, B/SATB, 2 vn, va, bc, org, W ii
The Lord is king, the earth may be glad, A, T, B/SATB, org, *Mp*, *US-AU*
The Lord is my shepherd, A, T, B, B/SATB, 2 vn, va, bc, org, LS
The voice of the Lord, pt of Bring unto the Lord, and of God is our hope and strength (C)
Thy hands have made me, full, SATB, org, *Cfm*†, *Ob*, S
Thy mercy, O Lord, A, T, B/SATB, 2 vn, bc, org, W i
Thy righteousness, O God, A, A, T, B/SATB, org, *Lbl*
Thy way, O God, is holy, S, S, A/SATB, org, *Cu*
Turn thee unto me, S/SATB, org, *Och*
Turn us again, O Lord, A, T, B/SATB, org, *Lbl*, *US-AU*
Up, Lord, and help me: pt of Lord, how are they increased
We will rejoice in thy salvation (discovery of plot against King William), 1696, A, A, B/SATB, org, *GB-Lbl*
When Israel came out of Egypt, A, T, T, B/SATB, 2 vn, va, bc, org, W ii
When the Lord turned again, A, T, T (B), B/SATB, 2 vn, va, bc, org, W ii
When the Son of man, *Ob*†, *Y*†
Why do the heathen, A, A, B/SATB, org, *Lbl*

MOTETS

*all autograph, in Och Mus.14*

Cantate Domino, A, A, org
Gloria Patri et filio, S, A, org
Gloria Patri, qui creavit nos, S, S, A, T, B, org, ed. H.W. Shaw (London, 1958)
In lectulo meo, A, T, org
Laudate nomen Domini, S, S, org
Paratum cor meum, S, S, org
Post haec audivi, A, B, org
Quam diligo legem, S, S, org
Salvator mundi, S, S, A, T, B, ed. H.W. Shaw (London, 1949)

DRAMATIC

Venus and Adonis (masque for the entertainment of the king, ?1683), *Lbl*, *Lwa*, *Och*, ed. A. Lewis (Monaco, 1949)

COURT ODES

*dating is that given by McGuinness (1965), with some emendations*

*‡ – song pubd in Amphion Anglicus (London, 1700/R)*

Dread sir, the prince of light (New Year's Day), 1678, A, T, B, SATB, 2 vn, va, bc, *GB-Lbl*
The birth of Jove (king's birthday), 1678, S, A, T, B, SATB, 2 vn, va, bc, *Lbl*
Great Janus (New Year's Day), 1679, S, S, A, T, B, SSATB, 2 vn, va, bc, *Lbl*
The new year is begun (New Year's Day), 1680, A, T, B, SATB, *Lbl*
Great Sir, the joy of all our hearts (New Year's Day), 1681, A, T, B, SATB, 2 vn, va, bc, *Bu*
Up, shepherds, up (king's birthday), 1681, A, T, B, B, SATB, bc, *Ob*
Arise, great monarch (J. Allestry) (New Year's Day), 1682, S, S, A, A, T, B, SATB, 2 vn, va, bc, *Bu*
Dread Sir, Father Janus (New Year's Day), 1683, S, A, A, T, B, SATB, 2 vn, va, bc, *Bu*
My trembling song, awake (T. Flatman) (New Year's Day), 1684, S, A, T, B, SATB, 2 vn, va, bc, *Ckc*, ed. A.H. Mann (London, 1901), ‡Rise mighty monarch, ed. in The Old English Edition, xxiii (London, 1900)
How does the new-born infant year (New Year's Day), 1685, S, A, T, B, SATB, 2 vn, va, bc, *Lbl*
Hail monarch, sprung of race divine (New Year's Day), 1686, A, T, B, SATB, 2 vn, va, bc, *Lcm*; ‡Make bright, [Till then] make bright your warrior's shield, 2vv
Is it a dreame (New Year's Day), 1687, A, T, B, SATB, 2 vn, va, bc, *Lcm*; ‡Arms, arms he delights in
Ye sons of Phoebus (New Year's Day), 1688, A, A, T, B, SSATB, 2 rec, 2 vn, va, bc, *Lcm*
With cheerful hearts (T. Shadwell) (New Year's Day), 1690, S, S, A, T, B, B, SSATB, 2 rec, 2 vn, 2 va, bc, *Lcm*
Behold, how all the stars give way (T. D'Urfey) (New Year's Day), 1692, music lost
Welcome, welcome, genial day, king's birthday, 1692, ?S, S, B, SATB, tpt, ?ob, 2 vn, va, bc, *Lbl*†
The happy, happy year is born (N. Tate) (New Year's Day), 1693, ?A, A, T, B, SATB, 2 vn, va, bc, *ABu* (frag.); Thus let departing winter sing, song, *Gentleman's Journal* (Dec 1692)
Sound, sound the trumpet (P. Motteux) (New Year's Day), 1694, ?A, T, SATB, 2 vn, va, bc, *ABu* (frag.); 2 songs pubd: He leaves, he slights his precious rest, *Gentleman's Journal* (Jan/Feb 1694), ‡The sullen years are past
Hail, thou infant year (New Year's Day), ?1697, S, S, A, A, B, SAAB, 2 vn, va, bc, *Lgc*
The nymphs of the wells (birthday of Duke of Gloucester), 1697, S, S, A, T, B, SSATB, 2 vn, va, bc, *Lgc*
Music now thy charms display (Tate) (New Year's Day), 1698, music lost
Welcome, welcome, happy day (?Tate) (king's birthday), ?1699, *Lbl*†
Appear in all thy pomp (Tate) (New Year's Day), 1700, A, T, B, SATB, 2 vn, va, bc, *Lcm*
Come, bring the song (birthday of Princess Anne), 1700, S, A, T, B, SATB, tpt, 2 vn, va, bc, *Ob*
Welcome, welcome, glorious day (birthday of Princess Anne), ?1701, S, B, SATB, tpt, kettledrum, 2 vn, va, bc, *Lcm*, collab. D. Purcell
Lost: for New Year's Day, 1691, Whilst he abroad likes the sun, song, Ye great defenders of the faith, chorus, ed. J.S. Smith, *Musica Antiqua*, ii (London, 1812); for the king's birthday, 1691, ‡Oh! when [But oh], ye pow'rs, when must his labours cease; for the Duke of Gloucester's birthday, 1696/7/9, And now the duke's march let the hautboy's play, song, 1695[10], ‡A prince so young

ODES FOR OTHER OCCASIONS

*‡ – song pubd in Amphion Anglicus (London, 1700/R)*

Awake, awake, my lyre (A. Cowley) (Oxford Act), before 1678, S, B, SSTB, 2 vn, bc, *GB-Lbl*, ed. H.W. Shaw (London, 1941/R); Awake, awake, my lyre, song, 1681[4]
Diva quo tendis (Oxford Act), 1678–9, S, S, A, T, B, SATB, 2 vn, va, bc, *Ob*
Begin the song (J. Oldham) (St Cecilia's Day), 1684, S, A, T, B, SATB, 2 vn, va, bc, pubd as A Second Musical Entertainment (London, 1685), ed. H.W. Shaw (London, 1950); ‡Musick's the cordial, with 2 vn
The glorious day is come (St Cecilia's Day), 1691, S, A, T, B, SATB, 2 tpt, kettledrum, 2 ob, tenor ob, 2 rec, 2 vn, va, bc, *Lgc*, ed. M. Bevan (London, 1981); ‡Ah heav'n! what is't I hear, 2vv, ed. A.C. Lewis, *Three Songs from 'Amphion Anglicus'* (Paris, 1938), ‡Couch'd by the pleasant Heliconian spring, 2vv
Dum pulsa strident timpana (with final chorus of Non arma regum) (Oxford Act), *c*1695, S, S, A, T, B, SSAATTBB, 2 vn, vc, bc, *Och*
Great quire of heaven (St Cecilia's Day), 1695, S, S, A, A, T, B, SSATB, 2 tpt, 2 ob, 2 rec, 2 vn, va, bc, *Lgc*
Non arma regum (Oxford Act), *c*1695, S, S, A, T, B, B, SSAATTBB, *Och*
Bring, shepherds bring the kids (?for a wedding), *c*1695–1700, A, B, SATB, 2 tpt, 2 rec, 2 vn, va, bc, *Lgc*, ed. H.W. Shaw and W. Bergmann (London, 1954); ‡Bring, shepherds, bring the kids/The rites are perform'd, 2 vv, ‡Sing, ye muses, 4vv 2 vn, bc
Welcome, welcome, every guest (for a non-Cecilian 'music feast'), *c*1695–1700, T, B, SATB, 2 tpt, 2 rec, 2 vn, va, bc, *Lbl*; ‡Welcome, welcome, every guest, arr., S, 2 rec, 2 vn, bc
Triumphant fame (St Cecilia's Day), 1700, S, S, A, T, B, SATB, 2 tpt, 2 rec, 2 vn, va, bc, *Lcm*

DEVOTIONAL SONGS
*for solo voice unless otherwise stated*

All things are hush'd, *GB-Bu*
And art thou griev'd, sweet and sacred Dove? (G. Herbert), 1688[1]
Arise, my darken'd melancholy soul, *Och*
As on Euphrates' shady banks, 3vv, *Och*
A wingèd harbinger, 4vv, *Lbl*
Bless, mortals, bless the cheering light, 1683[5]
Enough, my muse, of earthly things, 2vv, 1688[1]
Hark how the wakeful cheerful cock, 2vv, *Och*, collab. Humfrey
Hear God's almighty voice, *WO*
Help, Father Abram, 1688[1]
How art thou fall'n from heav'n, O Lucifer, 2vv, 1688[1]
O mighty God, who sitt'st on high, 1693[1]
O that mine eyes would melt into a flood, 1688[1]
O thou that didst create the light, *Bu*
Peaceful is he, and most secure (T. Flatman), 1688[1]
The Angel Gabriel always kind, *CH*
To God I make my prayer, *Ob*

SECULAR SONGS
*for solo voice unless otherwise stated*

*‡ – pubd in Amphion Anglicus (London, 1700/R)*

Edition: *John Blow: 10 Songs for High Voice*, ed. M. Pilkington (London, 1979) [P]

Ah me! undone, *GB-Lbl*
Alexis, dear Alexis (T. Flatman), 1684[3]
All my past life (The True Constancy; J. Wilmot, Earl of Rochester) 1685[5]
Amintor on a riverside, 1683[5]
‡And is my cavalier return'd?, with 2 rec
As Celadon and Chloris, 1679[7]
Ask not the cause why sullen spring (J. Dryden), 1699[4]
As on his deathbed gasping Strephon lay (Elegy on the Earl of Rochester; Flatman), 1681[4]
‡As [Whilst] on Septimius' panting breast (A. Cowley), 2vv, 2 vn, bc, 1685[5]
‡At looser hours in the shade (*Horace to his lute*)
Boasting fops who court the fair (P. Motteux), *Gentleman's Journal* (Sept 1692), P
Born with the vices of my kind (T. D'Urfey), 1689[5]
Bring my mistress, 1689[5]
‡Chloe found Amintas (D'Urfey), 3vv, 1695[8]
Church scruples and jars (D'Urfey), *Songs Compleat, Pleasant and Divertive* (London, 1719)
Clarinda's heart is still the same, *Cfm*
‡Clarona, lay aside your lute, ed. A. Lewis, *Three Songs from 'Amphion Anglicus'* (Paris, 1938), P
‡Come fill the glass, 2vv
Come, poetry, and with you bring along, 3vv, 1688[7]
Could softening, melting looks prevail, 1687[6]
Draw out the minutes twice as long, 1683[5]
‡Employ'd all the day still in public affairs, for the Music Society, 2vv
Euridice, my fair (Flatman), 2vv, 1688[7]
Fain would I, Chloris, ere I die, 1683[5], P
Fairest work of happy nature, 1689[5]
Fair lady, so strong are the charms, 1678[4]
Fair nymph, that to the wanton winds, 3vv, *Och*
Farewell, my useless scrip, 1699[4]
Fill me a bowl, a mighty bowl (J. Oldham), 1687[5]
For honour and glory the soldier prepares, 1691[7]
‡Go, perjur'd maid, 2vv
‡Go, perjur'd man (R. Herrick), 2vv, 2 vn, bc, 1683[5]
Grant me, ye gods, the life I love (Cowley), 1688[7], P
Great Queen of Love, behold, 3vv, *Lbl*
‡Happy the man who, languishing (Sappho to the Goddess of Beauty)
How I have serv'd (Colonel Salisbury), with chorus a 3, 1687[5]
If I live to be old (W. Pope), 1685[5]
‡If I my Celia could persuade (G. Etherege), 2vv, ed. M. Tippett and W. Bergmann (London, 1963)
‡If mighty wealth, 1686[3]
I little thought (Cowley), 1687[5]
I'll tell thee, my Celia, 1681[4]
Illustrious day, what glory canst thou boast (queen's birthday), *Ckc*
In Caesar all the joint perfections meet, *Ge*
In vain, brisk God of Love, 2vv, 1683[5]
‡It grieves me when I see what fate, with vn
‡It is not that I love you less (The Self-Banish'd; E. Waller), ed. in The Old English Edition, xxiii (London, 1900), P
‡Lately on yonder swelling bush (The Bud; Waller), 2vv
Leave to him all our cares, 1687[6]
Let equipage and dress despair, 1683[5]
Let us drink to the well-wishers, 2vv, 1685[4]
Long by disdain has Celia strove (Ousley), 2vv, sung in *The Lucky Chance* (A. Behn), 1687, 1685[5]
Lovely Selina, sung in *The Princess of Cleve* (N. Lee), 1689, 1683[5]
‡Lysander, I pursue in vain (A Mad Song)
Mark how the lark and linnet sing (Dryden), 2vv, 2 rec, 1696, pubd as An Ode on the Death of Mr Henry Purcell (London, 1696)
Mighty Sir, 'tis you alone (king's birthday), *Lbl*
‡Morpheus, the humble god (J. Denham), 2vv
No, Lesbia, no, you ask in vain, 1695[9]
No, Lucinda, I swear, 3vv, *Och*
No more the dear, the lovely nymph (Motteux), *Gentleman's Journal* (Oct 1692)
‡Of all the torments, P
O love, that stronger art than wine, sung in *The Lucky Chance* (Behn), 1687, 1687[5]
‡O Nigrocella (The Fair Lover and His Black Mistress; G. Herbert), 1691[6], ed. in The Old English Edition, xxiii (London, 1900)
‡Orethea's bright eyes, 2vv
‡O turn not those fine eyes away
‡O Venus, daughter of the mighty Jove (Sappho to the Goddess of Love)
‡Philander, do not think of arms (Myrtilla to Philander Designing for Flanders), 1699[5], P
Phyllis, accept a broken heart, 1683[5]
Phyllis, I must needs confess, 1687[6]
Pleasures by angels unenjoy'd, 1685[5]
‡Poor Celadon, he sighs in vain (Loving Above Himself), with 2 vn, bc
Poor Mariana long in vain, *Cfm*
‡Prithee die, and set me free (Kellsea Coom; J. Denham), 2vv
Return, fair princess of the blooming year, 1687[5]
‡Sabina has a thousand charms, ed. A. Lewis, *Three Songs from 'Amphion Anglicus'* (Paris, 1938)
Shall all the buds, 2vv, chorus, *Lbl*
She, alas, whom all admir'd, is dead, 1687[6]
‡Shepherds, deck your crooks, 3vv, ed. in The Old English Edition, xxiii (London, 1900)
Shot from Orinda's brighter eyes, 1685[5]
Since the Spring comes on, 1687[5]
Stay, gentle Echo, 2vv, *Lbl*
Strife, hurry, and noise, 1685[6]
Stubborn church division (D'Urfey), Songs Compleat, Pleasant and Divertive (London, 1719)
‡Tell me no more you love, P
Tell my Strephon that I die, sung in *The Loyal General* (N. Tate), 1680, 1683[5]
The great Augustus like the glorius sun (D'Urfey), with chorus a 2, sung in *The Royalist* (D'Urfey), 1682, 1683[6]
The world was hush'd (D'Urfey), 1691[7]
Thou flask once fill'd with glorious red, sung in *The Committee* (R. Howard), ?1697, *Gentleman's Journal* (Feb 1693)
Though the [our] town be destroy'd (D'Urfey), 1688[6]
Tired with destroying, *Lbl*
'Tis not my lady's face (A. Brome), 1679[7]
‡To me you [y'ave] made a thousand vows, 2vv, sung in *The Rival Sisters* (R. Gould), 1696
Vain are thy charms, fair creature, 1686[4]
We all to conqu'ring beauty bow (The Perfection; D'Urfey), 1685[7], P
Weep, all ye nymphs, sung in *The Princess of Cleve* (Lee), 1689, 1685[5]
‡What is't to us who guides the state?, sung in *The History of Adolphus* (C. Howe), 1691, ed. in The Old English Edition, xxiii (London, 1900), P
‡When artists hit on lucky thoughts, 2vv
‡Whence, Galatea, why so gay?, a complaint that Princess Anne's birthday was not celebrated, 1698, 2vv
When from the old chaos, 1688[7]
‡When I drink my heart is possesst (Sir Robert Howard), 2vv, 1687[5]
‡Whilst on your neck no rival boy (A Dialogue Between Horace and Lydia), 2vv
Whilst our peaceful flocks, 2vv, *Cfm*
Whilst you vouchsafe your thoughts to breathe, 1695[8]

‡Why does my Laura shun me? (The Grove)
Why does the morn in blushes rise? (D'Urfey), 1683[5]
‡Why, Flavia, why so wanton still? (Flavia Grown Old), ed. in The Old English Edition, xxiii (London, 1900)
‡Why is Terpander pensive grown?, on the burning of Whitehall Chapel, 1698, 2vv
‡Why weeps Asteria? (Herbert), 1688[7]
Will fair Panthea's cold disdain?, 2vv, 1688[7]
You, whom cruel Sylvia charms (Motteux), *Gentleman's Journal* (July 1694)
You wrong me, Sylvia, when you cry ('M.L.M.'), *Gentleman's Journal* (March 1693)

CATCHES

Although Jolly Tom, 3vv 1685[4], sometimes attrib. Aldrich, probably by Blow
Come hear me, my boy, 3vv, Supplement of New Catches to the Pleasant Musical Companion, ii (London, 1702) doubtful
Come, here's a good health to Prince Lewis (G. Herbert) (Battle of Heilbronn), 1701, 3vv, The Pleasant Musical Companion, ii (London, 1701)
Fie, I prithee, John, 3vv, *GB-Cfm*
God preserve His Majesty (The King's Health), 3vv, 1685[4]
Here are [is] the rarities [rarity] of the whole fair (Second Part of Bartholomew Fair; D'Urfey), 4vv, 1685[7]
How shall we speak thy praise, delicious bowl? (In Praise of the Punch Bowl), 3vv, 1686[4]
I knew [know], brother tar (Battle of la Hogue), 1692, 3vv, 1695[10]
I'll tell my mother, my Jenny cries (Kind Jenny), 3vv, 1678[4]
In a cellar in [at] Sodom (D'Urfey), 3vv, The Pleasant Musical Companion, ii (London, 1701)
Joan has been galloping, 3vv, 1673[4]
Joan, Joan, for your part, 3vv, *Cfm*
John asked his landlady (John the Miller), 1685[4], music as for Here are the rarities
Ring the bells, and the glasses pull away, on the king's return from Flanders, 1701, 3vv, The Pleasant Musical Companion, ii (London, 1701)
'Uds nigs! here ligs [lies] John Degs (A Yorkshire Epitaph on Two Abbey Lubbers), 3vv, 1685[4]
We've rais'd an army, 4vv, *Lbl*

CHAMBER

Sonata, A, 2 vn, bc, *Lbl*, *Ob*, ed. W. Whittaker (Paris, 1934)
Ground, g, 2 vn, bc, *Lbl*
Chaconne, G, 2 vn, va, bc, *Ob*, ed. H.W. Shaw (London, 1958)

ORGAN

Edition: *John Blow: Complete Organ Works*, ed. B. Cooper, MB, lxix (1996) *voluntaries*

2 in A: C, 19–20
4 in a: C, 21–23, C, 30 (for the cornet stop)
5 in C: C, 1–4 (C, 2: embodies material from Frescobaldi's Toccate, Rome, 1637), C, 24 (2 manuals)
2 in D: C, 5a; C, 5b
6 in d: C, 6–8, C, 25 (for the cornet stop), C, 26 (2 manuals), C, 27 (2 manuals)
1 in F: C, 9
9 in G: C, 10–16, C 28 (2 manuals; embodies material from Frescobaldi's Toccate, Rome, 1637), C, 29 (for the cornet stop plus 2 manuals)
2 in g: C, 17–18
Doubtful: in A: C, 48 (the 100th Psalm Tune; for the cornet stop), attrib. Purcell in one late source; in D: C, 47 (for the tpt stop); in d: C, 46; in G, attrib. Blow in *John Blow: Complete Organ Works*, ed. H.W. Shaw (London, 1958, 2/1972 as *Thirty Voluntaries and Verses* by John Blow), is pt of Frescobaldi's Iste confessor from his Il secondo libro di toccate (Rome, ?1627)

*psalm settings*
*published in The Psalms by Dr Blow Set Full for the Organ or Harpsichord as they are Play'd in Churches or Chapels (London, 1703, 2/c1730)*

Canterbury Tune; C, 39
Lichfield Tune; C, 33
London Tune; C, 42
Martyrs Tune; C, 37
Oxford Tune; C, 34
St Mary Hackney; C, 36
Southwell Tune; C, 32
Windsor Tune; C, 31
York Tune; C, 40
Cantus 119; C, 43
Ps 100; C, 41
Ps 113; C, 45
Ps 125; C, 35
Ps 148; C, 38, 44

HARPSICHORD

Editions: *Musick's Handmaid, II*, ed. T. Dart, EKM, x (1958, 2/1962/ R1969) [D]
*Six Suites by John Blow*, ed. H. Ferguson, EKM, v (1965) [F]

7 pieces in 1689[7]; D
15 pieces, in 4 suites, in A Choice Collection of Lessons (London, 1698), incl. 3 pieces from 1689[7]; F
3 pieces in 1700[9]; F
3 pieces in 1700[10]; F
c47 pieces, *B-Bc*, *F-Pc*, *GB-CDp*, *Cfm*, *En*, *Lbl*, *Och*, *J-Tn*, incl.: 2 preludes, C; 2 preludes, G; 3 grounds, C; Ground, e; 2 grounds, G; Ground, g [version of ground for 2 vn, bc]; Chaconne, C; Chaconne, F [version of Chaconne in G, str]; Chaconne, g; Ov., g; numerous dance movts, mostly organised into suites, incl. movts based on the Dance for a Huntsman and the Graces' Dance from Venus and Adonis

DIDACTIC

*Rules for Playing of a Through Bass upon Organ and Harpsicon*, *Lbl* Add.34072; ed. F.T. Arnold, *The Art of Accompaniment from a Thorough-Bass as Practised in the XVIIth and XVIIIth Centuries* (Oxford, 1931/*R*), 163–72

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E.F. Hart: ' The Restoration Catch', *ML*, xxxiv (1953), 288–305
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A. Lewis: 'Purcell and Blow's "Venus and Adonis"', *ML*, xliv (1963), 266–9
H. McLean: ' Blow and Purcell in Japan', *MT*, civ (1963), 702–05; see also 878
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BRUCE WOOD

**Bloym.** *See* BLOME.

**Bluebeat.** *See* SKA.

**Bluegrass music.** A style of American country music that grew in the 1940s from the music of Bill Monroe and his group, the Blue Grass Boys. It combines elements of dance, home entertainment and religious folk music of the rural South-east. A bluegrass band typically consists of four to seven individuals who sing and accompany themselves on acoustic string instruments: two rhythm instruments (guitar and double bass) and several melody instruments (fiddle, five-string banjo, mandolin, steel guitar and second guitar). Lead instrumentalists take solo breaks between verses of a song and provide a harmonic and rhythmic background often in a responsorial relationship to the vocal part. Instrumental works have alternating solos as in jazz. Notable performers who have initiated bluegrass instrumental techniques are Earl Scruggs (banjo) and Monroe (mandolin). The vocal range of bluegrass music is higher than most country music singing, often reaching *c″*. In vocal duets the second (tenor) part lies above the melody, trios include a baritone part below the melody, and in religious songs a fourth (bass) part is added. Usually these parts are harmonic, but in duets particularly they provide vocal counterpoint. The music is mostly in duple meter with emphasis on the offbeats. Tempos are generally fast: an average slow song has 160 crotchets per minute, a fast one 330.

The bluegrass repertory includes traditional folksongs but is dominated by newly composed music, including sentimentally reminiscent secular songs, religious spirituals, revival hymns and instrumental numbers. Phonograph records have always been important for disseminating the repertory and style. In the 1940s most groups played on the radio and toured rural communities in the South. During the 1950s they appeared on television and in 'hillbilly bars' in the urban North-east. In the 1960s the folksong revival opened up college concert halls, coffee houses and folk festivals to bluegrass performers, and in 1965 Carlton Haney established the First Annual Blue Grass Festival in Fincastle, Virginia, the prototype for many such yearly events nationwide. During the 1970s and 80s bluegrass music included many styles, from 'traditional bands', such as the Johnson Mountain Boys and Larry Sparks and the Lonesome Ramblers, performing the 1945–55 repertory, to 'progressive' and 'newgrass' groups, such as the Seldom Scene and New Grass Revival, that combine rock songs and techniques with bluegrass instrumentation and performing style. In the 1990s bluegrass changed significantly with the emergence of women like Alison Krauss and Laurie Lewis as featured vocalists, instrumentalists and bandleaders. Meanwhile the repertories and styles of the leading performers now tend toward an eclectic mix of traditional and progressive elements.

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NEIL V. ROSENBERG

**Blue note (i).** A concept used by jazz critics and musicians from the early decades of the 20th century onwards in black American music, notably in BLUES and JAZZ, to characterize pitch values perceived as deviating from the western diatonic scale.

1. Definitions. 2. Origins. 3. Global diffusion.

1. DEFINITIONS. It was already observed in the 1920s that blues and jazz singers, as well as instrumentalists tend to present the 3rd and 7th, sometimes also the 5th degree in a diatonic framework by pitch values a semitone lower, often with microtonal fluctuations. From this observation musicologists have tried to construct 'blues scales'. The earliest proposition was that blues singers were using minor-3rd intonations or 'blue 7ths' such as E♭ and B♭ respectively over a C major triad. Although its origin is unknown, by 1925 the term 'blue note' was established in the literature (Niles, 1925–6). It is significant, however, that 'downhome' blues musicians do not use it, unless influenced by jazz critics. Generally, blues singers in the Deep South speak of 'worrying' or 'bending' the notes. Against the background of a strong central tonality, blues singers develop themes and melodic variations largely independently of the guitar chords used in the accompaniment. The intonation, often with glides and considerable melisma, sometimes deviates by microtonal values from the standard tunings of the guitar or

the piano. Jessie Mae Hemphill, for example, is known for a pronounced melismatic style.

From a western viewpoint, blue notes have been described in terms such as 'deviations', 'inflections' and 'lowering', taking the western tonal system as a yardstick. In search of underlying ideas, musicologists have systematized some of these deviations, proposing 'blues scales' with ever-increasing numbers of notes, from eight tones to fifteen (Titon, 1977, 2/1994, p.153) within the octave. More recently this approach has been challenged (Evans, 1982, p.24). By the mid-1970s, Titon (op. cit., p.154) had already proposed 'E', 'G' and 'B' complexes , leading to his 'Downhome blues scale'. Evans (op. cit., p.24) suggested that blues musicians proceed from an awareness of 'flexible pitch areas'. Tonemic analysis of blues singers' concepts and behaviour, in which all possible intonations together constitute the same toneme, has reconciled present-day ethnomusicological views with statements by blues singers (Kubik, 1999). If blue notes are considered intra-systemic as part of a non-western tonal system, they vanish as separate entities and become those points where the deviations between western and non-western systems of pitch are greatest.

2. ORIGINS. Explanations of the blue note as originating 'from the American slaves' difficulties in adapting West African pentatonicism (lacking the 3rd and 7th degrees) to European diatonicism' (*Grove6*) have been universally disproved. Research has shown that no degrees were lacking (Waterman, 1952 and Kubik, 1996) and, since Paul Oliver's findings (1970), it has been generally accepted that the cultural genealogy of African-American music in North America – in contrast to that of the Caribbean – points predominantly to the savanna and sahel zone of West Africa, rather than the coast. While blues is most certainly an African and American late 19th-century development with no single link to any specific African musical genre, a majority of the blues' traits can be firmly traced to areas in West Africa that represent a contact zone between an ancient sub-Saharan culture world of agriculturalists and an Arabic-Islamic culture world that became effective from *c*700 CE on. Many traits in the tonal world of blues can be better understood as a thoroughly processed and transformed Arabic-Islamic stylistic component. For historical reasons and from the performing practice of 'downhome' blues, the theory of an equiheptatonic origin of the blue note (Jones, 1951, pp.9–10, Dauer, 1955, pp.v, 6, and Dauer 1958, p.78) can also be discarded. In an equiheptatonic system the 3rds are 'neutral', neither major nor minor. A memory of such tonal systems, as found in the tunings of *balo* xylophones in Guinea and those of the Asena of the Lower Zambezi valley, lingers on in North America, but not in 'downhome' blues. If it had continued in the blues, then blues singers would regularly intonate the upper blue note between B♭ and B♮; they tend, however, to flatten the B♭ rather than sharpen it. In addition, very few blues are heptatonic, which also invalidates theories considering the blue note as 'neutral 3rds'. Some authors have linked blue notes to a 'neutral mode' in Anglo-American folk music of the Appalachian mountains, with a possible Scottish and Irish background (Buchanan, 1940, p.79). One of the most prominent theories encountered in the literature (for a summary see Mecklenburg and Scheck, 1963) was that blue notes could be explained by the superposition of an (African) pentatonic scale over a heptatonic (European) framework of chords.

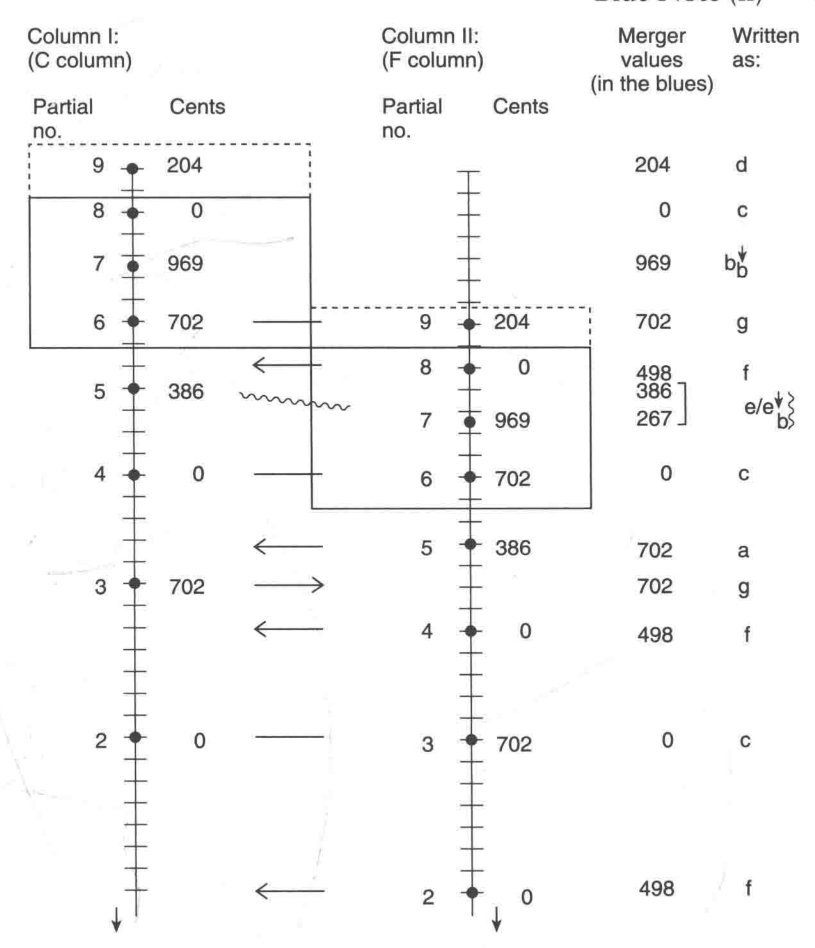
As it now stands, the origin of the blues tonal system (see illustration), is more complex, connected with the structure of various penta- to hexatonic systems across the west-central Sudanic belt and possibly northern Mozambique. Benjamine V. Boone (1994) and Gerhard Kubik (1999) have both suggested that the tonal system behind the blues derives from pitch patterns ultimately rooted in the formants of speech as articulated by speakers of certain West African languages. The most recent theory about the nature and origin of the tonal system behind the blues (Kubik, 1999) postulates that its salient pitch values result from a merger of a common west-central Sudanic pentatonic pattern extrapolating partials 4 to 9 with its own transposition a 5th down or a 4th up, as if the same melody were articulated first by a woman and then a man.

3. GLOBAL DIFFUSION. Reinterpretation of the blue note within the western tonal system has become a prominent feature of most western popular music, as well as some art-composed music, such as in that of Gershwin. Jazz harmony has largely placed the concept of blue notes within its own western-oriented theoretical framework. Brothers (1994) and Kubik (1999) have suggested that jazz harmonic practice, however, was predominantly non-Western in its underlying structures and concepts. Although the idea of equidistance, prominent in one set of African tonal systems (as in the equiheptatonic system described above), was not generative in the development of the blues' tonal system, it resurges as a shadowy structure in bebop, as evidenced by common descending progressions of some chord clusters in narrow intervals. Bebop harmony has incorporated elements of blues tonality as well as structural elements of harmonic parallelism in narrow intervals inherited from equiheptatonic African tunings. It was developed by Charlie Parker, Dizzy Gillespie, Thelonious Monk and others from a background different from that of western composers such as Schoenberg and Hindemith, with whose harmonic devices bebop harmony can only be superficially compared. As in the blues, pitch perception by musicians in bebop is also heavily entrenched in the concept of pitch areas within an essentially heptatonic framework that is 'elastic' with frequent tendencies towards equidistance. It is the pitch area concept inherited from the blues and ultimately from African traditions that steered developments in jazz during the 1940s in the direction of 'altered' and 'substitute' chords.

Thus, a non-Western analysis of the characteristic pitch-values prevalent in blues and jazz, described as 'blue notes' in the literature, leads to an assessment of this music's historical, audio-psychological and aesthetic characteristics, with results that diverge sharply from those obtained by any approach based on classical European music theory.

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*See also* bibliographies to Blues and Jazz.

GERHARD KUBIK

**Blue Note (ii).** American record company. It was established in New York in 1939 by Alfred Lion, to record jazz; its earliest sessions produced records now acknowledged as classics, by such musicians as Sidney Bechet, Earl Hines, Albert Ammons and Meade 'Lux' Lewis. In the 1940s the company established an important catalogue of traditional jazz and swing, including recordings by James P. Johnson, Art Hodes and Sidney Bechet; Blue Note was among the earliest to record bop musicians, notably items by Thelonious Monk.

In the LP era the company concentrated on styles that were then contemporary, with a close involvement with soul jazz and hard bop, represented by, among others, Horace Silver, Art Blakey, Lee Morgan, Jimmy Smith and Ike Quebec. In 1963 Blue Note was purchased by Liberty; musicians recording for the company included Herbie Hancock and Wayne Shorter. Blue Note then began recording jazz-rock and more commercially orientated music; Donald Byrd's album *Black Byrd* (*c*1972) became the company's best-selling album. In 1975 systematic reissue began of the back catalogue, and from the 1980s reissues appeared on Mosaic.

The connection with Liberty meant that Blue Note records were distributed by EMI. In 1979 EMI purchased Liberty, thus acquiring Blue Note; control passed in 1985 to Manhattan, a subsidiary of Capitol. In addition to a reissue scheme, the company began making new recordings again, including items by younger musicians as well as albums by established musicians, among them McCoy Tyner, Jackie McLean and Freddie Hubbard.

In 1989 EMI discontinued Manhattan and Blue Note became the umbrella company under which EMI's jazz activities were organized; in 1991 Manhattan was revived for releases in smooth jazz and pop-jazz styles. In 1993 Blue Note achieved its highest sales for a single disc when it crossed over from jazz into pop with the CD *Hands on Torch* by the acid-jazz group Us3, which used ostinatos from classic Blue Note sessions as a basis for a session of hip-hop dance music. In April 1997 the company was the subject of a documentary television show, 'Blue Note: a Story of Modern Jazz'.

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BARRY KERNFELD, HOWARD RYE

**Blues.** A secular, predominantly black American folk music of the 20th century, which has a history and evolution separate from, but sometimes related to, that of jazz. From obscure and largely undocumented rural American origins, it became the most extensively recorded of all traditional music types. It has been subject to social changes that have affected its character. Since the early 1960s blues has been the most important single influence on the development of Western popular music (*see* POPULAR MUSIC; POP).

1. Definition. 2. Origins. 3. The 1920s: first recordings. 4. Piano blues and the northern migration. 5. 1930s blues. 6. Urban blues. 7. Postwar blues. 8. Blues and the white audience. 9. Conclusion.

1. DEFINITION. The most important extra-musical meaning of 'blues' refers to a state of mind. Since the 16th century 'the blue devils' has meant a condition of melancholy or depression. But 'the blues' did not enter popular American usage until after the Civil War; and as a description of music that expressed such a mental state among the black population it may not have gained currency until after 1900. The two meanings are closely related in the history of the blues as music, and it is generally understood that a blues performer sings or plays to rid himself of 'the blues'. This is so important to blues musicians that many maintain one cannot play the music unless one has 'a blue feeling' or 'feels blue'. Indeed, the blues was considered a perpetual presence in the lives of black Americans and was frequently personified in their music as 'Mister Blues'. It follows that 'blues' can also mean a way of performing. Many jazz players of all schools have held that a musician's ability to play blues expressively is a measure of his quality. Within blues as folk music this ability is the essence of the art; a singer or performer who does not express 'blues' feeling is not a 'bluesman'. Certain qualities of timbre sometimes employing rasp or growl techniques are associated with this manner of expression; the timbre as well as the flattened and 'shaded' notes (produced by microtonal deviations from standard temperament; *see* BLUE NOTE) so distinctive to the blues can be simulated, but blues feeling cannot, so its exponents contend.

As the blues was created largely by musicians who had little education and scarcely any of whom could read music, improvisation, both verbal and musical, was an essential part of it, though not to the extent that it was in jazz. To facilitate improvisation a number of patterns evolved, of which the most familiar is the 12-bar blues (*see* BLUES PROGRESSION). Apparently this form crystallized in the first decade of the 20th century as a three-line stanza in which the second line repeated the first, thus enabling the blues singer to improvise a third, rhyming line while singing the second:

> I'm troubled in mind, baby, feelin' blue and sad.
> I'm troubled in mind, baby, feelin' blue and sad.
> The blues ain't nothin' but a good man feelin' bad.

This structure was supported by a fixed harmonic progression, which all blues performers knew: it consists of four bars on the tonic, of which two might accompany singing and the fourth might introduce a flattened seventh; two bars on the subdominant, usually accompanying singing, followed by two further bars on the tonic; two bars on the dominant seventh, accompanying the rhyming line of the vocal part; and two concluding bars on the tonic. Such a progression could be played in any key, though blues guitarists favoured E or A and jazz musicians B♭. Many variants exist, but this pattern is so widely known that 'playing the blues' generally presupposes the use of it.

The term 'blues' is also used to identify a composition that uses blues harmonic and phrase structure but which is intended to be performed as written, such as *Dallas Blues* (1912) by Hart Wand and Lloyd Garrett, among the first to publish the form, or *St Louis Blues* (1914) by W.C. Handy. There are numerous compositions that are in no way related to blues but that bear the name, among them *Limehouse Blues* (1924) by Douglas Furber and Philip Braham. Published compositions in blues form, while at first bringing a new sound to a larger audience, contributed much to the confusion about the nature of blues as folk music, and helped to link the term with jazz. This association with jazz retarded blues research and the independent consideration of its origins, traditions, forms and exponents. Only since 1960 has it been extensively discussed in its own right.

2. ORIGINS. In its early years the blues was wholly African American. It has been suggested that it existed before the Civil War, but this view has no supporting evidence. Influential in its development were the collective unaccompanied work-songs of the plantation culture, which followed a responsorial 'leader-and-chorus' form that can be traced not only to pre-Civil War origins but to African sources. Responsorial work-songs diminished when the plantations were broken up, but persisted in the southern penitentiary farms until the 1950s. After the Reconstruction era black workers either engaged in seasonal collective labour in the South or tended smallholdings leased to them under the system of debt-serfdom known as sharecropping. Work-songs therefore increasingly took the form of solo calls or 'hollers', comparatively free in form but close to blues in feeling. The vocal style of the blues probably derived from the holler (*see* FIELD HOLLER).

Blues instrumental style shows tenuous links with African music. Drumming was forbidden on slave plantations, but the playing of string instruments was often permitted and even encouraged, so the musicians among slaves from the savanna regions, with their strong traditions of string playing, predominated. The *jelli*, or *griots* – professional musicians who also acted as their tribe's historians and social commentators – performed roles not unlike those of the later blues singers, while the banjo is thought to be a direct descendant of their *banza* or *xalam*.

In the 1890s the post-Reconstruction bitterness of southern white Americans towards the black community hardened into segregation laws; this in a sense forced the latter to recognize their own identity, and a flowering of black sacred and secular music followed. Ballads in traditional British form extolling the exploits of black heroes (e.g. *John Henry*, *John Hardy*, *Po' Lazarus* and *Duncan and Brady*) were part of this musical expansion, and blues emerged from the combination of freely expressive hollers with the music of these ballads. Few blues were noted by early 20th-century collectors, but those collected frequently had a four-line or rhyming-couplet form. Some of the ballads popular among black singers, for example *Railroad Bill*, *Frankie and Albert*, *Duncan and Brady* and *Stack O'Lee*, had a single couplet with a rhyming third line as a refrain. In blues the 'couplet' consisted of one repeated line; *See, See Rider*, *Joe Turner Blues* and *Hesitating Blues* were among the earliest songs of this type.

At first the blues was probably only a new song form in the repertory of the black songster (*see* SONGSTER )(ii), the titles providing a theme for a loose arrangement of verses (e.g. *Florida Blues*, *Atlanta Blues* and *Railroad Blues*). Many songsters and early blues singers in the South worked in medicine shows, street entertainments promoted by vendors of patent medicines. Their travels helped to spread the blues, as did those of wandering singers who sang and played for a living. They followed the example of the street evangelists who at that time were popularizing gospel songs. Preferring the guitar to the banjo as an accompanying instrument, the songsters represent a link between the older black song tradition and the blues. By the 1920s the blues singer, who sang and played only blues, began to replace the songster.

Blues songs had no fixed number of stanzas, and the inevitable return to the tonic after the stanza's third line gave shape to long improvisations. The ballad singers had concentrated on the exploits of legendary black heroes, but blues singers sang of themselves and those who shared their experiences. Many stanzas rapidly became traditional and certain images or lines entered the stock-in-trade of every blues singer. But the inventive singer expressed his anxieties, frustrations, hopes or resignation through his songs. Some blues described disasters or personal accidents; themes of crime, prostitution, gambling, alcohol and imprisonment are prominent in early examples and have persisted ever since. Some blues are tender but few reveal a response to nature; far more express a desire to move or escape by train or road to an imagined better land. Many are aggressively sexual, and there is much that is consciously and subconsciously symbolic of frustration and oppression.

3. THE 1920S: FIRST RECORDINGS. The earliest forms of blues were not the first to be recorded. Mamie Smith's recording of *Crazy Blues* (OK/Phonola) in August 1920 brought a popularized form to a large audience; Smith was a stage performer, and her blues, accompanied by a jazz band, were sung in vaudeville fashion. They set the pattern for numerous recordings by Edith Wilson, Sara Martin, Clara Smith and many other black singers, most of whom were professional entertainers working with touring shows on theatrical circuits such as the Keith-Orpheum, or the circuit of the Theater Owners Booking Agency, which managed African-American artists. Among them were singers whose songs were blues in name only; but others had a deep feeling for the new idiom, including Lottie Beamon from Kansas City, Missouri, and Ma Rainey from Athens, Georgia (fig.1), both stocky women with powerful voices, as well as Ida Cox from Knoxville, Tennessee, who was much admired for her nasal intonation. But the 'Empress of the Blues', as she came to be called, was Bessie Smith from Chattanooga, whose majestic recordings set a standard that few could emulate.

Many of these so-called classic blues singers came from the South or from border states and had heard rural singers whose blues they borrowed. Published blues, which had been available for some years, were performed with jazz-band accompaniment to audiences in northern cities. With Papa Charlie Jackson's *Papa's Lawdy Lawdy Blues* (Para.), recorded with banjo accompaniment in 1924, the recording industry began to make known the songs of the country tradition. Jackson's style and technique were those of the songsters, but *Long Lonesome Blues* (1926, Para.), by Blind Lemon Jefferson from Texas, had the authentic sound of rural blues.

Mississippi has been popularly regarded as the birthplace of blues and has been the source of many of the earthiest, least sophisticated recordings. Many Mississippi singers were guitarists who played a heavily accented accompaniment to their frequently guttural and always expressive singing. The most influential blues singer from the state was Charley Patton, who initiated a school of singer-guitarists on Dockery's plantation, near Clarksdale, before World War I. He influenced Tommy Johnson from the Jackson area, and they represented distinct, though linked Mississippi styles: Patton, Son House and Henry Sims, and their successors, Tommy McClennan and Bukka White, performed with deep, 'heavy' voices and strong, persistent rhythms, while Johnson, Ishmon Bracey and Bo Carter and the related Chatmon family used more complex, lighter rhythmic patterns and sang in higher voices, sometimes using falsetto for final syllables. Bo Carter and the Chatmons had a string band called the Mississippi Sheiks which played blues and other forms of country music and was a link with the earlier songster tradition. In Memphis, north of the Mississippi delta region, similar bands were formed in which a jug was often played as a bass instrument (*see* JUG BAND and WASHBOARD BAND). Ensembles using improvised instruments to augment strings were started in many small towns, most notably in Memphis.

The Texas approach to blues was exemplified by Blind Lemon Jefferson (fig.2). His words were original and often poetic:

> Sittin' here wondrin', will a match-box hold my clo's?
> Sittin' here wondrin', will a match-box hold my clo's?
> Ain't got so many matches, but I got so far to go.

This was one of the many images he created that passed into general usage. Rambling Thomas followed his use of



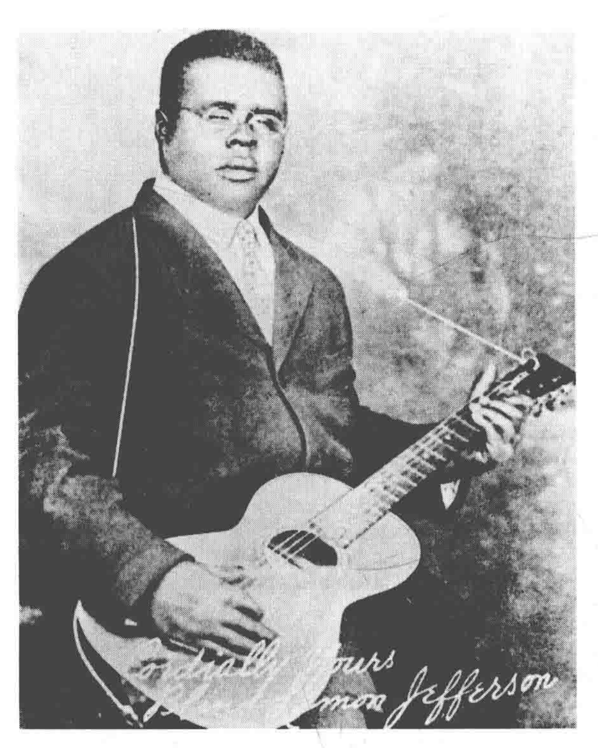
*1. Ma Rainey with her Georgia Jazz Band, Chicago, 1925: (left to right) Gabriel Washington (drums), Al Wynn (trombone), Dave Nelson (trumpet), Edward Pollack (alto saxophone) and Thomas A. Dorsey (piano)*

the guitar as an expressive 'second voice' answering the words of the long vocal lines. Alger Texas Alexander was so close to the holler tradition that he did not play an instrument, but on his best recordings he was accompanied on the guitar by Lonnie Johnson from New Orleans, who worked in Texas, or George 'Little Hat' Jones from San Antonio.

Mobile units, notably those of Columbia, Victor and Okeh, made field recordings of many singers who would otherwise have remained unknown. Some singers made few recordings, perhaps giving a false impression of their abilities. As only a few centres were used, vast areas of the South were unrepresented: hardly any recordings were made in the 1920s in Alabama, Arkansas or Florida. In Atlanta, Georgia, a school of 12-string guitar players with rich voices was recorded: among them were Barbecue Bob Hicks, his brother Charlie Lincoln, Curly Weaver, Peg Leg Howell and Blind Willie McTell. Several of them employed a knife, bottleneck or other slide to press the strings against the frets of their guitars. Some tuned their guitars to an open chord, producing a 'cross-note' tuning, which enabled them to press the slide against all the strings while playing a blues sequence. By moving the slide along the frets, whining, mournful sounds in keeping with blues feeling could be produced. This adaptability of the guitar made it a favourite instrument of blues singers.

Of the early southern singers only a few women were recorded. Among them were the powerful-voiced Bessie Tucker from Texas whose songs were largely about prison, and Lucille Bogan (Bessie Jackson) from Birmingham, Alabama, who sang robust blues about prostitution and lesbianism. The most notable was Memphis Minnie who, in Big Bill Broonzy's words, 'played the guitar like a man'. These women were admired for the masculinity of their musical attack: traditional femininity was replaced by a bragging sexuality.

4. Piano blues and the northern migration. The shadings and inflections of the blues can be obtained relatively simply on a guitar, but the blues pianist can produce the effect of blues grace notes and glissandos only by 'crushing' the keys (striking adjacent keys not quite simultaneously) and the effect of blues rhythm only by syncopation and strongly accented rhythmic phrases. Blues piano style may have derived partly from ragtime: the form known as BARRELHOUSE has similarities to improvised rags. Many blues pianists from Texas and Louisiana played in the makeshift lumber-camp saloons where barrelhouse style originated; among them was Little Brother Montgomery, who was an exponent of the *Vicksburg Blues* (1930, Para.), a standard basis for extemporization with a climbing bass figure. His contem-




2. *Blind Lemon Jefferson, c1929*

porary from Arkansas, Roosevelt Sykes, recorded it in 1929 under the alternative name of *44 Blues* (OK).

Bass figures were important in the development of piano blues; the walking bass of broken or spread octaves repeated through the blues progression provided the ground to countless improvisations. Charles 'Cow Cow' Davenport's recordings, including *Cow Cow Blues* (1928, Bruns.), illustrate facets of the early piano blues that were unified in the playing of his protégé, Pine Top Smith, who popularized the name BOOGIE-WOOGIE. Both went to Chicago from the South, as did hundreds of other blues singers, pianists, guitarists and other instrumentalists in the decade after World War I. The many immigrants forced up rent prices in Chicago and Detroit, and pianists played for beer and tips at 'rent parties' organized for mutual aid in the tenements. These became schools for other pianists, among them Meade 'Lux' Lewis and Albert Ammons.

The many blues teams formed in Chicago included that of the pianist Georgia Tom Dorsey and the guitarist Tampa Red (Hudson Whittaker), who were both from Georgia and had worked with Ma Rainey. The combination of blues and vaudeville experience led them to a vein of 'hokum', a combination of rural wit, sly urban sophistication and bawdiness; it was a new type of blues, entertainment without serious intent, which mildly ridiculed country manners while helping southern immigrants to adjust to urban life. With Big Bill Broonzy, another member of the Hokum Boys, Georgia Tom and Tampa Red managed to go on making recordings when the financial crash of October 1929 stopped most blues recording.

5. 1930S BLUES. In the early 1930s the most popular blues singer was Leroy Carr, a pianist who was accompanied with uncanny rapport by the guitarist Scrapper Blackwell (fig.3). Their approach had a strong southern character, but their lyrics had a considered, reflective quality, coloured by disappointment rather than bitterness and reflecting the mood of many of their listeners. Carr was widely copied, and his classic performances, such as *How Long, How Long Blues* (1928, Voc.) and *Midnight Hour Blues* (1932, Voc.), were recorded by numerous singers, even in the 1970s, long after his death in 1935. The fatalism of his works is also found in those of his principal imitator, Bumble Bee Slim (Amos Easton), and of Walter Davis, a pianist based in St Louis. Both had somewhat flat voices and a far less impassioned delivery than that of the previous generation of blues singers. Many of the 1930s blues are characterized by a fatalism prompted by the difficulties of the Depression. Several singers of this period were based in St Louis, midway between North and South, and their blues reflected both southern and northern attitudes. Although he was still recording in 1934 (the year of his death), Charley Patton in Mississippi was already outdated, and 16 titles he made that year remained unissued. His generation of Mississippi bluesmen, including Tommy Johnson, Ishmon Bracey and Son House, was still active but unrecorded; the cooler, less emotional singers of the younger generation had taken over. So it is perhaps surprising that a singer such as Sleepy John Estes from Brownsville, Tennessee, with a country guitar and cracked voice, singing extremely parochial lyrics, should have been as extensively recorded as he was. He had a counterpart further east in Tennessee and the Carolinas in Blind Boy Fuller, a street singer with a coarse-grained voice and ragtime guitar style. He was accompanied by a brilliant harmonica virtuoso, Sonny Terry; Estes was no less sympathetically supported by his own harmonica player, Hammie Nixon.



3. *Leroy Carr (seated) and Scrapper Blackwell, c1934*

6. Urban blues. In Chicago the tough conditions of the 1930s stimulated a more defiant, extrovert blues sound and collective performance. Tampa Red recorded some 200 titles in the decade, augmenting his plangent guitar with the heavier sound of his Chicago Five band. Its personnel varied but generally included Black Bob or Blind John Davis playing the piano, with other instruments such as tenor saxophone or trumpet taking the lead. A new departure in blues, it was followed by Big Bill Broonzy, the undisputed leader of Chicago folk music in the 1930s. Broonzy's groups were always subordinate to his singing and immaculate guitar playing, but he was the centre of a school of urban singers of southern origin, including his reputed half-brother Robert Brown, known as Washboard Sam. Sam's washboard playing was matched by his loud, rough voice, and he and Broonzy often played in groups. They were frequently joined by John Lee 'Sonny Boy' Williamson, a highly influential harmonica player with a distinctive 'tongue-tied' voice who recorded extensively under his own name, and William 'Jazz' Gillum, who also played the harmonica. Together they created an outgoing, topical form of blues that did not lose its sense of contact with those newly arrived from the South, though the sound was essentially that of Southside Chicago.

In contrast to these developments in urban blues, a new generation of 'down-home' singers from Mississippi, with a style firmly rooted in the Patton-House tradition, began to be recorded as the decade came to a close. Their blues were coarser and fiercer than that of their predecessors and provided a powerful stimulus for the blues in the early 1940s, when the Jive music of Louis Jordan and his contemporaries was shifting the emphasis of the blues with humorous novelty pieces intended only as entertainment. These later Mississippi singers included Tommy McClennan, Robert Petway, Bukka White and above all Robert Johnson (iii), who had the most lasting influence on the evolution of the blues. While still in his early 20s (1936–7) he recorded some 30 titles shortly before his death; these highly introverted, sometimes obsessive blues, with a whining guitar sound and throbbing beat, made a profound impression even on singers who recorded more than 20 years later. If one artist epitomized the range of performance and attitudes of the blues in the 1930s it was probably Broonzy, but the most memorable creations came from the singing and playing of Carr and Johnson.

7. Postwar blues. Until the end of World War II the recording of blues had been controlled by a few large companies, but in the late 1940s small companies, many with black proprietors, started commercial production. Some were in southern cities such as Memphis and Houston, some on the West Coast, where a smooth style of blues created by westward-moving migrants from Texas found a new market. New concerns also operated in Chicago and Detroit, so the combined output of blues records was considerable. Until then blues recordings had been classified and marketed in sales catalogues as 'Race' records (*see* Race record). This segregation contributed to the development of postwar rhythm and blues, a term free of racial connotations. Rhythm-and-blues encompassed many kinds of blues and related music, from the soft-toned West Coast blues of Charles Brown to the technically brilliant guitar playing of T-Bone Walker. But, like the related rock and roll, it encompassed much else besides, including the harmonizing of the rhythm and blues quartets, the popular, nostalgic, blues-based vocals of the New Orleans pianist Fats Domino, the frenetic performances of Little Richard and the witty lyrics of rock and roll singers Chuck Berry and Bo Diddley.

Of postwar blues singers among the most notable was Muddy Waters (fig.4). His early manner (as seen in his Chicago recordings of 1947) owed much to Robert Johnson, but he soon added a harmonica (Little Walter) and a piano, guitar or drums to fill out the sound, as the Broonzy-Williamson groups had done. In the 1950s his music became increasingly threatening, with hoarse singing, slow blues-boogie piano playing by Otis Spann and the complementary warbling harmonica of Little Walter, Walter Horton or James Cotton. With all instruments amplified, the live sound was highly charged, and the recordings sold in large numbers. Muddy Waters's principal rival was Howlin' Wolf (Chester Burnett) – romantic sobriquets were still expected of blues singers. Howlin' Wolf developed a ferocious and energetic style, shown for instance in *Smokestack Lightnin'* (1956, Chess). He derived much of his style from Charley Patton, whereas Robert Johnson inspired Elmore James, who was in many ways the archetypal postwar Chicago blues singer. James was technically quite limited, depending on a bottleneck slide and rhythms formulated by Johnson; he sang in a taut, constricted voice and, like many singers of his generation, paid more attention to projection and volume than to content and subtle expression. This reflects a general change in the relationship of the blues singer to his audience: though 'blues' still signified both music and mood, there was greater emphasis on performance to audiences, and lyrics became more stereotyped and less personal to the singer.

Many other southern blues singers were popular in the 1950s, among them John Lee Hooker, who left Mississippi to settle in Detroit and developed his own heavily accented guitar technique. Another was Jimmy Reed, whose loose vocals against insistent rhythms set him somewhat apart from his contemporaries but made him very popular with black audiences. In Texas, Lightnin' Hopkins extended the tradition of Blind Lemon Jefferson, dominating blues in that state. Even when the young, more urban singers from Memphis, Bobbie Bland and Little Junior Parker, settled in Texas to work and record, Hopkins did not lose his pre-eminence.

8. Blues and the white audience. Though blues was without doubt of African American origin, it was adopted by a number of white hillbilly and country artists, who began recording blues in the 1920s. Some were imitators, but a few were innovators, like Chris Bouchillon who created the 'talking blues' with a spoken narrative. The Allen Brothers sang blues in harmony while, in the 1930s, the popular country singer Jimmie Rodgers often recorded his 'blue yodels'. Though Woody Guthrie sustained the 'talking blues' form, white blues singers were few in the 1940s, the blues being perceived as in decline. Within jazz criticism blues had been treated with some respect, though it was seen as a precursor of jazz rather than as a distinct musical style with a parallel evolution. Leadbelly, though primarily a songster, was widely acclaimed in New York in the 1940s among jazz enthusiasts and mourned at his death (1949) as 'the last of the blues singers'. This of course was not the case, not even in jazz itself, for the blues singers Joe Turner and Jimmy Rushing continued

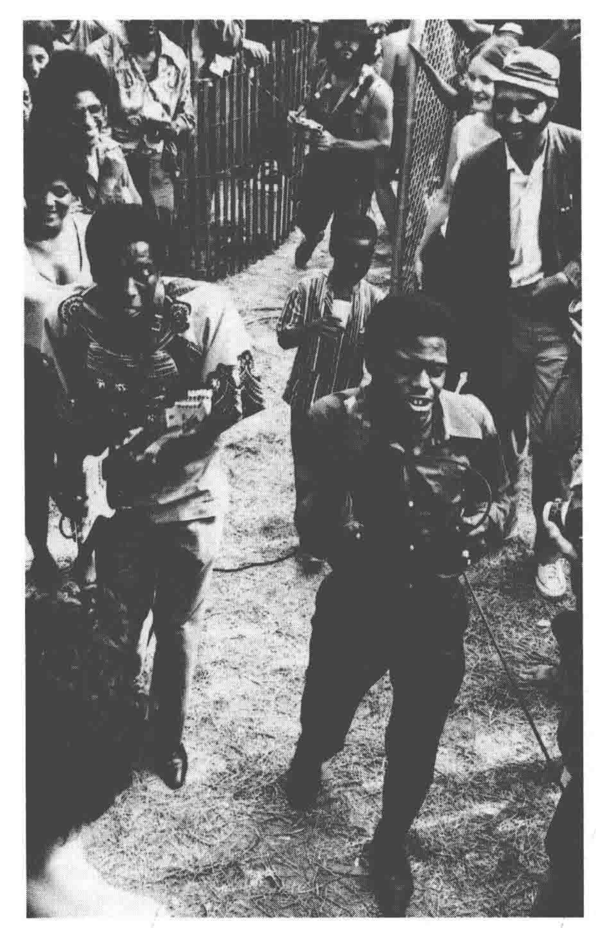


*4. Muddy Waters with Luther 'Snakehips' Johnson (guitar) and Paul Oscher (harmonica)*

to sing in jazz groups, and blues recordings were prominent in rhythm-and-blues in the 1950s. When Big Bill Broonzy went to Europe in the early 1950s he too was seen as a rare survivor of the blues tradition; he helped to stimulate the growing interest in blues by the publication of his autobiography (1955). Soon after his death (1958) the team of Brownie McGhee and Sonny Terry went to Europe, and during the 1960s a succession of blues singers visited Britain and the Continent; some remained, among them the pianists Memphis Slim, Eddie Boyd, Curtis Jones and Champion Jack Dupree.

In 1959–60 the first serious studies of blues were published and field trips for research were undertaken, largely by Europeans. During the following years strenuous efforts were made to find forgotten or unrecorded blues singers, with the result that Fred McDowell, Robert Pete Williams, Mance Lipscomb and Robert Shaw were recorded for the first time, while Mississippi John Hurt, Bukka White, Sleepy John Estes, Son House and others were rediscovered. Many veteran singers toured Europe, where they played to large and enthusiastic audiences. Skiffle, a quasi-country blues band music, had a fleeting popularity in Britain when Broonzy was alive, and the later visits of blues singers, the publication of many studies and magazines on the subject, the availability of recordings and the consciousness of a 'generation gap' (which seemed to parallel the segregation of black people in the USA) all contributed to the emergence of British pop and rock groups whose early work was strongly influenced by blues. Of these the Beatles were the best known, but the Rolling Stones, the Animals and the Who owed more to blues. Blues-based pop music was loud, heavily amplified and augmented with sound-distorting devices; the performers were extravagantly dressed, and deliberately challenged established pop music (*see* BLUES-ROCK). A similar movement followed in the USA, where the young musicians were, theoretically, closer to blues artists. Paul Butterfield, Mike Bloomfield and the group Canned Heat depended closely on postwar blues based on the Chicago style.

9. CONCLUSION. The kindling of white interest in black music always presaged or coincided with a departure from the idiom by the black population; when blues gained white enthusiasts it lost black audiences. Some singers, for example Otis Rush and J.B. Hutto, retained their integrity as artists, taking day-time jobs and performing in clubs when they could. Fortunate blues singers toured American universities; others returned to truck driving or growing crops. In black America soul music predominated, with its gospel techniques and some element of blues expression. Few blues singers retained their audiences in the soul era; the most prominent was B.B. King, an articulate, expressive, technically accomplished guitarist with a large following. His namesakes Albert King and Freddie King worked in a similar vein, appearing at the large open-air concerts of the 1970s. Other singers of a younger generation, including Buddy Guy and Junior Wells (fig.5), used the vocal techniques and stage mannerisms of soul singing, but they too were most successful performing at universities. In the mid-1970s there were only a few blues singers working



*5. Buddy Guy (left) and Junior Wells at the Ann Arbor Blues Festival, 1970*

steadily, and their audiences were mainly white, though the blues had gained an international following, and blues singers were sponsored by the State Department for tours in Africa and Asia. A few black singers, notably Taj Mahal, departed from a sophisticated popular style to find some satisfaction in traditional blues, but they cannot be said to represent the culture in the sense that Jefferson, Carr, Johnson or Muddy Waters once did. By 1980, however, soul-blues singer-guitarists such as Johnny Copeland, Z.Z. Hill and Robert Cray were welcomed. Meanwhile, blues had become international, with white blues bands in most European countries, and blues being played in Japan and South-East Asia. It had also become background music to television commercials and features. Appropriated in this way it entered a new phase, being no longer African American, but a part of the currency of global popular music.

Assessment of the importance of the blues in 20th-century American folk music has often been made in relation to jazz or to pop music. As a music of the people it had its minor artists, but within the extensive corpus of recordings there are innumerable examples of folk compositions of genius and beauty, expressions of the human spirit that are both profoundly moving and complete in themselves as creative works. It is a music that will increasingly be valued in its own right. Blues singers and musicians extended the expressive range of the guitar, piano, harmonica and human voice and evolved many musical substructures within the framework of a recognizable and distinct idiom. Blues was also important as the primary artistic expression of a minority culture: it was created mainly by black working-class men and women, and, through its simplicity, sensuality, poetry, humour, irony and resignation transmuted to aggressive declamation, it mirrored the qualities and the attitudes of black America for three-quarters of a century.

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PAUL OLIVER

**Blues progression.** The underlying harmonic structure of the blues. In the broad sense, the term can refer to the harmonic basis of any piece called a BLUES (an exhaustive survey of these progressions can be found in Dauer), but it must be noted that in an attempt to capitalize on the blues craze of the early 1920s, popular songwriters used 'blues' in the titles of pieces whose harmonies bear no relation to that of the blues progression (e.g. *Limehouse Blues*). In the narrow sense, it refers to a flexible, cyclic 12-bar structure, consisting of three four-bar phrases with the chord pattern shown in ex.1. Many variants of this

Ex.1 Basic harmonic structure of the 12-bar progression

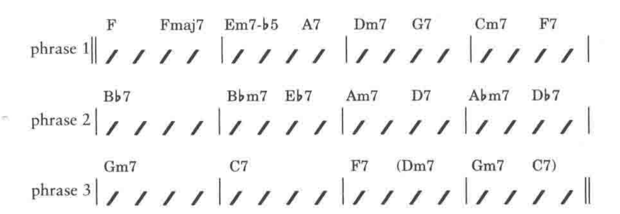
phrase 3 — I
phrase 2 — IV, I
phrase 1 — V

pattern are possible: frequently IV is used in place of I in bar 2, or in place of V in bar 10. Country blues guitarists characteristically vary the rhythms of the basic progression, and sometimes maintain a tonic drone on the bass strings; in this case a blues harmonic progression may be intimated by the vocal and treble-string melodies.

Themes based on 12-bar blues progressions appeared in ragtime compositions from 1904; later, composer–collectors of the blues published multi-thematic 'blues', combining 12-bar blues progressions with 16-bar ragtime themes and popular songs (e.g. W.C. Handy's *Memphis Blues*, 1912). These hybrid pieces were popularized by 'classic' blues singers such as Mamie Smith and Bessie Smith from 1920. A few years later, in 1923, recordings by innovative black jazz ensembles from New Orleans revealed that there were several established variants from the standard blues pattern. Only later were field recordings made of rural blues musicians. Because of this confusion in the sources it is impossible to establish an original form of the blues progression.

Jazz, particularly bop, musicians took advantage of the flexibility inherent in the simple 12-bar scheme and often presented it in new guises using a variety of passing and substitute harmonies. An extreme example is Charlie Parker's *Blues for Alice* (1951; ex.2) with its interpolated

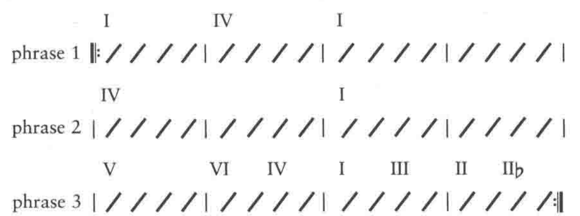
Ex.2 Harmonic structure of C. Parker: *Blues for Alice* (1951, Clef 337)




secondary dominant progressions. A minor-mode form of the blues progression also exists, which later became a common characteristic in soul jazz. Drummers, most notably Max Roach, have adapted the blues progression and poetic form to unaccompanied solos, translating the 12-bar blues into percussive terms; a fine example is found in Roach's solo in the middle of 'Blue Seven' on the Sonny Rollins album *Saxophone Colossus* (1956, Prst.)

Broadly speaking, the blues progression entered the repertory of rock musicians from two distinct sources: from rock and roll and from country and urban blues. It is found in its simplest form (ex.1) in Bill Haley's *Rock Around the Clock* (1954) and across the spectrum of rock and roll, including Jerry Lee Lewis's *Whole Lotta Shakin' Goin' On* (1957) and Chuck Berry's *Johnny B. Goode* (1958). Gene Vincent's *Be-bop-a-lula* and Little Richard's *Tutti Frutti* (both 1956) use IV in bar 10 – this is the most common variant – while Fats Domino's *Ain't that a shame* (1955) uses IV–IV–V–V in the last four bars. Thereafter, the 12-bar pattern and its variants entered the work of Buddy Holly (*Peggy Sue* and *Oh Boy*, both 1957), the Everly Brothers (*Bird Dog*, 1958), the Beach Boys (*Little Deuce Coupe* and *Surfin' USA*, both 1963) and, ultimately, the Beatles (*A Hard Day's Night* and *Can't buy me love*, both 1964) and the Rolling Stones (*19th Nervous Breakdown*, 1966). By this point, it had lost touch with the conventionalized AAB pattern of the blues lyric.

Ex.3 12-bar bass progression from Led Zeppelin's *Since I've been Lovin' You* (1970)




In the later 1960s, blues rock musicians returned to the blues pattern, but through the influence of country and blues musicians (such as Robert Johnson, Elmore James and Willie Dixon) rather than early rock and roll. In Fleetwood Mac's *Dust my broom* (1968), this resulted in a strict adherence to the pattern; in Cream's *Sunshine of your Love* (1967) the riff is transposed rather than remaining on the same pitch; while in Led Zeppelin's *Since I've been Lovin' You* (1970), the substitution-rich pattern is found in the bass alone (ex.3).

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BARRY KERNFELD, ALLAN F. MOORE

**Blues-rock.** A style of popular music that flourished during the 1960s. It originated in and is particularly associated with Britain, and depends on the electric guitar with its blues-pentatonic scale patterns and propensity for sudden shifts of movement between anguished held, bent notes and sudden runs. It attempted to counter the banality of the hit-parade material and of rock and roll (which by the early 1960s had lost its power to surprise) by retrieving what was felt to be emotionally more 'authentic' blues material. It was thus originally an underground movement originating in the London blues revival, itself an outgrowth of the trad jazz movement headed by Chris Barber. The blues revival was centred on clubs booked by Alexis Korner and Cyril Davies, namely Wardour Street's Roundhouse (from 1955) and West London's Ealing Club (from 1962). By the early 1960s other clubs were popular: the Scene and the Flamingo in Central London and the Crawdaddy in Richmond.

Korner's venues hosted a variety of touring musicians, from Muddy Waters, Big Bill Broonzy and Otis Spann to Sonny Terry and Brownie McGhee. Waters had been playing electric blues since the early 1950s, but British audiences initially wanted only the 'authentic' acoustic style on his first visit in 1958. Korner's Blues Incorporated (formed in 1962) was an important training ground for many of the most significant musicians of this phase. The clubs were frequented by listeners bored with the trad jazz scene, and by art school musicians who would become crucial to British rhythm and blues: the nascent Rolling Stones, Fleetwood Mac and the Yardbirds, Georgie Fame, Chris Farlowe, John Baldry, Graham Bond, John Mayall and Jimmy Page. These developed a close-knit circuit that included Elton John, Rod Stewart, Peter Green, John McLaughlin and Eric Clapton.

Clapton's early career epitomizes the changes of style which accompanied the development of blues-rock. With the Yardbirds he had worked with Sonny Boy Williamson 'II' in 1963 (as had the Animals in Tyneside), but he left them in 1965 after they switched from rhythm and blues towards pop and psychedelia. Playing with John Mayall's Bluesbreakers (1966), he covered material by Little Walter, Ray Charles and even Robert Johnson, before forming Cream (later in 1966) with Jack Bruce and Ginger Baker. Although they covered songs from Delta blues singers, Clapton's now extended solos helped develop progressive rock.

Blues-rock was still current in 1968 – both Led Zeppelin (Atl., 1969) and Fleetwood Mac's *Mr Wonderful* (Col., 1968) included material by Willie Dixon – but this phase was ending. While Georgie Fame went into cabaret and big bands, Baldry, Elton John and Fleetwood Mac (without Peter Green) eventually went into pop, and Led Zeppelin and Cream developed rock. By the mid-1960s, some white US musicians, of a slightly younger generation, were making much use of similar blues material: Mike Bloomfield and Paul Butterfield (who developed through jamming with Muddy Waters, Buddy Guy and Otis Rush from about 1963), Canned Heat, Roy Buchanan, Stevie Ray Vaughan and the Chicago scene focussed on Steve Miller and Johnny Winter. The popularity of artists such as Robert Cray in the 1980s suggests that this style, like any other, can be made amenable to revival.

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ALLAN F. MOORE

**Blühmel, Friedrich** (*d* before 1845). German musician and inventor. A coal miner, he learned to play the violin and various woodwind instruments, changing in 1808 to trumpet and horn and calling himself a 'Berghautboist' or mine musician.

Together with STÖLZEL, who had demonstrated a horn with tubular valves in July 1814, Blühmel was co-inventor of the valve mechanism for brass instruments. According to his own testimony, Blühmel was inspired between 1810 and 1813 by the ventilating pipes and faucets of Silesian blast furnaces. It was not until 1816 that Blühmel could demonstrate working models of a trumpet and a horn with two box valves each, followed in February 1818 by a trombone with three such valves. Finally the two men joined forces and were awarded a joint patent on 12 April 1818, Stölzel paying Blühmel 400 thalers for surrendering all further rights to him. For illustration *see* VALVE (i), fig.8.

By 1819 Blühmel had fitted out a trumpet with a kind of rotary valve, but Blühmel's and Stölzel's separate patent applications in 1828 for a rotary valve were refused. In the same year, however, Blühmel secured Prussian patents for devices for prolonging the tone of stringed instruments and for tuning timpani with only one tuning-screw.

Instruments with Blühmel's box valves were made by Friedrich Wilhelm Schuster (1798–1873) of Karlsruhe until about 1833.

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EDWARD H. TARR

**Blum, Robert** (*b* Zürich, 27 Nov 1900; *d* Bellikon, canton of Aargau, 10 Dec 1994). Swiss composer and conductor. At the Zürich Conservatory (1919–22) he studied composition and conducting (with Andreae), the piano (with Baldegger) and counterpoint (with Laquai and Jarnach). In 1923 he attended Busoni's masterclass in composition at the Akademie der Künste in Berlin. On returning to Switzerland he was conductor of several orchestral and vocal ensembles, among them the Männerchor Aussersihl (which gave the première of Stravinsky's *Oedipus rex* in Switzerland) and the Orchesterverein in Baden. In 1935 he founded the Madrigalchor in Zürich, and helped found the Pro Musica society. Between 1943 and 1976 he also taught composition and counterpoint at the Musikakademie in Zürich.

Best known for his sacred choral music and his film music, Blum composed works influenced by the classicist styles of Busoni and Jarnach, by medieval and Renaissance

models, and by Swiss folk music. His classicist tendency is evident in his preference for polyphony, strict forms and tonality, as well as in his struggle to suppress subjective expression and achieve an objective style in which widely contrasting compositional approaches, even serial techniques, could be synthesized. As a result of his involvement in choral music festivals in Switzerland he arranged numerous folk songs for choir. He was awarded the C.F. Meyer Prize (1942), the Musikpreis der Stadt Zürich (1960) and the composer's prize of the Schweizerischer Tonkünstlerverein (1968).

WORKS
(*selective list*)

DRAMATIC

Stage: Amarapura (op, E. Neudegg), 1924; Der Maler (dramatic cant., Blum), 1929; St Galler Spiel von der Kindheit Jesu (H. Reinhart), ?1935; Im Aargäu sind zweu Liebi (Volksliederspiel, A. Haller), 1935; Der Bauer als Millionär (incid music, R. Schweizer), ?1937; Hansjoggel im Paradies, Dialektlustspiel, 1937; Das alte Tellenspiel (incid music), ?1941; Der Misanthrop (incid music, Molière, trans. F.W. Fulda), 1958; Unspunnen-Festspiel (H.R. Hubler), solo vv, chorus, wind orch, 1968

Film scores: Die missbrauchten Liebesbriefe, 1941; Der Schuss von der Kanzel, 1943; Die letzte Chance, 1945; Die Gezeichneten, 1948; Heidi, 1952; Die Vier im Jeep, 1954; Uli der Knecht, 1955; Uli der Pächter, 1956; *c*100 other scores, including many documentary films

CHORAL AND VOCAL

Kantate von der Erlösung durch den Geist in Jesu Christo, chorus, str orch, ?1933; Vogel Juhei (Thürer), 36 Dialektlieder, 1958; 2 Chöre (A. Gryphius), chorus, orch, 1960; 4 Psalmen, S, chorus, orch, 1960; Erzengel Michael (orat, Blum, after Bible), 4 solo vv, chorus, orch, org, ?1961; Der Tod des Agamemnon (orat, Blum), solo vv, male chorus, orch, 1965; 2 Meditationen (K. Marti, after Bible), Bar, female vv, wind qnt, org, 1970; Trias (Bible), B, male vv, orch, 1973; many a cappella pieces for mixed/male/female/children's vv

Das 12. Kapitel der Offenbarung Johannis, A, 3 va, vc, pf, 1930; 4 Psalmen, S, small orch, 1932; 6 Hymnen (F. Wolters), S, str qt, ?1941; Der Streiter in Christo Jesu, S, chbr orch, ?1941; Lobgesang aus der Offenbarung Johannis, 12 solo vv, small orch, 1945; 5 Hymnen, A/B, pf, 1949, arr. B, orch, 1951; Serenade, S, B, 11 insts, 1956; 8 Fragmente nach Sappho, S, fl, vn, 1970; many lieder with pf

INSTRUMENTAL

Orch: Sym. no.1 (O. Khayyam), B, orch, 1924; Sym. no.2 (F. Hölderlin), chorus, orch, 1926; Sym. no.3, ?1927; 2 partitas, 1929, ?1935; Passionsmusik, str, org obbl., 1943; Partita, ?1951; Variationen über 'Aus tiefer Not', 1952; Va Conc., 1953; Conc. for Orch, 1955; Sym. no.4 (J.W. von Goethe), male chorus, wind, ?1959; Ob Conc., 1960; Toccata, Fantasia und Fuge, str, ?1960; Conc., vn, ob, tpt, orch, 1963; Konzertante Sinfonie, wind qnt, timp, hp, str, 1964; Sym. no.5. 1965; Partita, 1967; Sym. no.8 'Seldwyla'; Tropi e canzoni, str, 1968; Conc., str trio, chbr orch, 1969; Sym. no.6, 1969; Sym. no.10 'Pentatonischer Lobgesang', chorus, orch, 1980; ovs., suites

Wind ens: An Orpheus, 13 insts, 1951; Wind Qnt, 1962; Stationen, wind qnt, 1967; Tombe di Ravenna, 11 brass, 1969; Zitat, 9 fl

Other works: Kleines Konzert, va, cl, 1926; Musik für 8 Inst, 1927; Duett, 2 vn, 1934; Str Qt, 1934; Str Trio, 1937; Lamentatio angelorum, fl, ob, cl, hn, str qt, db, 1942; Pf Trio, 1943; Capriccio, tpt, pf, 1959; Qt, fl, str trio, 1963; Sonata, fl, vn, 1963; Divertimento über eine Zwölftonreihe, 10 insts, 1966; Musik über 3 altdeutsche Volkslieder, cl, str trio, 1970; Str Qt, 1970

Principal publisher: Hug

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'Robert Blum', *Schweizer Komponisten unserer Zeit* (Winterthur, 3/1993), 36–7

TAMARA LEVITZ

**Blum, (Robert) Stephen** (*b* East Cleveland, OH, 4 March 1942). American musicologist and ethnomusicologist. He received the BMus at Oberlin College (1964) and the PhD (1972) at the University of Illinois, where he studied with Bruno Nettl, Alexander Ringer and Charles Hamm. He taught at Western Illinois University (1969–73), University of Illinois at Urbana-Champaign (1973–7), York University (1977–87), and in 1987 became professor of music at CUNY Graduate School. His research and writings have focussed on two main interests: the music of Iran and the scope and methods of ethnomusicology and musicology. He conducted fieldwork in northeastern Iran in 1968–9, 1972 and 1995, and selections from his field recordings have been published on cassette by the Iranian Ministry of Culture and Islamic Guidance (1997). A series of writings beginning in the 1970s has investigated fundamental issues in musical scholarship and historiography.

WRITINGS

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*Musics in Contact: the Cultivation of Oral Repertoires in Meshed, Iran* (diss., U. of Illinois, 1972)
'Persian Folksong in Meshhed (Iran), 1969', *YIFMC*, vi (1974), 86–114
'Towards a Social History of Musicological Technique', *EthM*, xix (1975), 207–31
'Ives's Position in Social and Musical History', *MQ*, lxiii (1977), 459–82
'An Ethnomusicologist's Reflections on "Complexity" and "Participation" in Music', *College Music Symposium*, xvii/2 (1977), 25–41
'Changing Roles of Performers in Meshhed and Bojnurd, Iran', *Eight Urban Musical Cultures*, ed. B. Nettl (Urbana, IL, 1978), 19–95
'Rousseau's Concept of *Sistême musical* and the Comparative Study of Tonalities in Nineteenth-Century France', *JAMS*, xxxviii (1986), 349–61
'On the Disciplines and Arts of Music', *World of Music*, xxix/1 (1987), 19–32
ed., with D.M. Neuman and P.V. Bohlman: *Ethnomusicology and Modern Music History* (Urbana, IL, 1991) [incl. 'Prologue: Ethnomusicologists and Modern Music History', 1–20]
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THEODORE LEVIN

**Blume, Friedrich** (*b* Schlüchtern, Hesse, 5 Jan 1893; *d* Schlüchtern, 22 Nov 1975). German musicologist. From 1911 he studied in Munich (with Sandberger, Kroyer, Wölfflin and Istel), Leipzig (with Riemann, Schering, Abert, Pinder, Schmarsow, Volkelt and Wundt) and Berlin (with Kretzschmar, Wolf and Goldschmidt). Detained by military service, he completed the doctorate in 1921 at Leipzig with a dissertation on the precursors of the orchestral suite in the 15th and 16th centuries. The same year he became assistant lecturer in Leipzig and in 1923

was named lecturer at the University of Berlin, where he completed the *Habilitation* in 1925 with a work on monody in Protestant church music. Appointed reader in Berlin in 1933, he went to the University of Kiel the following year, where he won acclaim for his direction of the collegium musicum and was named professor in 1938; he remained there until his retirement in 1958.

Blume's research speciality was the music of the Lutheran church, to which he devoted his first major book, *Die evangelische Kirchenmusik*, in addition to a number of studies of Schütz and Bach and the complete edition of Michael Praetorius (1928–40). Active in the *Jugendmusikbewegung* and well regarded as a collegium director, Blume took a special interest in the proliferation of performance editions of Renaissance and Baroque music. He was general editor of the choral music series Das Chorwerk (1929–38), which included several of his own editions of works by Josquin, Pierre de La Rue, Lassus and Purcell. In 1938, he attracted national attention with his interest in race issues, delivering a keynote speech on music and race at the largest musical gathering of the Third Reich, the Reichsmusiktage. Vague in his acceptance or rejection of racial methodology, Blume managed to appease both Nazi leaders and postwar supporters for simultaneously embracing and criticizing Nazi ideological trends. He went on to edit a series of race studies in music (Studien zur musikalischen Volks- und Rassenkunde) and earned the privilege of contributing an essay on musicology to a Festschrift for Hitler's 50th birthday. For the bulk of his later career, Blume was intensely engaged with the preparation of *Die Musik in Geschichte und Gegenwart* (*MGG*), the comprehensive music dictionary that was one of the crowning achievements of postwar German musicology. He worked closely with contributors all over the world and reportedly took personal responsibility for each of the 9414 articles. The writings for which he is best known in Britain and the USA are the four comprehensive essays on Renaissance, Baroque, Classical and Romantic music, originally written for *MGG1* and later published separately in English translation as *Renaissance and Baroque Music* (New York, 1967) and *Classic and Romantic Music* (New York, 1970).

Blume was deeply involved in musicological organizations and large-scale projects for much of his career, and was a driving force behind the rebuilding of German musicology after World War II. From 1935, he was affiliated with the Staatliches Institut für Deutsche Musikforschung, the central musicological institute established by the Nazi Education Ministry, where he served from 1939 to 1945 as the secretary in charge of Das Erbe Deutscher Musik (EDM) and editor of *Deutsche Musikkultur*, a journal designed to direct musicological scholarship to a wider readership. In 1943, under the auspices of this institute, Blume was appointed general editor of *MGG* even though its preparation had to be put off until the end of the war. After the war, Blume evaded the complexities of denazification and was free to devote himself to rebuilding German musicology. His first priority was to salvage *MGG*, which had been jeopardized by the dissolution of the Staatliches Institut. He succeeded in bringing out 14 volumes from 1949 to 1968, after which his daughter Ruth oversaw the production of the supplement. No novice at organizational leadership (he was president of the new HeinrichSchütz-Gesellschaft, 1942–56), Blume also spearheaded the founding of the Gesellschaft für Musikforschung in 1946 and served as its president until 1962 and honorary president thereafter, and he urged the authorities of the Federal Republic to resurrect such enterprises as the Staatliches Institut and EDM. Blume was careful to publicly disassociate himself from any suggestions of Nazi thought or actions, winning the trust of scholars outside Germany and re-establishing international ties severed during the war. He played a central role in reconstituting the IMS, serving as vice-president and president (1958–61); he also helped to found the IAML and was general editor of RISM from 1952. From 1955 to 1973 he was also president of the Joseph-Haydn-Institut in Cologne.

WRITINGS

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*Das monodische Prinzip in der protestantischen Kirchenmusik* (Habilitationsschrift, U. of Berlin, 1925; Leipzig, 1925/*R*)
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'Begriff und Grenzen des Barock in der Musik', *Manierismo, barocco, rococò: concetti e termini: Rome 1960* (Rome, 1962), 377–84
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*Henry Purcell: Fünf geistliche Chöre*, Cw, xvii (1932/R)
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with W. Schulze: *Johannes Hähnel (Galliculus): Ostermesse über das Lied 'Christ ist erstanden'*, Cw, xliv (1936/R)
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PAMELA M. POTTER

**Blumenfeld, Fannie.** *See* ZEISLER, FANNIE.

**Blumenfeld, Felix (Mikhaylovich)** (*b* Kovalyovka, South Ukraine, 7/19 April 1863; *d* Moscow, 21 Jan 1931). Russian conductor, pianist, composer and teacher, uncle of Heinrich Neuhaus. He studied the piano with Stein and composition with Rimsky-Korsakov at the St Petersburg Conservatory, where he taught the piano from his graduation in 1885 until 1918 (excluding the years 1905–11), being appointed a professor in 1897. From 1895 to 1911 he was also conductor at the Mariinsky Theatre in St Petersburg, where he gave the premières of Rimsky-Korsakov's *Servilia* (1902) and *Legend of the Invisible City of Kitezh* (1907) and the Russian première of *Tristan und Isolde* (1899). In 1908 he conducted the Russian seasons in Paris, achieving wide recognition as a conductor and, more especially, as a pianist. He lived and worked in close contact with Anton Rubinstein, Rimsky-Korsakov, Glazunov, Rachmaninoff and Chaliapin. His performing style, influenced by Rubinstein's, was heroically brilliant and lyrically melodious; he gave the first performances of many piano works by Glazunov, Lyadov and Arensky, among others. He was well known as a teacher, first in St Petersburg, then in Kiev (1918–22) and at the Moscow Conservatory (1922–31), and his methods influenced many famous Soviet piano teachers (including his nephew, Neuhaus) and are widely discussed in Soviet musical literature; among his pupils were Horowitz, Grinberg, Barere (who recorded Blumenfeld's *Etude for the Left Hand* in 1935) and Gauk. Dubyansky, considered to be his most gifted pupil, and to whom he dedicated his *Two Lyric Fragments* op.47, committed suicide at the age of 21. As a composer Blumenfeld was close to the 'Belyayev Circle' and influenced by Chopin. Although sincere and attractive pianistically, his music did not outlive him. Of some interest are his songs, including the song cycle *Vesna* ('Spring'), and some piano works, among them the Variations opp.8 and 34, and 24 Preludes.

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JOACHIM BRAUN

**Blumental, Felicja** [Blumenthal, Felicia] (*b* Warsaw, 28 Dec 1918; *d* Tel-Aviv, 31 Dec 1991). Brazilian pianist of Polish birth. She studied composition under Szymanowski and the piano with Zbigniew Drzewiecki and Joseph Goldberg at the Warsaw Conservatory, making her international début shortly before World War II. The political situation in Europe forced her to emigrate in 1942. She settled in Brazil and made a successful American début at Rio de Janeiro. Villa-Lobos was so favourably impressed with her playing of his *Bachianas brasileiras* no.3 in 1954 that he composed his Fifth Piano Concerto for her, which she first performed in the Festival Hall, London, in 1955. She was also the dedicatee of Penderecki's Partita for harpsichord and chamber orchestra (1971). From the 1960s Blumental made a speciality of music outside the regular repertory, particularly from the early 19th century, and she recorded works for piano and orchestra by Clementi, Field, Kozeluch, Czerny, Hummel, Ries and Paderewski, among others, as well as the piano version of Beethoven's Violin Concerto.

FRANK DAWES/R

**Blumer, Rodney (Milnes).** *See* MILNES, RODNEY.

**Blumner, Martin (Traugott Wilhelm)** (*b* Fürstenberg, Mecklenburg, 21 Nov 1827; *d* Berlin, 16 Nov 1901). German conductor and composer. He studied theology, philosophy and natural science in Berlin from 1845, during which time he was a member of the Sing-Akademie. He decided to become a musician and studied composition with S.W. Dehn from 1847; but the principal influence on his musical background was Eduard Grell, under whom he was assistant conductor of the Sing-Akademie

from 1853 and whom he succeeded as the principal conductor in 1876. For many years Blumner also conducted the Berlin male-voice choir ('Liedertafel') founded by Zelter. At the Akademie der Künste, of which he had been a member since 1875, Blumner held various posts, the last one being chairman of a masterclass for composition. In 1891 he published his *Geschichte der Singakademie zu Berlin*, and in the same year he received an honorary doctorate from Berlin University.

As a composer Blumner belonged to the so-called Berlin 'academics'. He was committed to the Romantic-historical *a cappella* ideal and wrote exclusively vocal music. Chief among his works are the biblical oratorios *Abraham* op.8 (1859) and *Der Fall Jerusalems* op.30 (1874); he also composed motets and other unaccompanied choral works, as well as sacred and secular works for solo voice. His musical outlook was conservative, his style epigonal; his obvious models were Bach, Handel and Mendelssohn. According to Schering his works 'lack neither seriousness nor profundity but ... nevertheless sound like music on second hand' (*ScheringGO*, 463). In this sense, as a traditional rather than a progressive musician, Blumner also served the Sing-Akademie as its respected conductor. (G. Schünemann: *Die Singakademie zu Berlin 1791–1941*, Regensburg, 1941)

REINHOLD BRINKMANN

**Blundell, James** (*fl* London, *c*1775–82). English music publisher, associated with the firms of the WELCKER family.

**Blundevile, John** (*b* Lincoln, *c*1650; bur. Durham, 11 April 1721). English musician. He was the son of the John Blundevile who was associated with the choir of Lincoln Cathedral from 1622 to 1692. It is reasonable to identify him with the chorister of that name who was at Lincoln in 1660, and then at the Chapel Royal until Christmas Day 1664. It appears he then worked successively in Ely, as a lay clerk and informator between 1669 and 1674, in Lichfield in 1676 (having failed to produce the necessary certificate at Winchester on 16 May), and in Dublin, from 1677 to 1679. From 1681 he was a lay clerk at York Minster, becoming Master of the Choristers the following year. He held this post until 1692. On 15 May 1693 the Dean of Durham Cathedral was instructed to write to Blundevile to ascertain on what terms he would transfer his allegiance from York to Durham. Although Blundevile did leave York at this time, it is not known where he went, and it was not until January 1703 that he was appointed a lay clerk at Durham Cathedral.

He may well have been the composer of the two duets *Tho' our pockets are out* and *The Juice of the Grape* (*GB-Lbl* Add. 29397), though the anthem *Let God arise*, in certain of the Lincoln part-books, could be by his father. It is thought that the younger John may have been responsible for bringing to Durham an early post-Restoration book of anthems primarily in the hand of Hosier (*DRc* B1).

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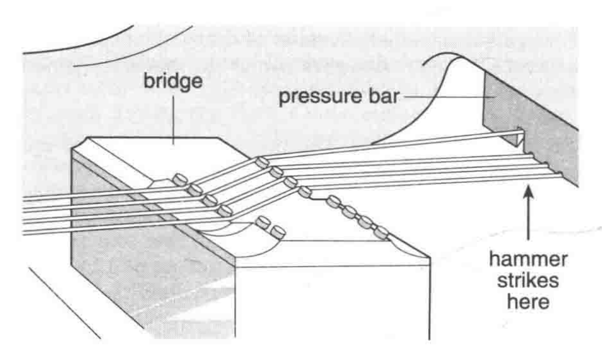
*BDECM*
H. Cotton: *Fasti ecclesiae hibernicae* (Dublin, 1848–9)
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BRIAN CROSBY

**Blur.** English rock group. It was formed in Colchester in 1989 by Damon Albarn (*b* Whitechapel, London, 23 March 1968; vocals), Graham Coxon (*b* Rinteln, nr Hanover, 12 March 1969; electric guitar), Alex James (*b* Bournemouth, 21 Nov 1968; bass guitar) and Dave Rowntree (*b* Colchester, 8 May 1964; drums). Their first album, *Leisure* (Food, 1991), hinted at a psychedelic pop sensibility, but subsequent recordings established the band as mordant and witty observers of small-time English psychoses, which they housed in an infectious combination of mod and punk styles indebted to the Small Faces, The Kinks, David Bowie and the Jam. Thematically, *Modern Life is Rubbish* (Food, 1993) remains perhaps their most complete work, a paean to 'little Englandism' in the face of American imperialism, but musically *Parklife* (Food, 1994) is superior, with its sarcastic post-Aids disco anthem of sexual liberation, 'Girls and Boys', its tale of transvestism in 'Tracy Jacks' (a 1990s update of Pink Floyd's 'Arnold Layne') and the epic ballad 'This is a low'. As Britpop took off in 1995, the arty, middle-class 'Essex Boys' Blur were contrasted in the media with the more demotic rock of Manchester's Oasis; 'Country House' (Food, 1995), released on the same day as Oasis's 'Roll with it', famously beat its rival into second place in the UK pop charts in August that year. Afterwards, however, Blur's star was temporarily on the wane as the next album, *The Great Escape* (Food, 1995), reused old themes. In 1997 the band effected a *volte face* and embraced the slow, grunge-influenced 'low-fi' American sound of such artists as Pavement and Beck. The resultant eponymously titled album was an unexpected artistic triumph. *13* (1999) was even more experimental, with haunting, expressionistic soundscapes best evidenced on tracks such as '1992' and 'Battle', while the gospel-influenced 'Tender' retained a sufficiently broad appeal to enter the charts. See also S. Maconie: *Blur: 3862 Days: the Official History* (London, 1999).

DAVID BUCKLEY

**Blüthner.** German firm of piano makers. Julius Blüthner (*b* Falkenhain, nr Leipzig, 11 March 1824; *d* Leipzig, 13 April 1910) began working as a cabinet maker. After working for Hölling and Spangenburg (piano makers) in Zeitz, he started his own small business in Leipzig in 1853, building grand pianos with the assistance of three men and a boy. He patented his 'repetition action' after his success at the 1854 Munich Industrial Exhibition. In 1864 he began making upright pianos. He expanded his business as he won prizes and medals at various exhibitions and attracted orders from royalty. He strove constantly to refine his instruments and this work culminated in the 1873 patent for the aliquot scaling of grand pianos. This added a fourth, sympathetic ('aliquot'), string to each trichord group in the treble to enrich the piano's weakest register by enhancing the overtone spectrum of the instrument. The ALIQUOT string is tuned an octave higher than, and runs parallel to, the normal strings, but is elevated where the hammer strikes so that it is not struck directly, but vibrates in sympathy with the other strings (the illustration shows the modified aliquot scaling system introduced by the firm in 1991; for an illustration of the original system, see *Grove6*). Julius Blüthner personally tested every piano; his sons, Max, Robert and Bruno, later took over this responsibility. Bruno, who had spent some time with the American piano manufacturer Chickering, took charge of the technical side of the business.




*Blüthner's aliquot scaling for grand pianos: a fourth ('aliquot') string in the treble section is not struck by the hammer but vibrates in sympathy with the other three strings*

The large Leipzig factory was completely destroyed in World War II, but Bruno's son-in-law, Rudolph Blüthner-Haessler, was able to recommence manufacture against considerable odds. Under the direction of his son, Ingbert (*b* Leipzig, 4 March 1936), Blüthner pianos have regained their former eminence; a splendid factory was completed in October 1974, and pianos are still made there largely by hand. From 1972 the company was *volkseigener Betrieb*, or 'owned by the people', but in 1990 it was reprivatized and passed back into the Blüthner family's ownership. By 1995 150,000 pianos had been made. A new range of cheaper pianos was introduced in 1998 under the name of Haessler.

Modern Blüthner pianos, still with aliquot scaling, are prized by many eminent pianists for their quality and craftsmanship. The pianos won the gold medal at the 1965 Leipzig 800th Anniversary Fair. Blüthner instruments are distinguished by a round, slightly romantic tone, with a particularly full treble. Pianos made today have an improved, arched soundboard crown, which enhances the lower overtones. The Blüthner patent action is described and illustrated by Blüthner-Haessler. The firm's British agents since 1876 have been Whelpdale, Maxwell & Codd of London, who in 1934 began to make an entirely British piano, the 'Welmar'.

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MARGARET CRANMER

**Blyma, Franz Xaver** (*b* Austria or Bohemia, 1770; *d* Kiev, *c*1812). Russian composer and conductor of Czech birth. In 1799–1800 he was music director at the Petrovsky Theatre, Moscow. Later he entered the service of Count Komburley, provincial governor of Volhynia, where he spent the remainder of his life. In addition to some violin music and two symphonies (op.1, Moscow, 1799; op.2, Bonn, 1806), Blyma composed (in 1798) the score for *Starinnïye suyatki* ('The Old-Time Yuletide'; three acts, libretto by A.F. Malinovsky), one of the most popular Russian Singspiele of its day. First performed at the Petrovsky under the composer's direction on 3/14 February 1800, it remained in the repertory until the 1830s, epitomizing the sentimental approach to national subject matter that characterized the early Romantic style in Russia. The neglible plot – a couple of maidens tell fortunes and are betrothed – serves as an excuse for a pageant of old ceremonies, costumes, song and dance.

One of the divining songs (*podblyudnïye*) the maidens sing is 'Slava' ('Glory'), famous owing to its use in Musorgsky's *Boris Godunov*; in *The Old-Time Yuletide* it is heard (for the first time on stage) in its natural habitat, accompanying a domestic ritual (an excerpt, together with one from the overture, is printed in Findeyzen). During the Patriotic War of 1812, it became customary to insert the names of valorous officers into the 'Slava', turning it into an expression of civic sentiments. This direction was continued by Alexey Nikolayevich Titov in his patriotic opera of 1817, *Muzhestvo kievlyanina, ili Vot kakovïye russkiye* ('The Courage of a Kievan, or That's what Russians are Like'), where it serves as a climactic chorus in praise of the Great Prince Svyatoslav. Musorgsky's use of the song to epitomize a tsar's coronation may thus be seen as a further continuation along this line of transformation.

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RICHARD TARUSKIN

**Blyth, (Geoffrey) Alan** (*b* London, 27 July 1929). English critic. Educated at Rugby and Oxford, where he studied with Jack Westrup, he began writing criticism in *The Times* in the early 1960s and later in *The Listener* and *Gramophone*, and quickly made a mark as a sure judge of the human voice and performing style. He was an associate editor of *Opera* magazine (1967–83), and worked as a staff critic for the *Daily Telegraph* (1977–89). A prolific writer with wide experience, on singers and on opera from Mozart to the present day, Blyth has edited discographic reviews of opera (*Opera on Record*, London, 1979, 1983, 1984; *Opera on CD*, London, 1992, 2/1994; *Opera on Video*, London, 1996) and song (*Song on Record*, London, 1986–8) and has written *Wagner's Ring: an Introduction* (London, 1980) and *Remembering Britten* (London, 1981).

□

**Blyth, Samuel** (*b* Salem, MA, bap. 13 May 1744; bur. Salem, 13 Jan 1795). American craftsman and organist. He worked all his life in Salem, where from 1766 to 1783 he occasionally played the organ at St Peter's Church. He also ran a boarding-school for girls, and is recorded in Salem account books as a painter of ships, carriages, carpets and canisters, a gilder and a maker of Venetian blinds. Only one musical instrument by him is known: a spinet from about 1785, now in the Essex Institute, Salem. It is one of the few extant examples of 18th-century American plucked-string keyboard instruments, and is modelled on English types. The instrument has a range of *G*/*B* to *f'''* and has a mahogany case, with the painted inscription 'Samuel Blyth SALEM Massachusetts Fecit' over the keyboard. A bill dated 7 February 1786 from Samuel Blyth to Mrs Margaret Barton 'To making a Spinnett for her daughter – L 18 . . 0–0' is also in the Essex Institute.

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CYNTHIA ADAMS HOOVER

**Blytheman** [Blythman], **John.** *See* BLITHEMAN, JOHN.

**Blyton, Carey** (*b* Beckenham, 14 March 1932). English composer. He trained at Trinity College of Music, London (1953–7), took the London BMus (1957) and studied with Jersild at the Royal Danish Academy of Music, Copenhagen (1957–8). His subsequent appointments include music editor at Faber Music (1963–74), where he edited Britten's works from *Curlew River* to *Owen Wingrave*, and visiting professor of composition for film, television and radio at the GSMD (1972–83), establishing there the first course of its kind at a British conservatory. Blyton is a skilful miniaturist of generally lighthearted and lyrical music. His songs are exemplified by the cycle *Lachrymae – In memoriam John Dowland* (1956–7), and his extensive works for woodwind by *Dance Variations* (1975), one of many works for saxophone quartet. There is a large body of music for guitar, including *The Oceans of the Moon* (1975). In his many commercial commissions his keen ear for unusual sonorities is evident, as in the BBC television documentary *The Goshawk* (1969), incidental music for the children's serial *Dr Who* and a Royal Society for the Protection of Birds documentary *Flying Birds* (1972). He has written extensively for young performers including stage works such as *Dracula! or The Vampire Vanquished* (1983), and has edited *The Faber Book of Nursery Rhymes* (1968). Several works reveal an interest in Japanese music and certain of its characteristic modes, including his most important piece, the chamber opera *The Girl from Nogami* (1976).

Principal publishers: Berben, Roberton, Modus Music

ANDREW BURN

**BMG** [Bertelsmann Music Group]. International record company with interests in music publishing, online music sales and audio equipment manufacturing. A subsidiary of the German media group Bertelsmann, BMG is one of the five companies that dominate the global record market. Based in New York, the company controls over 200 record labels including BMG Classics, RCA Victor Red Seal, Gold Seal, DHM, Melodiya and Arte Nova. BMG also owns the publishing rights to over 700,000 songs, including the catalogues of artists as diverse as The Beach Boys and B.B. King; in 1995 the company took control of Ricordi, whose catalogue contains the operas of Verdi and Puccini.

**BMI** [Broadcast Music Inc.]. *See* COPYRIGHT, §V, 14(ii).

**B mi** [Bemi]. (1) In the medieval HEXACHORD system with hexachords on G, C and F, the third degree of the hexachord on G, hence B♮. The letter-name of this note was written as a square or 'hard' B (for an illustration, *see* SOLMIZATION, fig.2), and the note was therefore also known as 'B quadratum' or 'B durum'. When the system was transposed (*see* MUSICA FICTA, §1(iv)), the symbol could designate the third degrees of other hexachords: F♯, C♯, E♮, A♮, or even other notes.

(2) In medieval treatises, the term was also used for the square B (or 'mi') sign when used as a notational symbol; this symbol was the forerunner of the modern sharp and natural signs, and also gave rise to the modern German use of H for B♮. □

**B molle** (Lat.: 'soft B'). The note corresponding to the syllable *fa* in the soft HEXACHORD, hence B♭.

*See* ACCIDENTAL, §§1–2, and MUSICA FICTA, §§1–2.

**B mollis.** *See* B FA.

**Bo.** Chinese cymbals. *See* CYMBALS, §3.

**Bo, Sonia** (*b* Lecco, 27 March 1960). Italian composer. She studied composition with Renato Dionisi and Azio Corghi at the Milan Conservatory, graduating in 1985; she also studied the piano, choral singing and conducting there, and took further composition classes with Donatoni at the Accademia Musicale Chigiana, Siena, in 1988. Her reputation was established through various national and international competitions: she won first prize in the Guido d'Arezzo competition in 1985 for *Frammenti da Jacopone*, an award from the European Cultural Foundation in 1985 for *Da una lettura di Husserl* and the 1995 city of Trieste gold medal for *Synopsis*. She began to teach composition at the Piacenza Conservatory in 1989.

Bo's music is characterized by a mingling of complex bands of sound, rich in timbral and contrapuntal effects. Works such as *Da una lettura di Husserl* create a fascinating interplay between different blocks of sound within an episodic formal structure. The voice plays a central part in her output both as a means of expression and as a medium through which to experiment with monodic writing, as in *Polittico* and *Studi 'con testo a fronte'*.

WORKS

Orch: Da una lettura di Husserl, chbr orch, 1984; Synopsis, 1987

Choral: Frammenti da Jacopone, female chorus, 1985; Lauda (J. da Todi), spkr, solo vv, chorus, orch, 1987; 3 filastrocche, child's v/children's chorus, 1992; La minestra (G. Rodari), children's chorus, 10 insts, kitchen pots, 1996; Filastrocche del cavallo parlante 1996 (Rodari), spkr, children's chorus, 10 insts, 1996

Solo vocal: Come un'allegoria (G. Caprioni), S, cl, vc, pf, 1986; Studi 'con testo a fronte' (P. Volponi), v, 1989; Polittico, 5 liriche, S (G. Marino, U. Foscolo, T. Folengo, L. Ariosto, T. Tasso), vn, hn, perc, pf, with dance ad lib, 1991–2; . . . rosee le fila (Foscolo), S, fl, pf, 1994; . . . oro alle fila (Foscolo), S, fl, cl, pf, perc, live elecs, 1995; Come si chiamano gli uccelli (Rodari), spkr, 10 insts, whistle, calls, 1996; D'ametista (E. Montale), spkr, b cl, vc, hp, live elecs ad lib, 1996; Con testo a fronte (Volponi), v, 1996

Chbr and solo inst: Wind Qnt, 1982; Nugae, vn, va, vc, 1982; Tre studi, vn, pf, 1984; Str Qt, 1985; Piccolo studio, 2 cl, pf, 1985; D'Iride, fl, cl, perc, pf, va, vc, 1988; 2 bagatelle, fl, gui, 1988; Blankes Turkenschwert, fl, ob, cl, bn, hn, pf, 2 vn, va, vc, db, 1991; 3 canti da Saffo, vn, 1994; Pronto chi fischia? (Rodari), 'speaking', cl, 1995; Dal 'Libro dei prodigi', sax, 1995; Come nella memoria, 3 pezzi, pf, 1996

Principal publishers: Ricordi, Edi-Pan

GIORDANO FERRARI

**Boas, Franz** (*b* Minden, 9 July 1858; *d* New York, 21 Dec 1942). American anthropologist and ethnomusicologist of German birth. He was trained at Heidelberg, Berlin and Kiel as a physicist and geographer (1877–81), and, having gone to Baffinland, North America, to do a survey of Cumberland Sound, he went on to compare Inuit perceptions of space with his own technical mapping. It was during his stay among the Inuits in 1883–4, that he formulated the anthropological perspectives and field methodology that was to shape the character of early 20th-century American anthropology. On his return to

Berlin, he became interested in the methods used by Carl Stumpf, Hornbostel and Herzog in the study of music in other cultures. In 1886 Boas returned to North America to work among the Bella Coola Indians of the Pacific Northwest coast; in 1888 he took a post teaching anthropology at Clark University and settled in the USA, having decided to make Amerindians the centre of his anthropological work.

Boas was well acquainted with other pioneers in the study of Amerindian music, including Alice Cunningham Fletcher, J. Walter Fewkes and Frances Densmore, with whom he was associated through the Bureau of American Ethnology. For some publications Boas and Fletcher shared the services of John Comfort Fillmore as transcriber for their recordings of Amerindian melodies and in 1893, while chief anthropological assistant at the World's Columbian Exposition in Chicago, he and Benjamin Ives Gilman simultaneously recorded a performance in the Kwakiutl exhibit.

Boas was professor of anthropology at Columbia University (1899–1936), and in his teaching he emphasized that music was vital to the integrated ethnological study of indigenous cultures. While curator of ethnology at the American Museum of Natural History (1901–5), Boas organized the Jesup North Pacific Expedition (1902–6), the first comprehensive anthropological survey of the north circumpolar region, during which he and his associates made sound and film recordings. He urged his students to collect music along with other ethnological data. He recorded much material among the Kwakiutl and neighbouring tribes in British Columbia and among the Yoruba in Africa. His publications of the period 1887–1900 include many transcriptions: 'The Central Eskimo' (1888) and 'The Social Organization and the Secret Societies of the Kwakiutl Indians' (1897) served as models for later ethnological treatises that included music. After 1900 Boas developed a keen interest in linguistics and the closely linked oral arts and their accompanying forms (tale and myth, poetry, music and dance), emphasizing the interrelationship of different aspects of culture within the whole cultural frame. His publications (over 600 items) often included song texts with translations.

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SUE CAROLE DE VALE/R

**Boatner, Edward Hammond** (*b* New Orleans, 13 Nov 1898; *d* New York, 16 June 1981). American composer. The son of a travelling minister, he became familiar with African American religious folk music at an early age. He studied at Western University (1916), the Boston Conservatory (1921) and the Chicago College of Music (BM 1932). While in Boston, he studied composition with Dett, who shared his interest in spirituals, and became a featured soloist in Dett's ensemble, the Hampton Institute Singers. In 1925 he moved to Chicago where he was active as a singer, organist and choral director, serving from 1925 to 1931 as music director for the National Baptist Convention. After teaching in Texas at Samuel Huston College and Wiley College, he moved to New York (1933) where he opened the Edward Boatner Studio.

Boatner's over 200 arrangements of African American spirituals are his primary musical legacy. Since the 1920s they have been performed by singers such as Marian Anderson, Roland Hayes, Leontyne Price and Paul Robeson. In addition to his collection *Thirty Afro-American Choral Spirituals* (1971), he published several stage works and pedagogical manuals.

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WILLIE STRONG

**Boatwright, Howard (Leake)** (*b* Newport News, VA, 16 March 1918; *d* Syracuse, NY, 20 Feb 1999). American composer, violinist and musicologist. He was trained as a violinist in Norfolk, Virginia, by Israel Feldman, made his début at New York Town Hall in 1942 and was assistant professor of violin at the University of Texas,

Austin, from 1943 to 1945. At Yale (BM 1947, MM 1948) he studied theory and composition and viola d'amore with Hindemith, at whose urging he stayed on as assistant professor in music theory. As music director at St Thomas's Church, New Haven (1949–64), Boatwright established a reputation as a pioneer in the performance of early choral music. While in New Haven he also served as conductor of the Yale University Orchestra from 1952 to 1960, and was concertmaster of the New Haven SO (1950–62). He became dean of the school of music at Syracuse University in 1964, and from 1971 was professor of music in composition and theory. He was a Fulbright lecturer in India during the year 1959–60 and received a Fulbright grant to study in Romania, 1971–2. A pioneering scholar of Ives, he was elected to the board of directors of the Charles Ives Society in 1975.

He initially concentrated on sacred choral music and composed both choral works and works for solo voice with piano or instruments. Of his instrument works, the most notable are the Quartet for clarinet and strings, which received the award of the Society for the Publication of American Music in 1962, the Symphony and the Second String Quartet. His earliest choral works are modal; subsequently the chamber works in particular were influenced by Hindemith's middle-period style. In 1966 Boatwright began to develop a style he described as 'dodecaphonic, though not serial', in which he appropriates the total chromatic resource while exercising control over harmony, within the context of a layered, contrapuntal approach. This technique (described in *Chromaticism*) is demonstrated in the Second Quartet, a work which is consistent in style but also impressive in its ability to project a wide variety of moods. A versatile and creative musician, Boatwright also demonstrated an unusually wide breadth of erudition as a scholar.

WORKS

Orch: A Song for St Cecilia's Day, large str ens, 1948; Variations, small orch, 1949; Sym., 1976

Choral: The Women of Trachis (Sophocles, trans. E. Pound), 6 choruses, female vv, chbr orch, 1955; Mass, C, 1958; The Passion According to St Matthew, solo vv, SATB, org, 1962; Canticle of the Sun (St Francis of Assisi), S, SATB, orch, 1963; Music for Temple Service, Bar, SATB, org, 1969; A Song for St Cecilia's Day, S, SATB, orch, 1981; Nunc dimittis and Magnificat, SATB, org (1997); over 20 other works incl. 4 masses, many choral partsongs

Chbr and solo inst: Str Qt no.1, 1947; Trio, 2 vn, va, 1948; Serenade, 2 str, 2 wind, 1952; Qt, cl, str, 1958; Str Qt no.2, 1974; 12 Pieces for Vn Alone, 1977; Sonata, cl, pf, 1980; other chbr and kbd works, incl. Orgelbuch, 8 preludes, org

Other vocal: The Ship of Death (D.H. Lawrence), S, A, T, B, str qt, 1966; The Lament of Mary Stuart (Carissimi cant. text), S, hpd/pf, opt vc, 1968; 6 Prayers of Kierkegaard (trans. P. LeFevre), S, pf, 1978; Prologue, Narrative and Lament (W. Whitman), T, str qt, 1987; From Joy to Fire (U. Vaughan Williams), Mez, pf, 1989; Adoration and Longing (Bible: *Song of Solomon*), S, str qt, 1991; 5 Poems of Sylvia Plath, S, pf, 1993 *c*50 songs

Principal publishers: Oxford UP, Walnut Grove

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A. Kozinn: 'Howard Boatwright, Violinist, Composer and Professor, 80', *New York Times* (24 Feb 1999) [obituary]

TERENCE J. O'GRADY

**Bobescu, Constantin** (*b* Iaşi, 9/21 May 1899; *d* Sinaia, 26 May 1992). Romanian composer, violinist, teacher and conductor. He studied the violin in Iaşi (1908–12) with Eduard Caudella and in Craiova (1912–16) with Jean Bobescu and then entered the Schola Cantorum in Paris (1920–24, 1926–7) where he studied with Nestor Lejeune (violin), d'Indy (composition) and Paul le Flem (harmony). After starting his career as a solo violinist he became professor of violin at the conservatories of Cernăuţi and Braşov. In 1935 he was appointed conductor of the Radio Symphony Orchestra in Bucharest where he remained until 1972. Bobescu's compositions range in theme from historical and biblical subjects to satirical comedy. Though post-Romantic in structure, his music has a pronounced lyrical character: the melodic writing is essentially Romanian but it is clothed in a traditional European harmonic language. His lively orchestration displays a perfect handling of timbres, especially of strings, which he used to achieve impressionistic shading in the operas.

WORKS
(*selective list*)

Ops: Zobail (1, Bobescu, after G. Coşbuc), 1929, Cluj, Romanian Opera, 10 March 1930; Trandafirii roşii [Red Roses] (3, Bobescu, after Z. Bârsan), 1934, Cluj, Romanian Opera, 15 Jan 1937; Ioan Botezătorul [John the Baptist] (5, Bobescu, after H. Sudermann), 1939, broadcast, Bucharest radio, 1939 [Act 2 only]; Gaiţele [The Clackers] (3, after A. Kiriţescu), 1980, unperf.

Orch: Fatma, sym. poem, 1924; Preludiu la jocul Irozilor [Prelude to the Clowns Game], sym. poem, 1928; Cadix, scherzo, vn, orch, 1936; Haşiş, Lunaticul şi Paiaţa [Hashish the Lunatic and the Clown], 3 sketches, 1936; Noaptea sfîntă [Blessed Night], sym. suite, 1940; Rapsodia română [no.1], 1948; Rapsodia română [no.2], 1950; 6 dansuri simfonice româneşti [6 Romanian Symphonic Dances], 1953; Vn Conc., 1954; Siciliană, str, 1969

Vocal: Barbu-Lăutarul [Barbu the Musician] (V. Alecsandri), 1v, pf, 1919; Dragoste de ţigancă [The Love of a Gypsy Woman], 1v, pf, 1922; La mormîntul unei tinere fete [At the Grave of a Young Girl], 1v, pf, 1922; Legenda şi Eva [Eve and the Legend] (L. Blaga), 1v, pf, 1924; Basm [Fairy Tale], 1v, pf, 1932; Bratul [The Arm] (Focşăneanu), 1v, pf, 1935; Calul-dracului [Devil Horse/The Devil's Horse], chorus, 1935; Betivul [The Drunkard], male chorus, 1935; Cornul [The Horn], male chorus, 1935; Greierele şi furnica [The Crickets and the Ant] (ballad, T. Arghezi), 1v, PG, 1954, arr. orch, 1958

Chbr and solo inst: Suită, pf, 1919; Pf Qt, 1920; Str Qnt, 1921; Facerea lumii [The Creation], str qt, 1922; Nocturnă, vn, pf, 1935; Clovnul [The Clown], pf, 1936; Foaie de album [Page from an Album], vn, pf, 1940; Adagio espresivo, vn, pf, 1944; Parafrază [Paraphrase], wind qnt, 1958

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VIOREL COSMA

**Bobillier, Marie.** *See* BRENET, MICHEL.

**Bobïlyov, Leonid Borisovich** (*b* Tula, 15 Oct 1949). Russian composer. He graduated from the Moscow Conservatory in 1973, having studied composition with Chulaki and the piano with N.P. Yemel'yanova. From 1973 to 1979 he taught at the Dargomïzhsky Music School in Tula, and in 1979 he was appointed senior

lecturer of theory and composition at the Moscow Conservatory. He is a member of the Composers' Union.

Bobïlyov's career began in the 1970s when varied trends ranging from the avant garde to the exploration of ancient Russian art and folklore co-existed in Soviet music. In his operas, instrumental and vocal works, Bobïlyov utilizes a broad stylistic palette. His two operas for children – *Kto pridumal puskat' mïl'nïye puzïri?* 'Who Thought up the Idea of Blowing Bubbles?' and *Privet, Alisa!* 'Greetings to you, Alice!' – are particularly eclectic, embracing both dodecaphonic and rock elements. In his vocal works, his concern for the expressivity of words frequently gives rise to melodic recitative and other narrative forms (such as in the monologue and narrative from the opera *Poslednim tselovaniyem* 'With a Last Kiss' after Pasternak's *Doktor Zhivago*, in the opera *Propavshaya okhota* 'The Wasted Hunt' and in the oratorio *Materi, syostrï, zhenï* 'Mothers, Sisters, Wives').

In his instrumental compositions Bobïlyov follows Stravinsky and Prokofiev in taking the character of an instrument as a point of departure; these works are similarly eclectic and have theatrical tendencies. His works are frequently performed at the Moscow Autumn Festival and have been recorded by Melodiya. In addition to composing, he has studied the history and principles of teaching composition in Russia, and has systematically developed theoretical courses in polyphony, harmony and orchestration for composers.

WORKS

Ops: Grigory Melikhov (A. Medveyev and L. Lukinov, after M. Sholokov), unfinished; Privet, Alisa! [Greetings to you, Alice!] (children's op, V. Fisherman, after L. Carroll), 1983; Propavshaya okhota [The Wasted Hunt] (T. Vershinina and Bobïlyov, after V. Astaf'yev), 1983; Kto pridumal puskat' mïl'nïye puzïri? [Who Thought up the Idea of Blowing Bubbles?] (children's op, O. Volozova), 1990; Poslednïm tselovaniyem [With a Last Kiss] (Bobïlyov, after B. Pasternak), 1994

3 orats on verses by Russian poets, 1977, 1980, 1990

Orch: Conc., va, str, 1971; Conc. grosso no.1, 1972; Poėma pamyati geroev Leningrada [A Poem in Memory of the Heroes of Leningrad], 1972; Vn Conc., 1972; Conc., pf, ww, perc, db, 1979; Conc., pf, vn, pf, str, 1981; Sym., 1985; Conc. grosso no.2, 1989; Conc., E♭ cl, perc, 1991; De profundis, 1991

Chbr and solo inst: Bagateli, pf, 1972; Sonata [no.1], vn, pf, 1975; Pf Trio [no.1], 1977; Sonata [no.2], vn, pf 1978; Ballada, pf, 1979; Kvazi menuyetto, pf, 1984; Pf Trio [no.2], 1985; Diatonicheskaya polifoniya – tsikl prelyudiy i fug v starinnïkh ladakh [Diatonic Polyphony – a Cycle of Preludes and Fugues in Ancient Modes], 1987

Vocal: Divertisment-allyuziya 'Salyut Sati' [Divertissement-Allusion 'Gun Salute, it's Satie'], 1v, cl, vn, vc, pf, 1996; song cycles (1v, pf) after A. Akhmatova, 1972, A. Voznesensky, 1975, O. Mandel'shtam, 1978, F. García Lorca, 1984, N. Oleykov, 1988, P. Verlaine, 1993

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ALLA VLADIMIROVNA GRIGOR'YEVA

**Bobization.** The name used in Nikolaus Gengenbach's *Musica nova, Newe Singekunst, so wol nach der alten Solmisation, als newen Bobisation und Bebisation* (Leipzig, 1626/*R*), and later in J.G. Walther's *Musikalisches Lexicon* (Leipzig, 1732), for the SOLMIZATION system also known as BOCEDIZATION.

□

**Bobo, Roger** (*b* Los Angeles, 8 June 1938). American tuba player. He studied from 1956 to 1961 with Donald Knaub and Emory Remington at the Eastman School of Music, and subsequently with William Bell and Robert Marsteller. He was a member of the Rochester PO (1956–62), the Amsterdam Concertgebouw Orchestra (1962–4) and the Los Angeles PO (1964–91). From 1965 to 1975 he was also a member of the Los Angeles Brass Quintet. In 1990 he was appointed professor at the Lausanne Conservatoire.

Bobo has made a very significant contribution as a soloist. In April 1962 he gave the first ever Carnegie Hall recital for solo tuba. About 100 solo pieces have been written for him, including concertos by William Kraft (1974) and Harut'unyan (1994). He has given many performances of Vaughan William's Tuba Concerto with leading orchestras worldwide. He has made several solo discs of tuba repertory, and has also written *Mastering the Tuba* (Bulle, 1993).

EDWARD H. TARR

**Bobowski, Wojciech.** *See* UFḲĪ, 'ALĪ.

**Bobrovsky, Viktor Petrovich** (*b* Simferopol, Ukraine, 24 July/6 Aug 1906; *d* Moscow, 24 May 1979). Russian musicologist and pianist. He graduated from the Moscow Conservatory having specialized in piano under F.F. Keneman (1925–30); he then taught piano at a music school in Voronezh (1931–41) while studying theory as a correspondence student at the Central Institute of Music Education, Moscow, with V.A. Tsukkerman (1936–41). After serving on the Russian front from 1941 to 1945, he returned to Voronezh and was invited in 1949 to teach at the department of music theory at the Moscow Conservatory, where he taught music analysis until 1970. Awarded the *Kandidat* degree in 1953, he was a made a *dotsent* in 1958; he also taught at the Gnesin State Institute for Music Education, 1954–63 and 1972–8, and was a senior researcher at the All-Union Institute for Art Research, 1969–79. He was awarded the doctorate in 1975. A member of the Union of Soviet Composers from 1935, he also directed its musicology and criticism section during the late 1960s.

Bobrovsky's early research was concerned with the programmatic potential in music, particularly in the symphonies of Shostakovich. He was also attracted to questions of drama in instrumental music and strove to explain musical form and language in terms of semantics, interpreting form as 'a model of spiritual movement'. He formulated a theory of the variability of functions of musical form (the theme of his doctoral study), in which the general functions of exposition, development and conclusion manifest themselves on various formal levels and may be combined to create a greater complexity of meaning. To this flexible combining of functions he applied the terms 'compositional divergence' ('otkloneniye'), 'compositional modulation' and 'compositional ellipsis', to reflect what is not planned by the standard form, but has emerged under the influence of the specific drama of the composition. A prominent specialist in the works of Shostakovich, he contributed a number of monographs, articles and reviews on the composer, some of which are as yet unpublished; his intense involvement

with Shostakovich's work meant that he responded – publicly or in notes in his journal – to almost all of the composer's new works. He also supported other young composers – Gubaydulina, Schnittke, Butsko – in the press. Bobrovsky's later writings were concerned with general questions in the philosophy of music and sought to investigate issues such as thematism, how music relates to other art forms and the role of music in daily life.

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TAT'YANA S. KYUREGYAN

**Bobrowicz, Jan Nepomucen** (*b* Kraków, 12 May 1805; *d* Dresden, 2 Nov 1881). Polish guitarist, composer and publisher. He studied in Vienna with Mauro Giuliani (1816–19). After a short career as a soloist he was made, in 1829, secretary of the senate of the Kraków Republic. When news of the 1830 Warsaw uprising reached him, he volunteered for the Polish Army and served as aide-de-camp to Bem; he was awarded the Virtuti Militari order. On the collapse of the uprising in 1831 he emigrated to Germany. In Leipzig he performed at the Gewandhaus with Karol Lipiński, Clara Wieck and others. Liszt called him 'Chopin sur la guitare'. He wrote about 40 pieces for his instrument, mostly fantasies, marches, polonaises and waltzes, published by Hofmeister or Breitkopf & Härtel. In addition, he revised Carulli's tutor and published his own with Sennewald in Warsaw. He gained particular importance between 1833 and 1861 through the publication of about 380 literary works, among them a limited number of pocket-book editions of Polish classics. (*EMuz*, T. Przybylski; *PSB*, S.P. Koczorowski)

JÓZEF POWROŹNIAK/KLAUS-PETER KOCH

**Bocal** (Fr.). The crook of a bassoon, serpent etc. It has become the American term for a bassoon or english horn crook.

**Bocan.** *See* CORDIER, JACQUES.

**Boccaber, Matteo.** *See* BUECHENBERG, MATTEO.

**Boccaccio, Giovanni** (*b* Certaldo, 1313; *d* Certaldo, 1375). Italian poet and writer. Along with Dante and Petrarch he was among the most influential literary figures in medieval Italy. The illegitimate son of a Tuscan merchant, in 1327 he moved with his father to Naples. There he was introduced into the French-influenced court of King Robert of Anjou, and this milieu influenced his first writings: the *terza rima* poem *Caccia di Diana* (*c*1334), the *ottava rima* poem *Filostrato* (*c*1335), the romance *Filocolo* (1336–8), the first draft of the epic poem *Teseida* (1339–41) and many of his *Rime*. On his return to Florence in 1341 Boccaccio strengthened his literary links with the pure Tuscan tradition, completing the *Teseida* and writing more works, among them the *Comedia delle ninfe fiorentine* (1341–2) and the *Elegía di Madonna Fiammetta* (1343–4). The Black Death, which reached Florence in 1348, inspired Boccaccio's masterpiece, the *Decameron* (1349–51; ed. V. Branca, Turin, 1992), a collection of 100 tales grouped into ten 'giornate' and told, according to the story, by ten young Florentine nobles who have escaped the plagued city. This work, which is an invaluable source of information about 14th-century Italy, made an instant reputation for its author. After 1350 Boccaccio enjoyed a friendship with Petrarch, a source of influence for his late Latin works. He spent his last years mainly at Certaldo, and left his considerable library to the Augustinian convent of S Spirito in Florence.

Many works by Boccaccio contain references to dance and to vocal and instrumental music, although they hardly go beyond stereotyped allusions to the musical experience. There are, however, no descriptions of polyphony, which was surely practised in Florence at that time. Within the frame of the *Decameron* Boccaccio inserted ten ballata texts: one ballata is sung at the end of each 'giornata' by a single member of the group. Only once does the author specify that a lute player accompanies the singer, whereas on three more occasions the whole group joins in, probably doubling the *ripresa*. It is possible that Boccaccio never heard a polyphonic ballata, a suggestion strengthened by the fact that the only one for which a musical setting survives, *Non so qual i' mi voglia*, was set for one voice only by Lorenzo da Firenze. Lorenzo also set Boccaccio's madrigal *Come in sul fonte fu preso Narciso*, this time polyphonically, whereas the text of another madrigal, *O giustizia regina al mondo freno*, set by Niccolò da Perugia, is ascribed to Boccaccio in an unreliable source (*I-PAp* Parm.1081).

The *Decameron* also mentions indirectly a richer variety of poetico-musical repertoires. References vary from the quotations of obscene songs to the performance of old-fashioned *stampite*, and from the singing of *ottava rima*

poems (a genre possibly invented by Boccaccio himself at the time of the *Filostrato*) to that of *laude spirituale*. The later musical tradition of ballatas from the *Decameron* began in 1539, with the first of Girolamo Scotto's nine settings, and continued until the 17th century. Among the other composers to set Boccaccio's poetry were Arcadelt, Francesco de Layolle, Corteccia, Domenico Maria Ferrabosco, Henri Schaffen, Palestrina, Lassus and Sigismondo D'India.

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GIANLUCA D'AGOSTINO

**Bocca chiusa** (It.: 'closed mouth'; Fr. *bouche fermée*; Ger. *Brummstimme*). Singing without words and with the mouth closed: that is, humming. Especially in choral passages, the effect can be magical, and composers have used the technique for special colouration. Puccini's use of a humming chorus in the interlude of Act 2 of *Madama Butterfly* poignantly marks the passage of Butterfly's waiting. Verdi uses this choral effect in the storm scene of the final act of *Rigoletto*. Villa-Lobos's *Bachianas brasileiras* no.5 makes a rare use of *bocca chiusa* for solo voice.

In comic opera singers are sometimes called on to sing with their mouths obstructed, such as in *Die Zauberflöte* where Papageno sings with a padlock on his mouth, but that is not a true use of *bocca chiusa*. Although untexted singing has become more common in the 20th century, often this is not hummed but sung on one or more vowels (*see* VOCALISE). The female humming chorus in Holst's *The Planets*, which aids in the depiction of Neptune, 'the mystic', for example, is not marked *bocca chiusa*, and at least some editions suggest that the vocal lines be sung on the vowel 'u' as in 'sun'. Similarly, the solo vocalization in Vaughan Williams's *Pastoral Symphony* is not marked *bocca chiusa*.

ELLEN T. HARRIS

**Boccalino** [Boccalini, Boccarini], **Francesco** (*b* Rome, ?1604; *d* Rome, after 1673). Italian composer and instrumentalist. The census of the Rione Campo Marzio, taken at the time of the plague of 1656, gave his age as 52. He was organist at S Giovanni in Laterano, Rome, from 1631 to 1637, and from 25 August 1633 he was also active at S Luigi dei Francesi as a theorbo player. He also played the violin. From at least 1638 he was in the service of Cardinal Pier Maria Borghese until the cardinal's death in June 1642. Between 1644 and 1649 he was regularly employed in organizing the music for the Festival of St Jerome at the church of S Girolamo degli Schiavoni. The 1656 census describes him as a *scudiero* (groom) to Pope Alexander VII. He was an active member of the Congregazione dei Musici di S Cecilia, and was elected *guardiano* of the organists in 1670.

In 1658 Boccalino was entrusted with organizing the music for the Quarant'ore celebrations in the Borghese chapel in S Maria Maggiore, and he is known also to have composed an oratorio, *Tre fanciulli della fornace di Babilonia*, the music of which is lost. His surviving works (in *F-Pn*, *GB-Och*, *I-Bc*, *MOe*, *Rc*, *Rdp* and *Rvat*) are secular arias and cantatas for one or two voices and continuo, closer in style to Luigi Rossi than to Carissimi. One aria was included in Florido de Silvestris's *Ariette di musica* (RISM 1646[7]).

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JEAN LIONNET

**Boccherini, (Ridolfo) Luigi** (*b* Lucca, 19 Feb 1743; *d* Madrid, 28 May 1805). Italian composer and cellist. A prolific composer, particularly of chamber music, with a distinctive and highly wrought style, he is the chief representative of Latin instrumental music during the Viennese Classical period.



1. LIFE.

*(i) 1743–67.* Luigi Boccherini (his first baptismal name seems never to have been used), was the third child of the musician Leopoldo Boccherini (1712–66) and his wife Maria Santa, née Prosperi (*d* Aranjuez, 1776). Leopoldo's activities as a singer, and from 1747 as a second double bass player (*contrabassista soprannumerario*) in the Cappella Palatina, allowed the family only a modest standard of living in their home town of Lucca. Thanks to intensive parental encouragement, the Boccherini children developed their considerable artistic talents early: Luigi's elder brother Giovanni Gastone (1742–*c*1800) began a career as a ballet dancer in 1756 (Grossato, 1993, pp.137–8), appearing in Venice, Trieste, Vienna, Rome and elsewhere, and from 1773 was 'dramatic poet' (*Theatraldichter*) at the Burgtheater in Vienna, where he worked with Calzabigi and made a name as librettist for comic operas (including works by Antonio Salieri and Florian Gassmann) and for Joseph Haydn's oratorio *Il ritorno di Tobia* of 1775. Luigi's elder sister Maria Ester (1740–*c*1800) became a popular and successful solo dancer while she was still very young at the Burgtheater, where she worked with Gluck. The records also mention her appearances as a prima ballerina in Bologna, Venice and Florence between 1763 and 1777; Salvatore Viganò was the son of her marriage to the dancer and choreographer Onorato Viganò. Luigi's sister Anna Matilde (*b* 1744) was a ballet dancer in Vienna and his sister Riccarda (*b* 1747) an opera singer, appearing in Florence in 1777.

Luigi Boccherini probably had his first musical education from his father, as was usual in musicians' families.

He attended the archiepiscopal Seminario di S Martino in Lucca as a day pupil from about 1751 to 1753 and received a comprehensive musical training from the *maestro di cappella* and cellist Domenico Francesco Vannucci, including tuition in singing and cello playing. There is evidence that he sang as a choirboy in Luccan churches and at the Teatro Pubblico in 1753. That autumn he went to study in Rome, where G.B. Costanzi, nicknamed 'Giovannino del Violoncello', is said to have been his teacher (Bonaventura, 1931). It is not known exactly how long he remained there, but he was back in Lucca by the summer of 1756, making his début on 4 August 1756 with a cello concerto. Through the sympathetic support of Giacomo Puccini, *maestro di cappella* of the Cappella Palatina and organist at S Martino, he made a number of further appearances on local occasions involving sacred music and at other festivities. Judging by the fees he commanded, the young Boccherini must already have been regarded as one of the city's outstanding musicians.

In 1757 Boccherini may have accompanied his father and his elder siblings at engagements in Venice and Trieste. In any case, he made a very successful appearance with his father in Vienna in the spring of 1758 as a soloist in the Musikalische Fasten-Accademien at the Burgtheater. Subsequently, they were both engaged as *musici* in the imperial capital from Easter until the autumn, playing in the orchestra of the German theatre of the imperial court theatre, the Kärntnertortheater, directed by Count Giacomo Durazzo. Most of the music Boccherini played there was ballet music, by Starzer, Gassmann and Gluck. Father and son returned to Vienna for further engagements in the same capacity in 1760–61 and 1763–4, on each occasion for a full theatrical year beginning after Easter. In Vienna, Boccherini encountered strong competition as a soloist; the known sources indicate that he did not appear at the academies of the imperial court as often as other cellists in the city, and there is documentary evidence only for two solo concerts given by him in Vienna in 1763. The sources provide only fragmentary information about Boccherini's other movements between the end of 1758 and 1764. He gave several concerts in Lucca; on 19 March 1761, in Florence, the 'celebre suonatore di Violoncello' earned much applause for a concert of music by himself, its mode of composition being described by the diarist who mentions it as being 'of a completely new kind' ('d'un maniera dell tutto nuova', *I-Fas*, Ospizio dei Melani Ms.34, p.230); and he appeared in Modena on 7 January 1762. No programmes for his solo concerts are known. Neither Vienna nor the Italian cities could offer a cello virtuoso of the time the means to make a living purely as a soloist. During a period of intensive creativity in 1760 and 1761, Boccherini wrote his first significant compositions, 18 in all: the trios op.1, the quartets op.2 and the duets op.3, all for strings (the opus numbers cited in this discussion are those from Boccherini's own catalogue, which often differ from the published opus numbers; see §5 below). In April 1764 an application Boccherini had made in 1760 for a post as cellist in the Cappella Palatina of Lucca was finally granted. A commission to compose a cantata for the local election festivities (*Tasche*) in December 1765 in Lucca, shows that he was by then recognized as a composer. In July 1765 he met G.B. Sammartini at festival concerts in Pavia and Cremona, where he and his father were making a well-paid appearance before Leopold I, Grand Duke of Tuscany. In April 1766 he applied for an orchestral position at the Teatro Alibert in Rome, where he gave a solo performance, but it seems that he was unsuccessful. The story of Boccherini's membership for six months of a string quartet, with the violinists Filippo Manfredi and Pietro Nardini, and Giuseppe Cambini as the viola player (recounted by Cambini in his *Nouvelle méthode* of *c*1795 and in *AMZ*, vi, 1803–4, cols.781–3), may relate to this period, although their alleged study of Haydn's early quartets as well as Boccherini's own does not seem plausible at this date. Soon after the death of his father in August 1766 Boccherini and his friend Manfredi, *primo violino* of the Cappella Palatina, went to Genoa, where they enjoyed the patronage of the nobility. Boccherini wrote at least one of his two oratorios for the oratorian congregation in that city. In September 1767 they left Genoa together, intending to travel to London; the records show that they were in Nice on 5 October.

*(ii) 1767–86.* The next stop on their tour was Paris, where Boccherini and Manfredi stayed for six months at the most. There Boccherini came under the patronage of the influential Baron de Bagge (Charles-Ernest Ennal). Boccherini was not an unknown when he arrived, for in April 1767 Jean Baptiste Venier had published his first six string quartets there as op.2, and in July Bailleux issued his first six trios for two violins and cello as op.1; the *Mercure de France* (April 1768) described these works as 'very effective'. Paris was the main place of publication for Boccherini's works throughout his lifetime, although



*Luigi Boccherini*

the only work published under his own supervision was the series of six trios op.4, G83–8, issued by Venier in March 1768. However, the most important product of his visit to Paris was the set of six sonatas for keyboard with violin accompaniment op.5, which Boccherini dedicated to the amateur keyboard player Anne Louise Boyvin d'Hardancourt Brillon de Jouy, and which was distributed in numerous copies and editions into the 19th century. Boccherini performed at private concerts in the salons of Baron de Bagge, Mme Brillon de Jouy and no doubt other figures of Parisian society. His only recorded public appearance in Paris was at the Concert Spirituel on 20 March 1768, when Manfredi played a violin concerto of his own composition and Boccherini performed one of his own cello sonatas. The *Mercure de France* praised Boccherini's performance but the *Mémoires secrets* of Louis-Petit Bachaumont speak of his harsh playing and a lack of harmonious chords (Rothschild, 1962, p.33). After a second appearance by Manfredi on 4 April, the two men left the French capital, but in a change to their original plan they went not to London but to Madrid, having been promised posts there by the Spanish ambassador. By spring 1768 they were playing in the orchestra of an Italian opera company in Aranjuez. The sources mention a performance of Gian Francesco de Majo's *Almeria* to which Boccherini contributed an interlude aria with cello solo. The 'Compagnia dell'opera Italiana dei Sitios Reales' enjoyed the patronage of Crown Prince Carlos, Prince of the Asturias, to whom Boccherini's six trios op.6 of 1769 are dedicated. The company performed in the newly equipped theatres of the royal residences at Aranjuez and La Granja of S Ildefonso, where the Spanish court regularly stayed in spring and summer. There must also have been performances at the Escorial and perhaps at the hunting lodge of El Pardo. The company's base was the castle of Boadillo del Monte near Madrid, the principal home of the Infante Luis Antonio Jaime of Bourbon, younger brother of King Carlos III. Boccherini seems to have been a member of the opera company until 1770, and Manfredi was its first violinist until 1772. In the autumn of 1768 Boccherini was with the company when it visited Valencia, and ate there with Giacomo Casanova, who described him as 'célèbre' (*The Story of my Life*, xi, chapter 4). The orchestra performed Boccherini's first sinfonia concertante (G491) in the 'academies' of July 1769 at the Teatro del los Caños del Peral in Madrid, probably with the composer playing the solo cello part in the second movement, and Niccolò Piccinni's *La buona figliuola* was given in Aranjuez in the spring of 1769 with Boccherini's overture G527, based on the Symphony G490. Boccherini must also have played at many private concerts in the houses of the nobility in Madrid and the Sitios, as the dedication of his series of quartets op.9 (1770) 'alli Signori Diletanti di Madrid' indicates. About 1770 he married Clementina Pellicia, second soprano in the opera company; of the six children of this marriage only Boccherini's two sons Luis Marcos and Jose Mariano survived him.

On 8 November 1770 Boccherini entered the service of Don Luis in Aranjuez as *compositore e virtuoso di camera* at a salary of 14,000 reals (raised to 18,000 in 1772). He had dedicated his quartets op.8 to Don Luis a year before. This relatively well-paid position led to a marked increase in Boccherini's activity as a composer, and he immediately extended the range of genres in which he worked with his quintets and sextets for strings and flute or oboe (the sextets op.16 and 'quintettini' op.17, 1773), his series of six symphonies op.12 (1771), and above all his first two series of string quintets, each containing six works, opp.10 and 11 (1771). The string quintet formation with two cellos that Boccherini created seems to have resulted from the fact that Don Luis had a string quartet which with Boccherini himself could become a quintet. During these years most of his compositions were very soon published, the majority of them in Paris. According to a later statement by Boccherini, his annual quota of music written for Don Luis was to comprise three *opere*, each of six compositions. On Don Luis's morganatic marriage in 1776 he moved his residence first to Velada near Talavera, in 1777 to Cadalso de los Vidrios, and at the end of 1777 to Las Arenas de San Pedro in the Sierra de Gredos, taking Boccherini with him. Don Luis's staff now also included Boccherini's brother Giovanni Gastone.

From the seclusion of Las Arenas, Boccherini made energetic efforts to resume contact with the musical world. He set up a business relationship with the publishing firm of Artaria in Vienna in 1780, and in 1781 entered into a short correspondence about the firm with Joseph Haydn, whom he greatly admired. In 1783, through the Prussian envoy at the Madrid court, he sent compositions written in his own hand to Crown Prince Friedrich Wilhelm of Prussia, an enthusiastic cellist. The prince immediately wrote a personal letter back expressing his lively interest in new works, which Boccherini satisfied by sending some of his earlier compositions to Berlin; however, his conditions of service with Don Luis stipulated that he was not to compose for any other patron at the same time. Perhaps to ensure that he remained in Madrid rather than going to Berlin, Don Luis improved these conditions: under his renewed contract of 17 August 1784, Boccherini received a additional 12,000 reals for the compositions he was to write. If the dates in Boccherini's own catalogue of his works and on the surviving musical manuscripts are correct, his creative production at this period was already considerably reduced. Apart from the six string quintets op.36 of 1784, he apparently wrote no new chamber music for the four years from 1782, and for the three years 1783–5 the only other work mentioned in the records is the villancico G539, a Christmas cantata.

Boccherini's wife and his patron Don Luis both died in 1785. At his petition, King Carlos III granted him an annual pension of 12,000 reals, and he was promised the next place to fall vacant in the Real Capilla. The entry into the Real Capilla in 1787 of another cellist, Francesco Brunetti, then only just 20 years old, may be the origin of the legend that jealous rivalry existed between Boccherini and Francesco Brunetti's father Gaetano, a violinist of high standing in the Real Capilla and music master to the Prince of the Asturias. At the end of 1785 or early in 1786 Boccherini returned to Madrid and was nominally appointed a member of the Real Capilla (*músico agregado a la Real Capilla*).

*(iii) 1786–96.* On 21 January 1786 Boccherini was appointed 'compositeur de notre chambre' to Crown Prince Wilhelm of Prussia, who was crowned king as Friedrich Wilhelm II in the same year (Rothschild, 1962, p.59). The post carried an annual salary of 1000 talers. Subsequently Boccherini sent his new patron in Prussia 12 instrumental works a year, almost without a break, most of them string quartets and quintets. The only gap

in this regular production of works was in 1791; possibly the 12 concert arias G544–55 were composed that year. It now seems unlikely that Boccherini himself ever went to Prussia as earlier biographers assumed (solely on the evidence of a letter of doubtful authenticity from Breslau). More probably, he continued living in Las Arenas near Madrid for the rest of his life. From March 1786 onwards he was also engaged in Madrid at a salary of 1000 reals a month as *director de orquesta y compositor* by María Josefa Alfonsa Pimentel, Duchess-Countess of Benavente and Duchess of Osuna, a notable patron of music. It is not known whether this appointment continued after the ten months mentioned in the documents, and if so for how long. According to the account of his travels (1834) by the English writer William Beckford, Boccherini was still in the duchess's service at the end of 1787. His music was evidently highly esteemed by the Benavente-Osuna family, for its music library contained a large number of his works from 1761 to 1787 (111 items, including compositions dedicated to the duchess from 1782, 1786 and 1787), and his opera or zarzuela *La Clementina* was performed at the duchess's palace in Madrid in 1786 (the only other recorded performance was in Valencia in 1796). Beckford tells an amusing story about Boccherini's feeling for dance and sense of musical decorum at a ball given in the Madrid palace of a rich member of the Pacheco family in December 1787. In the same year Boccherini married María del Pilar Joaquina Porretti, daughter of a former first cellist of the Real Capilla who had died four years earlier and who had been admired by Farinelli.

Carlos III died in 1788 and was succeeded by his son Carlos IV, the former Prince of the Asturias. The music-loving monarch, who played the violin himself, established both a chamber music ensemble (*músicos de la real cámera*, with Gaetano and Francesco Brunetti) and in 1795 the royal chamber orchestra. Boccherini was not a member of either group, but according to tradition he was recruited by the king to perform with him in quartets and symphonies, and suffered from his 'ear-splitting' playing (letter, François de Fossa to Louis Picquot, 8 August 1847; see Ophee, 1981). There was still great interest in Boccherini's music in Paris; around 1790–91 he had a private patron there, a man called Boulogne who perished in the chaotic aftermath of the French Revolution (possibly the taffeta manufacturer Jacques-Laurent Boulogne, 1753–94). Boccherini's chamber music was performed at concerts in his house, with Viotti as first violin, as Boccherini wrote to Pleyel on 4 January 1798. According to Boccherini, Boulogne's music library contained transcripts of 110 of his works. Friedrich Wilhelm II owned copies of the same works, also purely for private use.

*(iv) 1796–1805.* Boccherini's last nine years were troubled by illness and misfortune. His unmarried daughter Joaquina died in 1796 at the age of about 25. In the same year Boccherini accepted an offer from the Parisian publisher Ignace Pleyel, and after brief negotiations sold him 58 works (opp.44 to 54) for 7200 reals. Immediately afterwards, negotiations began for the sale of 110 other works written earlier, and an unhappy chapter in Boccherini's life began. Friedrich Wilhelm II died unexpectedly in 1797. Boccherini petitioned his successor for employment, but on 2 March 1798 the new king refused his application, and declined to grant him a pension. He finally sold the 110 works mentioned above to Pleyel for 9600 reals (letter to Pleyel, 24 December 1798). It was understandable that Pleyel at first hesitated over the purchase, since a number of these works had already been distributed for years by other publishers. However, the letters to Pleyel (reproduced in an appendix to Della Croce, 1988) suggest that Boccherini's generous and honourable behaviour was often answered by suspicion, discourtesy and procrastination; though it is also clear that Pleyel's letters (which do not survive) contained praise of Boccherini's music. Pleyel also dedicated three of his own string quartets (B365–7) to Boccherini in 1803. In any event, in 1798 and 1799, and at longer intervals thereafter, Pleyel's published collections meant the concentrated distribution of works by Boccherini, some of which had lain unknown for as long as 12 years. Pleyel took considerable liberties in his choice of works and the order in which he printed them, thus contributing a good deal to the confusion surrounding the opus numbering of Boccherini's printed compositions. Boccherini's next publisher was Sieber in Paris.

The patronage of the house of Benavente-Osuna came to an end, at the latest, when the duke and duchess moved to Paris in 1799. In 1798–9 Boccherini wrote a dozen arrangements of his own works for guitar, two violins, viola and cello for François de Borgia, Marquis of Benavente (not a member of the same dynasty). At this time he was turning increasingly to vocal music: he wrote the *Scena dell'Ines di Castro* for the stage by April 1798, and a second opera, *Dorval e Virginia*, which was performed during the carnival season of 1799–1800 in Turin but is now lost. Of his sacred works, he wrote a Mass (now lost) and a second version of his *Stabat mater* in 1800, and the Christmas cantata op.63 (now lost) in 1802. In 1799, flattered by reports of the popularity of his works in Paris and hoping for new patronage, Boccherini composed the six piano quintets op.57 with a dedication to the French nation. The invitation to him to become a member of the administrative council of the Paris Conservatoire may have been a response to this dedication; however, Boccherini's great-grandson Alfredo Boccherini said in his biography of the composer that Boccherini declined the post. He finally found a new patron in November 1800 in the person of Lucien Bonaparte, French ambassador in Madrid. Boccherini organized musical performances for him, and continued writing works dedicated to him even after Bonaparte was recalled from Spain in December 1801. On 20 January 1802 Joseph Bonaparte granted Boccherini a pension of 3000 francs a year. Nothing is known about Boccherini's connection with Tsar Aleksandr I of Russia apart from the dedication to him of the Christmas cantata op.63. The composer's grief at the deaths of his two daughters Mariana (*b* 1782) and Ysabel in 1802, and then of his fourth daughter Maria Teresa and his second wife two years later, must have hastened his death. In the late 1790s he had a friendly paternal relationship with the singer Pierre Garat and the violinist Pierre Rode, whom he is said to have helped with the orchestration of a concerto. He taught the young violinist Alexandre-Jean Boucher how to interpret his works, but there is no evidence that he regularly taught either the cello or composition. Unfortunately, he never wrote a treatise describing what must have been his outstanding cello technique. Musicians of note visited Boccherini in Madrid,

including the cellist B.H. Romberg in 1801 and the singer and pianist Sophie Gail in 1803; she found him living in a state of exhaustion in a small apartment consisting of a single room with a gallery (at Calle de Jesus y Maria 5, near the Plaza Tirso de Molina).

Towards the end of his life Boccherini's financial circumstances were modest and his health poor. He seems to have given up composition in 1804, with his unfinished String Quartet op.64 no.2. He died of peritoneal tuberculosis in 1805 and was buried in the church of S Justo y Pastor in Madrid. In 1927 his remains were taken to Lucca and re-buried in the basilica of S Francesco. A second exhumation in 1995 showed that Boccherini was about 1·65 metres tall and of slight build; the middle finger of his left hand was chronically inflamed, from playing the cello, and he suffered from epicondylitis of the left arm and elbow and arthrosis of the cervical vertebrae. An inventory of his possessions in his own hand, drawn up in 1787, indicates that he owned two Stradivari cellos.

2. SOURCES. The manuscripts Boccherini left on his death, about half of them music manuscripts, were kept by his family in good order, in ten fascicles, until they were burnt in the Spanish Civil War of 1936–9. Along with many musical autographs and transcripts of letters, the catalogue of Boccherini's works he himself had kept from 1760 onwards was lost. Fortunately it had been published in 1851, edited by Louis Picquot, who conducted a correspondence with Boccherini's grandson Fernando in 1848; Alfredo Boccherini, a son of Fernando, published another edition in 1879. According to Alfredo, Boccherini's own catalogue was not complete: he excluded all his vocal works up to 1799, certain orchestral works, his arrangements, and all his solo sonatas and concertos. There is reason to think that several other items which he omitted to record may be authentic; the catalogue may reflect a system distinguishing between music composed for a particular performance, particularly by himself (excluded from the catalogue), and music written for publication (included).

Five further catalogues of works with incipits in Boccherini's own hand are also preserved; he drew them up during his negotiations with Pleyel in 1796–7: (1) 1796: *Nota delle opere non date ancora a Nessuno*, 58 works, published by Bonaventura (Rome, 1931) (Sotheby's catalogue 1985); (2) 1796: *Catalogo delle opere da me Luigi Boccherini cedute in tutta Proprieta al Sigr. Ignazio Pleyel* (*GB-Lbl*); (3) 1797: *Nota della musica mandata a Parigi l'anno 1790 o 1791* (*F-Pn*); (4) 1797: piano quintets op.56 (*F-Prothschild*); and (5) 1797: string quintets opp.40–43, with autograph note, *In tutto 26. Pezze, che unite alle 84. dell'altro Catalogo formano pezze = 110 =* (*US-NYpm*). Questions of authenticity and bibliographical matters are examined in Gérard's thematic catalogue (1969).

In his own catalogue, Boccherini adopted a conventional numbering system in which (with a few exceptions) six works of like kind were assigned to each opus. Each opus was 'grande' or 'piccola' according to whether the works were full-length (usually four movements) or short (usually two movements, sometimes called 'quartettinos' or 'quintettinos'). Unfortunately, Boccherini's publishers used totally different numbering systems; and in some cases his publishers, notably Pleyel, confusingly regrouped his sets and later publishers used new numberings of their own, so that some works can be found under three or more numbers; and occasionally (as in the Berlin manuscripts) yet further opus numbers are appended to manuscript copies. In the discussion below Boccherini's opus numbers are preferred to Gérard numbers where their use clarifies the chronology.

A considerable part of the music preserved in autograph form derives from the extensive collection of L. Picquot, a tax collector who was a major biographer of Boccherini. On his death, a small part of this collection passed into the possession of the Bibliothèque-Musée de l'Opéra in Paris, while the larger part of it (617 works, either printed or autographs) was sold at auction in Berlin in 1904 and 1922 (Ophee, 1981). The works written for Friedrich Wilhelm II are in the Staatsbibliothek, Berlin, Preussischer Kulturbesitz.

3. VOCAL AND ORCHESTRAL MUSIC. The circumstances of Boccherini's life dictated that his main occupation would be the composition of chamber music; and it is clear that his gifts lay in the same direction. His music shows a constant concern with detail rather than with broad effect. His vocal works, including two operas, two oratorios, three cantatas and more than a dozen concert arias, are essentially marginal to his output; though the *Stabat mater* of 1781, revised in 1800 from a soprano solo setting to one for three voices, is by no means untypical with its intimate mood, its sighing appoggiaturas, and the warmth and graceful pathos of the F minor trio movements which flank the 1800 version. Such features may also be seen as in a clear line of descent from Pergolesi's *Stabat mater*.

His orchestral output is more important. Boccherini wrote several cello concertos. A group of four published in Paris (G477, 479–81; 1770–71) are straightforward works retaining many vestiges of late Baroque concerto form but not specially characteristic except in occasional melodic patterns. A concerto published about 1782 (G483), more elaborately orchestrated and less conservative in its treatment, is of greater interest. The best-known Boccherini cello concerto is one in B♭, familiar in the regrettable arrangement published by Friedrich Grützmacher in 1895: its outer movements are a conflation of a sonata (G565) and a concerto (G482), with Grützmacher's own glosses to the harmony, orchestration and solo figuration, and for its slow movement he chose the poetic Adagio of G480, the outstanding movement among the four Paris concertos. In all the authentic cello works Boccherini made extensive technical demands, using the tenor register frequently, with passage-work in high thumb positions, as well as rapid bowing across the strings and long passages in multiple stopping. The violin concerto G486, on which Mozart's K218 was long thought to have been modelled, shows no sign of being authentic and is probably a forgery by Henry Casadesus (see Lebermann, *Acta mozartiana*, 1967).
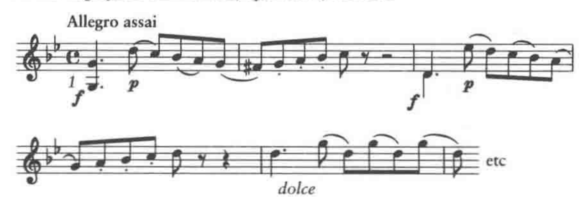
Boccherini composed at least 27 symphonies. His essentially lyrical gift and his feeling for melodic detail found less scope here than in chamber music; often a true sense of symphonic momentum is lacking. Yet his symphonies do not lack variety of expression. Several are in a conventionally festive and brilliant D major, including the first of the op.12 set, with bustling if inconsequential passage-work, and his last in that key, op.43, in Italian overture form, marred however by an excessive symmetry of phrase-structure. That Boccherini could construct a

symphonic movement cogently is shown by (for example) the Symphony in F op.35 no.4, with its economically argued first movement, characteristically built on a brief, much repeated rhythmic figure. Boccherini's several minor-key symphonies are among his most interesting. They include one in C minor, op.41, with a Pastorale slow movement in a pathetic vein and a tarantella-like finale of considerable power; still more noteworthy is the use of material from the first movement in the Pastorale and particularly the minuet. Such essays at cyclic form are discussed below; one example occurs in the D minor symphony from op.12, where the same slow introduction is used for the first movement and the third (which is a parody of a movement from Gluck's ballet *Don Juan*, familiar as the 'Air de furies' in *Orphée*). Another D minor movement of particular individuality is the first of op.37 no.3, where D minor and major alternate, as do *pp* and *ff*, and where hints of contrapuntal treatment are set against explosive tuttis.

4. Chamber music. Boccherini was a prolific composer of chamber music: he composed well over 100 string quintets, nearly 100 string quartets and over 100 other chamber works. His style became increasingly personal and even idiosyncratic over the 44 years in which he composed, to such an extent that in his late music he sometimes seems to be repeating himself (even if more subtly). The earliest trios and quartets (he was not called upon to use the rare quintet form until he settled in Spain) are in a standard Italian chamber music idiom, apart from their frequent use of the cello in its tenor register (natural in a virtuoso cellist) and an unusually ornate melodic style. Other features of rhythm and texture later to become significant characteristics are seen only in embryo. Early influences on Boccherini's style are hard to specify. He must have been acquainted with works by such Italian composers as G.B. Sammartini and Nardini; in Vienna he must have encountered the music of men like Wagenseil and M.G. Monn; in Paris he must have heard music by the Mannheim composers as well as such local men as Gossec and Schobert. But it would be hard to pinpoint the influence of such men on Boccherini's music, his chamber music in particular. By the works of 1769–70 his technique was fully assured; his style thereafter changed only gradually, gaining in freedom and unorthodoxy to a point where his latest works (from 1790 onwards) show little regard for conventions of form or tonal schemes. Some of the works of these late years suggest a growing inwardness of style, a leisureliness, a preoccupation with delicate effects of harmony, texture or rhythmic figuration at the expense of melody or formal integrity; and it is natural to think that Boccherini's isolation from the main musical cross-currents of Europe may be responsible. No doubt this increasing inwardness of style was in Fétis's mind when he suggested that a listener to a Boccherini work might imagine him to have known no music but his own (Fétis, 1829, p.536). There are features of his later music which might be regarded as Spanish, in particular the tendency to expand by direct repetition and the use of repeated syncopated notes and certain rhythmic tags characteristic of Spanish dances; though much of repetition and syncopation can be found in his earlier music too.

These syncopated rhythms, however, are an important mark of his style. Often they appear in an inner part, to maintain the vitality of an accompaniment or simply to enliven a texture; frequently they impart nervous energy to a melody or special emphasis to a cadence. They are closely allied to Boccherini's highly individual manner of phrasing, with slurs from a weak beat to a strong (ex.1),

Ex.1 String Quartet in G minor, op.24 no.2, 1st movt
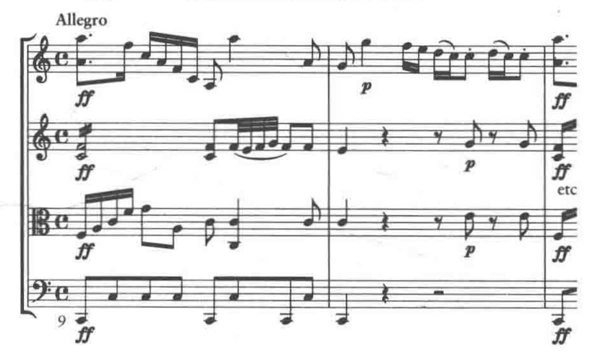



which by depriving a line of direct accentuation lends a certain softness and suavity to its melodic contours. This was undoubtedly the kind of effect Boccherini aimed at; the directions 'soave', 'con grazia' and 'dolce' or 'dolcissimo' are among the commonest in his music. Boccherini's performing instructions are often specific and individual: he sometimes coupled terms like 'lentarello', 'malincolico', 'smorfioso' and 'con imperio' with tempo directions. It is perhaps the pervading charm, gentleness or even effeminacy of his music, as well as its lack of firm direction, that drew from the violinist Giuseppe Puppo the well-known remark about Boccherini's being 'Haydn's wife'. Often, however, particularly in his later music, this gentleness is contradicted by brief, explosive *fortissimo* passages (usually of a bar or less; see ex.2).
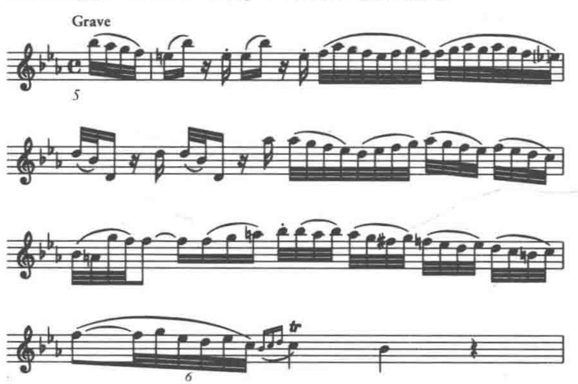
The most obvious characteristics of his melodic style are the repetition of short phrases, the use of triadic or scalic figuration, the symmetry of rhythmic structure and, above all, the delicate detail, with finely moulded lines much elaborated with trills, appoggiaturas, flourishes and other kinds of musical filigree work (ex.3). All these characteristics may also be noted in the famous minuet from the String Quintet op.11 no.5. To accommodate such florid writing, Boccherini's harmony is apt to be static during the enunciation of melodic material. But his harmonic range was wide for a composer of his time; he was well capable of using sudden shifts of harmony for a dramatic (as opposed to a structural) purpose, and in general his development sections are harmonically faster moving than his expositions.

'Development', however, is an uncertain word to use in referring to Boccherini's sonata-style movements. There is little thematic development in the Viennese Classical sense. He usually repeats some of his thematic material in related keys, and sometimes includes lengthy passages where instrumental figuration occupies the foreground while a harmonic scheme slowly unfolds. His tonal

Ex.2 String Quartet in C, op. 58 no. 1 (1799), first movt.



Ex.3 String Quintet in C minor, op.17 no.1 (1774), 2nd movt.




patterns are not always surely handled: a development section often ends in the wrong key, necessitating a clumsy switch at the recapitulation (particularly between major and minor: for example, opp.18 no.1, 24 no.2, 25 no.6). Boccherini's inclination towards a concertante style also counts against rigorous development. He wrote his chamber music for himself and for other virtuosos to play, always showing a sure grasp of string technique. The high, florid cello parts (which misled Einstein into thinking that they were intended for a second viola: *Mozart*, New York, 1945, p.189) and the elaborate violin parts inevitably represent a heterogeneous element texturally, no less so because Boccherini also assigned virtuoso passage-work to the viola and the second violin, and in quintets to the second cello.

Texture is a dynamic element in Boccherini's chamber music, as can be seen in ex.2, with its characteristic use of tremolando, open strings, double stops and syncopation. In a sensuous, wholly Latin way, he relished the sound of an ensemble of instruments for its own sake. He used bowed tremolandos extensively in inner parts, to lend movement and vibrancy to the music; he used double stops more for their enriching effect than from harmonic necessity, and triple or quadruple stops to create dramatic accents. Such other string devices as harmonics, *flautato* effects, *sul ponticello*, open notes or doubled open and stopped notes for emphasis, *bariolage* and shimmering tremolos across the strings are used with a freedom which would have been inappropriate to music conceived in more dialectical terms. In the arrangement and spacing of parts, too, Boccherini exercised a great deal of freedom, with much overlapping, particularly with two cellos (in the quintets) above the viola or with the first violin and first cello in 3rds or 6ths. The doubling of the two cellos to form a firm, resonant bass is characteristic; so are doubled octaves, either at the top of the texture or in the middle. In this context his imitation of non- or semi-musical sounds may be mentioned, for example, his bird-calls and music of shepherds' pipes and hunters' horns in the Quintet op.11 no.6, entitled 'L'uccelliera' ('The Aviary'), his imitations of Madrid street sounds in the Quintet op.30 no.6, 'La musica notturna della strade di Madrid' (the publication of which he opposed because of its incomprehensibility to anyone unfamiliar with the city), his suggestion of the jew's harp in the Quintet op.36 no.6, and of 'pifferi di montagna' in the Quartet op.58 no.5.

Boccherini's interest in cyclic forms, referred to above, represents another individual development typical of a composer working in isolation. Sometimes it involved merely the linking of two movements with a common slow introduction; elsewhere entire movements or sections of movements are repeated, most usually so that a fast movement already heard reappears as a finale, or so that a central movement is presented with the same music following as preceding it. Sometimes even more complex schemes appear, for example in the Quintet op.39 no.1, where the material is arranged *A–BCDB–EFE*, or in the Quintet op.40 no.4, where the arrangement is *A–BCBDB′CBDB′* (*B′* represents a shortened version of *B*). These early ventures into cyclic schemes may be seen as an interesting attempt by a composer to impose an external unity on music lacking strong internal structure, or as an experiment by a composer of uncommon ingenuity and enterprise in the handling of musical materials, or both.

## WORKS

Editions: *Collection des quintetti de Boccherini pour deux violons, alto et deux violoncelles*, pubd Janet and Cotelle (Paris, 1818–22); *Collection de trios pour deux violons et basse, et pour violon, alto et basse composés par L. Boccherini*, ed. Janet & Cotelle (Paris, 1824) [incl. numbering; JC]

*Le opere complete di Luigi Boccherini*, ed. P. Carmirelli (Rome, 1970–85) [quintets; C]

*Luigi Boccherini: Sämtliche Sinfonien*, ed. A. de Almeida (Vienna, 1977–95) [A]

*Luigi Boccherini: Edizione critica delle opere*, ed. A. Pais (Padua, 1977–) [P]

Catalogues: Y. Gérard: *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, 1969) [G]

Boccherini's autograph catalogue, ed. in Piquot (1851) and Boccherini y Calonje (1879) [B]

g – 'opera grande' in Boccherini's autograph catalogue

p – 'opera piccola' in Boccherini's autograph catalogue

Printed works were published in Paris unless otherwise stated; MS sources, for works not published during or in the years following Boccherini's lifetime (up to *c*1822), are specified only if not shown in Gérard (1969). Numbers of individual works within a set are shown after a slash, e.g. op.2/3 = op.2 no.3. References to individual movements are shown in small roman numerals.

### STRING QUINTETS

*for 2 violins, viola and 2 cellos unless otherwise stated*
† – *for 2 violins, viola, cello and double bass* ‡ – *for 2 violins, 2 violas and cello*

| *G* | *JC* | *Title and op. no. in B, key* | *Date* | *Publication/source* | *Edition* | *Remarks* |
|---|---|---|---|---|---|---|
| 265–70 | 1–6 | 6 quintetti, op.10 (g), A, E♭, c, C, E♭, D | 1771 | op.12 (1774) | Ci | |
| | | 6 quintetti, op.11 (g) | 1771 | op.13 (1775) | Cii | |
| 271 | 7 | B♭ | | | | |
| 272 | 8 | A | | | | |
| 273 | 9 | C | | | | |
| 274 | 10 | f | | | | |

| G | JC | Title and op. no. in B, key | Date | Publication/source | Edition | Remarks |
|---|---|---|---|---|---|---|
| 275 | 11 | E | | | | |
| 276 | 12 | D ('L'uccelliera') | | | | |
| 277–82 | 13–18 | 6 quintetti, op.13 (g), E♭, C, F, d, A, E | 1772 | op.20 (1776) | Ciii | |
| 283–8 | 19–24 | 6 quintetti, op.18 (g), c, D, E♭, C, d, E | 1774 | op.17 (?1775) | Civ | |
| 289–94 | 25–30 | 6 quintetti, op.20 (g), E♭, B♭, F, G, d, a | 1775 | op.23 (1777) | Cv | |
| | | 6 quintetti, op.25 (g) | 1778 | | Cvi | |
| 295 | 37 | d | | op.36/1 (Vienna, ?1780) | | |
| 296 | 38 | E♭ | | op.36/2 (Vienna, ?1780) | | |
| 297 | 39 | A | | op.36/3 (Vienna, ?1780) | | |
| 298 | 72 | C | | op.47/9 (1813) | | |
| 299 | 56 | D | | op.37/17 (1804) | | |
| 300 | 68 | a | | op.47/5 (1813) | | |
| 301–6 | 31–6 | 6 quintettini, op.27 (p), A, G, e, E♭, g, b | 1779 | op.33 (Venice, *c*1782) | Cvii, P | |
| | | 6 quintetti, op.28 (g) | 1779 | | Cviii | |
| 307 | 53 | F | | op.37/14 (1803) | | |
| 308 | 47 | A | | op.37/8 (1799) | | |
| 309 | 88 | E♭ | | op.51/1 (?1822) | | |
| 310 | 46 | C | | op.37/7 (1799) | | |
| 311 | 89 | d | | op.51/2 (?1822) | | |
| 312 | 54 | B♭ | | op.37/15 (1803) | | |
| | | 6 quintetti, op.29 (g) | 1779 | | Cix | |
| 313 | 75 | D | | op.47/12 (1813) | | |
| 314 | 76 | c | | op.48/1 (1813) | | |
| 315 | 77 | F | | op.48/2 (1813) | | |
| 316 | 81 | A | | op.48/6 (1813) | | |
| 317 | 74 | E♭ | | op.47/11 (1813) | | |
| 318 | 78 | g | | op.48/3 (1813) | | |
| | | 6 quintettini, op.30 (p) | | | Cx | |
| 319 | — | B♭ | | ed. P. Carmirelli (Rome, 1956) | | |
| 320 | — | a | | | | |
| 321 | — | C | | ed. P. Carmirelli (Rome, 1956) | | |
| 322 | — | E♭ | | ed. P. Carmirelli (Rome, 1956) | | |
| 323 | — | e | | | | |
| 324 | — | C ('La musica notturna delle strade di Madrid') | | ed. W. Upmeyer (Hanover, 1921) | | |
| | | 6 quintetti, op.31 (g) | 1780 | | | |
| 325 | 80 | E♭ | | op.48/5 (1813) | | |
| 326 | — | G | | | | |
| 327 | — | B♭ | | | | |
| 328 | 73 | c | | op.47/10 (1813) | | |
| 329 | — | A | | | | |
| 330 | 79 | F | | op.48/4 (1813) | | |
| | | 6 quintettini, op.36 (p) | 1784 | | | |
| 331 | — | E♭ | | | | |
| 332 | — | D | | | | |
| 333 | — | G | | | | |
| 334 | — | a | | | | |
| 335 | — | g | | | | |
| 336 | — | F ('Dello scacciapensiero') | | | | |
| | | 3 quintetti, op.39 (g) | 1787 | | | ded. Duchess of Benavente-Osuna |
| 337† | 59 | B♭ | | op.37/20 (1809) | | |
| 338† | 67 | F | | op.47/4 (1817) | | |
| 339† | 62 | D | | op.37/23 (1811) | | |
| | | 6 quintettini, op.40 (p) | 1788 | | | |
| 340 | 85 | A | | op.50/4 (?1822) | | title 'Les folies d'Espagne' not authentic |
| 341 | 83 | D | | op.50/2 (?1822) | | |
| 342 | 84 | D | | op.50/3 (?1822) | | |
| 343 | 82 | C | | op.50/1 (?1822) | | |
| 344 | 86 | e | | op.50/5 (?1822) | | |
| 345 | 87 | B♭ | | op.50/6 (?1822) | | |
| | | 2 quintetti, op.41 (g) | 1788 | | | |
| 346 | 51 | E♭ | | op.37/12 (1799) | | |
| 347 | 61 | F | | op.37/22 (1811/12) | | |
| | | 3 quintetti (g), 1 quintettino (p), op.42 | 1789 | | | |
| 348 | 58 | f | | op.37/19 (1809) | | |
| 349 | 71 | C | | op.47/8 (1813) | | |
| 350 | — | b ('Quintettino') | | | | |
| 351 | 52 | g | | op.37/13 (1803) | | |

| G | JC | Title and op. no. in B, key | Date | Publication/source | Edition | Remarks |
|---|---|---|---|---|---|---|
| | | 2 quintetti (g), 1 quintettino (p), op.43 | 1790 | | | |
| 352 | — | E♭ ('Quintettino') | | | | |
| 353 | — | D | | | | |
| 354 | 66 | F | | op.47/3 (1813) | | |
| | | 4 quintetti, op.45 (g) | 1792 | | | |
| 355 | 57 | c | | op.37/18 (1804) | | |
| 356 | 43 | A | | op.37/4 (1799) | | |
| 357 | 64 | B♭ | | op.47/1 (1813) | | |
| 358 | 40 | C | | op.37/1 (1799) | | |
| | | 6 quintetti, op.46 (g) | 1793 | | | |
| 359 | 49 | B♭ | | op.37/10 (1799) | | |
| 360 | 65 | d | | op.47/2 (1813) | | |
| 361 | 55 | C | | op.37/16 (1804) | | |
| 362 | 41 | g | | op.37/2 (1799) | | |
| 363 | 60 | F | | op.37/21 (1809) | | |
| 364 | 42 | E♭ | | op.37/3 (1799) | | |
| | | 5 quintetti, op.49 (g) | 1794 | | | |
| 365 | 50 | D | | op.37/11 (1799) | | |
| 366 | 48 | B♭ | | op.37/9 (1799) | | |
| 367 | 70 | E♭ | | op.47/7 (1813) | | |
| 368 | 45 | d | | op.37/6 (1799) | | |
| 369 | 44 | E♭ | | op.37/5 (1799) | | |
| | | 6 quintettini, op.50 (p) | 1795 | | | |
| 370 | 91 | A | | op.51/4 (?1822) | | |
| 371 | 92 | E♭ | | op.51/5 (?1822) | | |
| 372 | — | B♭ | | | | |
| 373 | 93 | E | | op.51/6 (?1822) | | |
| 374 | 90 | C | | op.51/3 (?1822) | | |
| 375 | — | B♭ | | | | |
| | | 2 quintetti, op.51 (g) | 1795 | | | |
| 376 | 69 | E♭ | | op.47/6 (1813) | | |
| 377 | 63 | C | | op.37/24 (1811/12) | | beginning in C minor |
| | | [12 quintets] | | | | |
| 379‡ | — | e | 1797– | | | arr. of Pf Qnt G407 |
| 380‡ | — | F | 1797– | | | arr. of Pf Qnt G408 |
| 381‡ | — | E♭ | 1797– | | | arr. of Pf Qnt G410 |
| 382‡ | — | a | 1797– | | | arr. of Pf Qnt G412 |
| 383‡ | — | D | 1797– | | | arr. of Pf Qnt G411 |
| 384‡ | — | C | 1797– | | | arr. of Pf Qnt G409 |
| 385‡ | — | d | 1799– | (Bordeaux, 1816/17) | | arr. of Pf Qnt G416 |
| 386‡ | — | e | 1799– | (Bordeaux, 1816/17) | | arr. of Pf Qnt G417 |
| 387‡ | — | B♭ | 1799– | (Bordeaux, 1816/17) | | arr. of Pf Qnt G414 |
| 388‡ | — | A | 1799– | | | arr. of Pf Qnt G413 |
| 389‡ | — | e | 1799– | | | arr. of Pf Qnt G415 |
| 390‡ | — | C | 1799– | | | arr. of Pf Qnt G418 |
| | | 6 quintetti, op.60 (g) | 1801 | | | |
| 391‡ | — | C | | ed. R. Sabatini (Vienna and Munich, 1962) | | |
| 392‡ | — | B♭ | | ed. R. Sabatini (Vienna and Munich, 1962) | | |
| 393‡ | — | A | | ed. R. Sabatini (Vienna and Munich, 1962) | | |
| 394‡ | — | E♭ | | | | lost |
| 395‡ | — | G | | ed. R. Sabatini (Vienna and Munich, 1962) | | |
| 396‡ | — | F | | ed. R. Sabatini (Vienna and Munich, 1962) | | |
| | | 6 quintetti, op.62 (g) | 1802 | | | ded. Lucien Bonaparte |
| 397‡ | — | C | | ed. R. Sabatini (Vienna and Munich, 1963) | | |

| G | JC | Title and op. no. in B, key | Date | Publication/source | Edition | Remarks |
|---|---|---|---|---|---|---|
| 398‡ | — | E♭ | | ed. R. Sabatini (Vienna and Munich, 1963) | | |
| 399‡ | — | F | | ed. R. Sabatini (Vienna and Munich, 1963) | | |
| 400‡ | — | B♭ | | ed. R. Sabatini (Vienna and Munich, 1964) | | |
| 401‡ | — | D | | ed. R. Sabatini (Vienna and Munich, 1965) | | |
| 402‡ | — | E | | ed. R. Sabatini (Vienna and Munich, 1964) | | |
| 406‡ | — | E♭ | | | | lost, listed in Liep-mannssohn catalogue, 1904 |

PIANO QUINTETS

*all for piano, 2 violins, viola and cello*

| G | Title and op. no. in B, key | Date | Publication | Edition | Remarks |
|---|---|---|---|---|---|
| | 6 quintetti, op.56 (g) | 1797 | | P | |
| 407 | e | | op.46/4 (1803) | | |
| 408 | F | | op.46/1 (1800) | | |
| 409 | C | | op.46/6 (1803) | | |
| 410 | E♭ | | op.46/3 (1800) | | |
| 411 | D | | op.46/5 (1803) | | |
| 412 | a | | op.46/2 (1800) | | |
| 413–18 | 6 quintetti concertati, op.57 (g), A, B♭, e, d, E, C | 1799 | | P | ded. Fr. nation; orig. ded. 'al Secretario della Rep[ubli]ca Francese' deleted on autograph |

ARRANGEMENTS FOR GUITAR QUINTET

*for guitar, 2 violins, viola and cello unless otherwise stated*

| G | Title, key | Date | Original work | Publication | Remarks |
|---|---|---|---|---|---|
| | 6 quintéti | 1798 | | | for F. Borgia, Marquis of Benavente |
| 445 | d | | Pf Qnt G416 | ed. R. Chiesa (Milan, 1973) | Menuet from Str Qnt G385 added as iii |
| 446 | E | | Pf Qnt G417 | ed. R. Chiesa (Milan, 1973) | Allegretto from Str Qnt G386 added as iii |
| 447 | B♭ | | Pf Qnt G414 | ed. R. Chiesa (Milan, 1973) | |
| 448 | D | | str qnts G270, 341 | ed. H. Albert (Leipzig, Riga and Berlin, 1925) | iv = Fandango |
| 449 | D | | str qts G232, 237, Str Qnt G411 | ed. R. Chiesa (Milan, 1973) | |
| 450 | G | | Fl Qnt G531, Str QtG240 | ed. R. Chiesa (Milan, 1973) | |
| 451 | [quintet], e | 1799 | Pf Qnt G407 | ed. H. Albert (Leipzig, Riga and Berlin, 1925) | |
| 452 | [4 qnts] | 1799 | pf qnts G408, 410–12 | | lost |
| 453 | [quintet], C | 1799 | Pf Qnt G409 | ed. H. Albert (Leipzig, Riga and Berlin, 1925) | |

STRING QUARTETS

| G | Title and op. no. in B, key | Date | Publication/source | Edition | Remarks |
|---|---|---|---|---|---|
| 159–64 | 6 quartetti, op.2 (g), c, B♭, D, E♭, E, C | 1761 | op.1 (1767) | | |
| 165–70 | 6 quartetti, op.8 (g), D, c, E♭, g, F, A | *c*1768 | op.6 (1769) | P | |
| 171–6 | 6 quartetti, op.9 (g), c, d, F, E♭, D, E | 1770 | op.10 (1772) | | |
| 177–82 | 6 quartetti, op.15 (p), D, F, E, F, E♭, c | 1772 | op.11 (1773) | | |
| 183–8 | 6 quartettini, op.22 (p), C, D, E, B♭, a, C | 1775 | op.26 (?1776) | | |
| | 6 quartetti, op.24 (g) | 1776–8 | | | |
| 189 | D | | op.27/5 (?1778) | | |
| 190 | A | | op.27/4 (?1778) | | |

| G | Title and op. no. in B, key | Date | Publication/source | Edition | Remarks |
|---|---|---|---|---|---|
| 191 | E♭ | | op.27/1 (?1778) | | |
| 192 | C | | op.27/3 (?1778) | | |
| 193 | c | | op.27/6 (?1778) | | |
| 194 | g | | op.27/2 (?1778) | | |
| 195–200 | 6 quartettini, op.26 (p), B♭, g, E♭, A, F, f | 1778 | op.32 (Vienna, 1781) | | |
| 201–6 | 6 quartetti, op.32 (g), E♭, e, D, C, g, A | 1780 | op.33 (Vienna, *c*1782) | | |
| 207–212 | 6 quartettini, op.33 (p), E, C, G, B♭, e, E♭ | 1781 | ed. P. Carmirelli (Rome, 1958) | | |
| 213 | Quartetto, op.39 (g), A | 1787 | op.39/8 (1799) | | |
| | 2 quartetti, op.41 (g) | 1788 | | | |
| 214 | c | | op.39/6 (1798) | | |
| 215 | C | | op.39/5 (1798) | | |
| 216–17 | 2 quartettini, op.42 (p), A, C | 1789 | | | |
| 218–19 | 2 quartettini, op.43 (p), A, A | 1790 | | | |
| | 6 quartettini, op.44 (p) | 1792 | | | |
| 220 | B♭ | | | | |
| 221 | e | | | | |
| 222 | F | | | | |
| 223 | G ('La tiranna') | | ed. W. Upmeyer (Kassel, 1952) | | |
| 224 | D | | | | |
| 225 | E♭ | | | | |
| | 6 quartettini, op.48 (p) | 1794 | | | |
| 226 | F | | | | |
| 227 | A | | | | |
| 228 | b | | ed. W. Upmeyer (Kassel, 1952) | | |
| 229 | E♭ | | | | |
| 230 | G | | | | |
| 231 | C | | | | |
| | 4 quartetti, op.52 (g) | 1795 | | | |
| 232 | C | | op.39/7 (1799) | | |
| 233 | D | | op.39/4 (1798) | | |
| 234 | G | | op.39/1 (1798) | | |
| 235 | f | | op.39/9 (1799) | | |
| | 6 quartettini, op.53 (p) | 1796 | | | |
| 236 | E♭ | | op.40/2 (1798) | | |
| 237 | D | | op.40/3 (1798) | | |
| 238 | C | | op.40/4 (1798) | | |
| 239 | A | | op.40/6 (1798) | | |
| 240 | C | | op.40/1 (1798) | | |
| 241 | E♭ | | op.40/5 (1798) | | |
| 242–7 | 6 quartetti, op.58 (g), C, E♭, B♭, b, D, E♭ | 1799 | op.58 (*c*1803) | | |
| | 6 quartetti, op.64 (g) | 1804 | | | set inc. |
| 248 | F | | | P | |
| 249 | D | | | P | i only |

Doubtful: G250–55, 6 Qts, op.54, 1796, arrs. of various chbr works by Boccherini; G256, 6 Qts, arrs. of str qnts G265–70

STRING TRIOS

*for 2 violins and cello unless otherwise stated*
** – for violin, viola, cello*

| G | JC | Title and op. no. in B, key | Date | Publication | Edition |
|---|---|---|---|---|---|
| 77–82 | 1–6 | 6 tercetti, op.1 (p), F, B♭, A, D, G, C | 1760 | op.2 (1767) | P |
| 83–8 | 13–18 | 6 tercetti, op.4 (g), E♭, B♭, E, f, D, F | 1766 | op.4 (1768) | |
| 89–94 | 25–30 | 6 tercetti, op.6 (g), B♭, E♭, A, F, g, C | 1769 | op.9 (1771) | |
| 95–100* | 31–6 | 6 tercetti, op.14 (g), F, c, A, D, E♭, F | 1772 | op.14 (1773) | |
| 101–6* | 37–42 | 6 tercetti, op.34 (g), f, G, E♭, D, C, E | 1781 | op.35 (*c*1782) | |
| 107–12* | 43–8 | 6 tercettini, op.47 (p), A, G, B♭, E♭, D, F | 1793 | op.38 (1799) | |
| | | 6 tercetti, op.54 (g) | 1796 | | |
| 113 | 52 | D | | op.44/6 (1798) | |
| 114 | — | G | | ed. W. Upmeyer (Hanover, 1930) | |
| 115 | — | E♭ | | ed. W. Upmeyer (Hanover, 1941) | |
| 116 | 49 | C | | op.44/1 (1798) | |
| 117 | 51 | d | | op.44/3 (1798) | |
| 118 | 50 | A | | op.44/2 (1798) | |

Doubtful: G125–30, JC19–24, 6 conversazioni a tre, op.7 (Paris, 1770)

CELLO SONATAS

*for cello and continuo unless otherwise stated*
*Δ – extant in two versions, with the first two movements ordered differently*

6 Sonatas (London, 1772), also arr. vn, bc (Paris, *c*1770)

| G | Key | Publication/source | Edition | Remarks |
|---|---|---|---|---|
| 1 | F | 6 Sonatas, no.5 | P | |
| 2Δ | c | | P | |
| 4Δ | A | 6 Sonatas, no.6 | P | |
| 5Δ | G | 6 Sonatas, no.3 | P | |
| 6 | C | 6 Sonatas, no.2 | P | |
| 8 | B♭ | | P | |
| 9 | F | | P | ? b part for str inst; i resembles Str Qt G178, i |
| 10Δ | E♭ | 6 Sonatas, no.4 | P | also as Sonata, 2 vc, G75; i also in Vc Sonata G568, ii also in Vc Sonata G566 |
| 11 | E♭ | | P | extant in 2- and 3-movt versions; ii also as i in Vc Sonata G16 |
| 12 | B♭ | | P | |
| 13 | A | 6 Sonatas, no.1 | P | i also in Vc Conc. G475 |
| 14 | E♭ | | P | |
| 15 | G | | P | |
| 16 | E♭ | | P | extant in 2- and 3-movt versions; ii also in Vc Sonata G11 |
| 17 | C | | P | ii also in Str Trio G95 and in Vc Conc., E♭, G— |
| 18 | c | | P | for va/vc, bc |
| 19 | F | | P | |
| 563 | G | formerly F. Spiegl's private collection, Liverpool | | see Sotheby's catalogue, 1985 |
| 564 | D | formerly F. Spiegl's private collection, Liverpool | | see Sotheby's catalogue, 1985 |
| 565 | B♭ | | P | extant in 2 versions; also as Vc Conc. G482; iii resembles Vn Duet G57 |
| 566 | E♭ | | P | ii also in Vc Sonata G10; ii resembles Vc Conc., E♭, G—, i |
| 568 | E♭ | | P | i also in Vc Sonata G10 |
| 569 | C | | | |
| 580 | D | | P | |
| — | C | | P | |
| — | A | | P | |
| — | E♭ | | P | |
| — | A | ed. C. Speck (Mainz, 1994) | 'L'imperatrice' | |
| — | a | ed. C. Speck (Mainz, forthcoming) | | |
| — | D | ed. C. Speck (Mainz, forthcoming | | |
| — | c | (Mainz, *c*1997) | | |

Doubtful: G3, at least i and iii by L.-A.-J. Janson); G7, attrib. G. Chiabrano in *S-Uu*; G562, 567 and a sonata in f, *A-SEI*, all attrib. P. Pericoli in pubn (Bologna, 1769): G565*b*, ii by J.-P. Duport

OTHER CHAMBER

| G | Title and op. no. in B, key | Scoring | Date | Publication | Edition | Remarks |
|---|---|---|---|---|---|---|
| 25–30 | 6 sonate, op.5 (g), B♭, C, B♭, D, g, E♭ | pf, vn | 1768 | op.5 (1769) | | ded. A.-L. Brillon de Jouy |
| 56–61 | 6 duetti, op.3 (p), G, F, A, B♭, E♭, D | 2 vn | 1761 | op.5 (1769) | | |
| 63–8 | 6 duos | 2 vn | | op.46 bks 1–3 (1798) | | arr., ?by Boccherini, of his trios and qnts |
| 74 | Sonata, C | 2 vc | | P | | |
| 75 | Sonata, E♭ | 2 vc | | (1797) | P | also as Vc Sonata G10 |
| 419–24 | 6 quintettini, op.17 (p), D, C, d, B♭, G, E♭ | fl/ob, 2 vn, va, vc | 1773 | op.21 (1775) | P | |
| | 6 quintettini, op.19 (p) | fl, 2 vn, va, vc | 1774 | op.25 (*c*1776) | P | |
| 425 | E♭ | | | | | |
| 426 | g | | | | | |
| 427 | C | | | | | |
| 428 | D | | | | | |
| 429 | B♭ | | | | | |
| 430 | D ('Las parejas') | | | | | |
| 431–6 | 6 quintetti, op.55 (p), G, F, D, A, E♭, d | fl/ob, 2 vn, va, vc | 1797 | op.45 (1799) | P | |
| 454–9 | 6 sestetti, op.23 (g), E♭, B♭, E, f, D, F | 2 vn, 2 va, 2 vc | 1776 | op.24 (*c*1780) | P | |

| G | Title and op. no. in B, key | Scoring | Date | Publication | Edition | Remarks |
|---|---|---|---|---|---|---|
| 461–6 | Sestetti o divertimenti op.16 (g), A, F, A, E♭, A, C | fl, 2 vn, va, 2 vc, db ad lib | 1773 | op.15 (1775) | P | |
| | 5 sestetti e 1 ottetto, op.38 (p) | | 1787 | | | |
| 467 | Divertimento notturno, E♭ | ob/fl, bn, hn, vn, va, db | | op.42/2 (1799) | P | |
| 468 | Divertimento notturno, E♭ | | | | | lost |
| 469 | Divertimento notturno, E♭ | | | | | lost |
| 470 | Divertimento notturno, G | ob/fl, bn, hn, 2 vn, va, vc | | op.41 (1798) | P | |
| 471 | Sestetto, E♭ | hn, 2 vn, va, 2 vc | | op.42/1 (1798) | P | |
| 472 | Sestetto, B♭ | | | | | lost |
| 473 | Notturno piccolo, op.42, E♭ | | 1789 | | | lost |

Doubtful: G69, 70, 2 vn duets; G73, 6 fughe, 2 vc, P; G437–42, 6 wind qnts, *E-Mp*; G443–4, 2 wind qnts, *F-Pc*; G460, Sextet, 3 vn, va, 2 vc; G571–2, 2 sonatas, 2 vc, P; 2 sextets, 2 vn, va, db, 2 hn, *A-KR*; Qt, E♭, hn, vn, va, vc, ed. H. Pizka (Munich, 1979)
Spurious: G62, Duet, 2 vn, by F. Manfredi

SYMPHONIES

| G | Title and op. no. in B, key | Scoring | Date | Publication | Edition | Remarks |
|---|---|---|---|---|---|---|
| 490 | D | 2 ob, 2 hn, str | ?1765 | (Venice, ?1775) | P, Ai | as ov. G527 in oratG538, cant. G543; as ov. to N. Piccinni: La buona figliuola maritata, Aranjuez, 1769 |
| 491 | Concerto grande a più stromenti obbligati, op.7, C | 2 ob, bn, 2 hn, 2 solo vn, solo vc, str | by/before July 1769 | op.8 (1770) | Aii | arr. as Str Qnt G268 and Sym. G523 |
| | 6 sinfonie a più stromenti, op.21 (g) | | 1775 | op.22 (?1776) | | |
| 493 | B♭ | 2 ob, 2 hn, str | | | Aix | |
| 494 | E♭ | 2 fl, 2 hn, str | | | Ax | |
| 495 | C | 2 ob, 2 hn, str | | | Axi | |
| 496 | D | 2 ob, 2 hn, str | | | Axii | |
| 497 | B♭ | 2 ob, 2 hn, str | | | Axiii | |
| 498 | A | 2 ob, 2 hn, str | | | Axiv | |
| | 6 concerti a grande orchestra, op.12 (g) | | 1771 | op.16 (?1776) | | |
| 503 | D | 2 ob, 2 hn, str | | | Aiii | |
| 504 | E♭ | 2 ob, 2 hn, 2 solo vn, solo vc, str | | | Aiv | |
| 505 | C | 2 fl, 2 hn, str | | | Av | |
| 506 | d | 2 ob, 2 hn, str | | | Avi | title 'La casa del diavolo' not authentic; iii = arr. of Gluck: 'Enfer' from Don Juan |
| 507 | B♭ | 2 fl, 2 hn, str | | | Avii | |
| 508 | A | 2 fl, 2 hn, str | | | Aviii | |
| | 6 sinfonie a più stromenti, op.35 (g), D, E♭, A, F, E♭, B♭ | 2 ob, 2 hn, bn ad lib, str | 1782 | | Axv–xx, P | |
| 509–14 | 4 sinfonie a grande orchestra, op.37 (g) | | | | | |
| 515 | C | 2 ob, 2 bn, 2 hn, str | 1786 | (1798) | Axxi | |
| 516 | D | 'a più strom [enti] obl [igati]' | 1786 | | | lost, formerly in Königliche Hausbibliothek, Berlin |
| 517 | d | fl, 2 ob, 2 bn, 2 hn, str | 1787 | | Axxiii | |
| 518 | A | fl, 2 ob, 2 bn, 2 hn, str | 1787 | | Axxv | |
| 519 | Sinfonia a grande orchestra, op.41 (g), c | 2 ob, 2 bn, 2 hn, str | 1788 | | Axxvi | |
| 520 | Sinfonia grande, op.42 (g), D | fl, 2 ob, 2 bn, 2 hn, str | 1789 | | Axxvii | |
| 521 | 1 sinfonia, op.43 (g), D | 2 ob, 2 bn, 2 hn, str | 1790 | op.43 (1798) | Axxviii | |
| 522 | 1 sinfonia a grande orchestra, op.45 (g), d | 2 ob, 2 bn, 2 hn, str | 1792 | (1798) | Axxix | |
| 523 | Concertante, C | 2 ob, 2 bn, 2 hn, solo gui, 2 solo vn, solo vc, str | 1798 | | Axxx, P | arr. of Sym. G491/Qnt G268 for F. de Borgia, Marquis of Benavente |

Doubtful: G500, D, hn ad lib, str (Paris, 1767); G576, G, 2 hn, str, attrib. H.-F. Delonge in Breitkopf suppl., 1768

CONCERTOS

| G | Key | Solo | Orchestral scoring | Date | Publication/source | Edition | Remarks |
|---|---|---|---|---|---|---|---|
| 474 | E♭ | vc | 2 ob, 2 hn, str | | | P | |
| 475 | A | vc | 2 hn, str | | | P | |
| 476 | D | vc | 2 fl, str | | | P | |
| 477 | C | vc | str | | (1770) | P | with 2 hn in some early sources |
| 479 | D | vc | str | | (1770) | P | |
| 480 | G | vc | str | | (1770) | P | |
| 481 | C | vc | 2 hn, str | | (1771) | P | |
| 482 | B♭ | vc | 2 hn, str | | | P | |
| 483 | D | vc | 2 ob, 2 hn, 2 solo vn, str | | op.34 (Vienna, *c*1782) | P | |
| 487 | E♭ | hpd | 2 ob, 2 hn, str | ?1768 | | | ? for A.-L. Brillon de Jouy |
| 573 | C | vc | 2 ob, 2 tpt, str | | | P | |
| 574 | F | vn | 2 ob, 2 hn, str | | | | solo part lost |
| 575 | D | fl | 2 hn, str | | | P | |
| — | E♭ | vc | 2 ob, 2 hn, str | ed. C. Speck (Mainz, 1994) | | P | |

Doubtful: G478, D, solo vc, 2 ob, 2 hn, str, P, i = arr. of Vc Conc. G477
Spurious (only solo insts shown): G484, vc, arr. ed. P. Ruyssen, *c*1950; G485, vn; G486, vn, forgery, by H. Casadesus; G488, hpd; G489, fl, by F.X. Pokorny

OTHER ORCHESTRAL

| G | Title and op. no. in B, key | Scoring | Date | Publication/source | Edition | Remarks |
|---|---|---|---|---|---|---|
| 501 | Serenata, D | 2 ob, hn, str | 1776 | (1777) | (London, 1956) | for wedding of Infante Don Luis |
| 525 | Un gioco di minuetti ballabili, op.41 (g) | 2 ob, 2 hn, bn, 2 vn, va, vc | 1787 | | | for Duchess of Benavente-Osuna |

Doubtful: G502, 2 minuets, 2 ob, 2 hn, str (Venice, *c*1775), arr., ? by L. Mareschalchi, of Str Qt G164 and Str Trio G83

SACRED VOCAL

*all with orchestra*

| G | B | |
|---|---|---|
| 528 | 59 | Messa a 4, 1800, lost |
| 529 | — | Ky with Sinfonia, B♭, SATB |
| 530 | — | Gl with Sinfonia, F, SATB |
| 531 | — | Cr, C, SATB |
| 532 | — | Stabat mater, f, S, solo vc, 1781 P; rev., with SAT, op.61, 1800 (Naples, 1801) |
| 533 | — | Dixit Dominus with Sinfonia, G, SATB |
| 534 | — | Domine ad adjuvandum, G, SATB |
| 535 | 63 | Cantata al Santo Natale di Nostro Signor Jesu-Cristo, solo vv, chorus, 1802, ded. Aleksandr I of Russia, lost |
| 537 | — | Gioas (orat, P. Metastasio), SSATTB, chorus, by 1767 |
| 538 | — | Il Giuseppe riconosciuto (orat, Metastasio), SSAATTB, chorus, by 1767; sinfonia, G527, also in cant. G543 and as ov. to N. Piccinni: La buona figliuola; see Sym. G490 |
| 539 | — | Villancicos al nacimento di n.tro señor Jesu-Christo, SATB, chorus, ?1783, P |

Doubtful: G537, Cantata per il giorno di S Luigi, 4vv, orch

| G | |
|---|---|
| | STAGE |
| 524 | Cefalo e Procri (ballo eroico-tragico-pantomimo), Mestre, aut. 1778, choreog. O. Viganò, lost |
| 526 | Ballet espagnol, *c*1772/3, Vienna, 1774, formerly *D-DS*, probably for Viganò |
| 540 | La Clementina (zar, 2, R. de la Cruz), 1786, Madrid, Puerta de la Vega, 1786, ov. ed. R. Sondheimer (Basle, Berlin and London, 1954) |
| 541 | Scena dell'Ines di Castro (recit, cavatine, aria), S, orch, by April 1798, *F-Pc** |
| 542 | Nell'incerto, mio camino (aria, M. Coltellini), S, solo vc, orch, by early 1768, for G.F. de Majo: Almeria, lost |
| — | Dorval e Virginia (dramma semiserio, 2, G.M. Foppa), *c*1799, Turin, carn. 1799–1800, lost |

Doubtful: Parto ma tu (aria, Metastasio, in Zenobia (?pasticcio), *S-St*

OTHER VOCAL

*all with orchestra*

| G | |
|---|---|
| 543 | La confederazione dei Sabini con Roma, pt I (cant., P.A. Trenta/F. de' Nobili), STTTB, chorus, Lucca, Tasche, 9 Dec 1765; pt ii by G. Puccini, pt iii by L.I di Poggio; sinfonia,G527, also in orat G538; see Sym. G490 ed. C. Gianturco (Lucca, 1997) |
| 544 | Se veramente io deggio . . . Ah, non lasciarmi (recit and aria, P. Metastasio: *Didone abbandonata*, T (recit), S, ?1786–97, P |
| 545 | Se non ti moro (aria, Metastasio: *Adriano in Siria*), S/T, ?1786–1797, P |

546 Deh, respirar lasciartemi (aria, Metastasio: *Artaserse*), S/T, ?1786–1797, P
547 Caro, son tua così (aria, Metastasio: *L'olimpiade*), S, ?1786–1797, P
548 Misera, dove son! . . . Ah, non son io (recit and aria, Metastasio: *Ezio*), S, ?1786–1797, P
549 Care luci che regnate (aria, Metastasio: *Issipile*), S/T, ?1786–1797, P
550 Infelice in van mi lagno (aria, Metastasio: *Adriano in Siria*), S, ?1786–1797, P
551 Numi, se giusti siete (Metastasio: *Adriano in Siria*), S, ?1786–1797, P
552 Caro padre (aria, Metastasio: *Ezio*), S, ?1786–1797, P
553 Ah! che nel dirti (aria, Metastasio: *Issipile*), ?1786–1797, P
554 Di giudice severo . . . Per quel paterno (recit and aria, Metastasio: *Artaserse*), S, T (recit), S/T, ?1786–1797, P
555 Tu di saper procura (aria, Metastasio: *L'olimpiade*), S, ?1786–1797, P
556 Mi dona, mi rende (aria, Metastasio: *Ezio*), S, ?1786–97, P
557 Se d'un amor tiranno (aria, Metastasio: *Artaserse*), S, solo vc, P; solo vc part as in Sextet G466, i, and Vc Sonata G4, i
558 Tornate sereni (aria, Metastasio: *Achille in Sciro*), S/T, P; sung by L. Fabris according to MS in *I-Gl*
559 La destra ti chiedo (duet, Metastasio: *Demofoonte*), S, T, 1792, P

Doubtful: G560, In 'sto giorno d'allegro (duet); G561, Ah, che nel dirti (duet)

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CHRISTIAN SPECK (1–5, work-list, bibliography); STANLEY SADIE (6–7)

**Bocedization** [bocedigalomani; bobization]. A solmization system traditionally attributed to Hubert Waelrant (1516 or 1517–95), who is reputed to have introduced it in the Antwerp music school he founded in 1547. The seven syllable-names (*voces belgicae*) of the system add one more syllable to the range of the traditional *ut–re–mi–fa–sol–la* hexachord, to give *bo–ce–di–ga–lo–ma–ni*. This changed it into an octave series which could begin on C or F (with B♭). Johann Heinrich Alsted in his article 'Musica' for the *Encyclopaedia septem tomis distincta* (Herborn, 1630) attributed the system to another Netherlander, David Mostart (*c*1560–1615), citing Mostart's, *Korte onderwysinghe van de musyk-konste* (Amsterdam, 1598, now lost). Sethus Calvisius (1556–1615), the most enthusiastic champion of the system, called it 'recently thought out'; he suggested using *pa* for B♭ (and E♭) and *ni* for B♮ (and E♮); his arguments in favour of bocedization appeared in *Compendium musicae pro incipientibus* (Leipzig, 1594), *Exercitationes musicae duae* (Leipzig, 1600) and, after a violent attack on the system by Hippolyte Hubmeier, in *Exercitatio musica tertia* (Leipzig, 1609). An equivalent system, though not known as bocedization, is solmization with the extended hexachord *ut–re–mi–fa–sol–la–bi*, also apparently favoured by Mostart, Erycius Puteanus and Alsted.

□

**Bocham.** *See* CORDIER, JACQUES.

**Bochmann, Christopher (Consitt)** (*b* Chipping Norton, 8 Nov 1950). British composer, teacher and conductor. He studied in Paris with Nadia Boulanger (1967), with whom he continued to work until 1971, and privately with Richard Rodney Bennett (1969–72). In 1968 he went to New College, Oxford (BA 1971, BMus 1972, MA 1976, DMus 1999). After teaching in a number of schools, including Cranborne Chase School and the Yehudi Menuhin School, Bochmann went to Brazil, where he taught at the Escola de Música de Brasília (1978–80). In 1980 he moved to Portugal where he has developed an extensive activity as a teacher at most of the important music schools, particularly the Instituto Gregoriano de Lisboa (1980–90) and the Escola Superior de Música de Lisboa (from 1985), of which he is the present director and head of composition. In 1984 he became conductor of the Portuguese Youth Orchestra.

Bochmann has composed a large number of works in almost all genres except opera, and he has written regularly for young musicians and amateurs. Until the 1980s his music used many of the techniques of the avant garde of the 1950s and 1960s; subsequently, contact with musicians without specialist experience of contemporary music has resulted in greater technical and aesthetic clarity, with higher priority given to the listener's perception.

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(*selective list*)

INSTRUMENTAL

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Chbr: De profundis, vn, vc, pf, 1970; 3 Bagatelles, wind qnt, 1971; 3 str qts, 1972, 1976, 1986; Snakes of Silver Throat, wind octet, 1976; 3 wind qnts, 1978, 1979, 1992; Dialogue I, fl, perc, 1978; Vespers, cl, pf, 1978; Dialogue II, vc, pf, 1981; Mobiles for Alexandra, winds, 3 db, 1985; Boreas, 4 cl, 1988; Out of the Deep, va, vc, db, 1988; Gusts, fl, cl, 1989; Song for Elisabeth, 13 str, 1992; Movements, 4 sax, 1994; Metamorphoses, 11 insts, 1995; Mutations, 4 cl, 1996; Music for 2 Pf, 1988
Solo inst: 2 Pf Sonatas, 1971, 1976; 2 Partitas, vn, 1972, 1978; 10 Essays, various solo insts, 1980–93; Requiescat, wood perc, 1977; Elegy, fl, 1981; Snow on Distant Hills, cl, 1992; Monograph, pf, 1994; Monogram, cl, 1995

VOCAL

Vocal-orch: Plaint, spkr, SATB, chbr orch, 1987; Songs for Simeon, S, Bar, choruses, orch, 1992; Miserere mei, 5 spkrs, chbr orch, 1994
Unacc. chorus: O vos omnes, 7-pt chorus, 1980; O magnum mysterium, 12-pt chorus, 1987; Echoes, 12 female vv, 1991; Maria Matos Medley, 7 solo vv, 1997; Magnificat, 12 solo vv, 1998; My Monstrous, Mountain'd Walke (H. Vaughan), 1999
Other vocal: Complainte de la lune en province, T, gui, 1974; Epigrams, S, Bar, hpd, org, str qt, 1991; Epistle, 16vv, 4 sax, b cl, gui, vc, trbn, perc, 1991

Principal publisher: Musicoteca

SÉRGIO AZEVEDO

**Bochsa, (Robert) Nicholas Charles** (*b* Montmédy, 9 Aug 1789; *d* Sydney, 6 Jan 1856). French harpist and composer. His father, Charles Bochsa (*d* 1821), a Czech oboist and composer, settled first in Lyons, and from about 1806 was established as a music seller in Paris. Nicholas studied music with his father, and was remarkably precocious as a performer on many instruments, and as a composer. At the age of 16 he composed an opera, *Trajan*, in honour of Napoleon's visit to Lyons. When his family moved to Bordeaux soon afterwards, he began to study composition formally with Franz Beck, under whom he wrote a ballet and an oratorio, *Le déluge universel*. In 1806 he entered the Paris Conservatoire to study harmony under Catel. He studied the harp under Naderman and Marin, and finally decided to make this his principal instrument, though throughout his life he was a skilful player of almost every known instrument. His reputation as a harpist owed much to his compositions for the harp, which immensely expanded its technical and expressive range; he was constantly discovering new effects, exploiting the full possibilities of Erard's new double action.

In 1813 Bochsa was appointed harpist to the emperor, and in 1816 to Louis XVIII. During this period he composed seven operas for the Opéra-Comique, one of which, *La lettre de change* (1815), had a long run and became known outside France. In 1816 he was commissioned to compose a requiem for Louis XVI, to be used at the ceremony of reinterment of the beheaded king's remains. It was an immense work in 15 movements, with accompaniments for wind band and percussion (since the music was to be used in procession); Whitwell has pointed out remarkable anticipations of Berlioz's *Symphonie*

*funèbre et triomphale*, even to the title of the last movement, 'Récitative et apothéose'.

Meanwhile Bochsa had been developing a lucrative business in forged documents of various kinds, and in 1817 he was compelled to leave the country. On 17 February 1818 the Paris Court of Assize condemned him, in his absence, to 12 years' imprisonment with a fine of 4000 francs, and to be branded with the letters 'T.F.' ('travaux forcés', or forced labour – the standard penalty for forgers). He took refuge in London, where he soon achieved a prominent position in the musical world as a harpist and conductor. On the founding of the RAM he was appointed professor of harp and general secretary, not without opposition. In the next few years he had to face mounting attacks on his character; his forgeries became known, it was rumoured that he had contracted a bigamous marriage with Amy Wilson (having a wife still living in France) and on 4 May 1824 he was declared bankrupt, his creditors receiving only 7d. in the pound. Accordingly on 26 April 1827 he was dismissed. In 1826, however, through the influence of the king, he had been appointed musical director at the King's Theatre, and he retained that post until 1830. There was serious trouble in 1829 when he reduced the salaries of the orchestral players and when, the principal players having resigned, he replaced them with inferior musicians.

During this time Bochsa composed three ballets for the King's Theatre, and gave annual concerts which were exceedingly popular, both for his own brilliance as a harpist and for the curious novelties he introduced. In the 1830s he played in London and the provinces with consistent success, often touring with Henry and Anna Bishop. In August 1839 he eloped with Anna Bishop, following her around Europe and the world on her various tours; at Naples he was appointed musical director of the Teatro S Carlo for two years. He arrived at Sydney from San Francisco late in 1855, became ill and died there.



*Nicholas Charles Bochsa: lithograph by M. Gauci from 'Bochsa's Explanation of his New Harp Effects and Passages' (London, 1832)*

Many accounts state that he wrote a requiem for himself while on his deathbed, but a contemporary source states that he merely wrote down a 'mournful refrain' on a scrap of paper, which was used as the basis for a requiem at his funeral.

Bochsa was one of the most prolific of all composers for the harp: his music is not profound, but it is often adventurous and sometimes brilliant. His harp method was long regarded as a classic.

WORKS

*printed works published in Paris unless otherwise stated*

STAGE

*opéras comiques unless otherwise stated*

POC – *Paris, Opéra-Comique (Feydeau)*

LKH – *London, King's Theatre in the Haymarket*

Le retour de Trajan, ou Rome triomphante (opéra, 2, St A. Despreaux), Lyons, 1805 (Bordeaux, 1807)

La dansomanie (ballet), 1806, mentioned by Fétis

L'héritier de Paimpol (3, C.-A. Sewrin), POC, 29 Dec 1813 (*c*1813)

Les héritiers Michau, ou Le moulin de Lieursaint (1, F.A.E. de Planard), POC, 30 April 1814

Alphonse de Aragon (3, J.M. Souriguière), POC, 19 Aug 1814

Le roi et la ligue, ou La ville assiégée (2, M. Théaulon and J. Dartois), POC, 22 Aug 1815 (*c*1815)

Les noces de Gamache (3, Planard, after M. de Cervantes: *Don Quixote*), POC, 16 Sept 1815

La lettre de change (1, Planard), POC, 11 Dec 1815 (*c*1815); as The Promissory Note, London, English Opera House, 29 June 1820, lib (London, 1820)

Un mari pour étrennes (1, Théaulon and Dartois), POC, 1 Jan 1816, vs (*c*1816)

Justine, ou La cruche cassée (ballet), LKH, 7 Jan 1825

Le temple de la concorde (ballet), LKH, 28 Jan 1825

La naissance de Vénus (ballet, 2), LKH, 8 April 1826

Le corsaire (ballet), LKH, 29 July 1837

ORCHESTRAL, VOCAL-ORCHESTRAL

Le déluge universel (orat), 1806, perf. as The Deluge, London, CG, 22 Feb 1822

Requiem, Paris, 12 Jan 1816 (*c*1816)

Symphony, c, London, Amateur Concerts, 20 Dec 1821

5 harp concs., 2 symphonies concertantes: mentioned by Fétis

CHAMBER

Le souvenir, trio, pf, hp, vn/hn, op.47 (?1813)

Les pensées, 3me trio, pf, hp, vn, op.74 (*c*1818)

Grand trio concertant, (hp, pf)/(2 pf), hn/vc, op.88 (Bonn, ?1822)

6 nocturnes concertans, hp, vn (*c*1822), collab. R. Kreutzer

14 duos, hp, pf; 20 sonatas, hp, vn/fl/cl: mentioned by Fétis

HARP

12 leçons élémentaires, op.16 (n.d.)

Méthode de harpe en 2 parties, op.60 (n.d.): pt 1 trans. as A History of the Harp, from Ancient Greece down to the Present Time (New York, ?1853); pt 2 trans. as General Course of Instruction for the Harp (London, *c*1820), incl. 50 lessons, 3 sonatas, 8 préludes, many transcrs.

15 Brilliant and Short Preludes, 2 sets (London, *c*1820)

Petite méthode pour la harpe ... à l'usage des jeunes élèves, op.61 (?*c*1830)

Bochsa's Explanation of his New Harp Effects and Passages (London, 1832)

The Harp Preludist ... 16 Lessons (London, ?1833)

Panorama Musical: a Fantastic Sketch intended to give an Idea of the Various Styles of Music from ... 1500 down to the Present Time (London, n.d.)

Etude pour la harpe ... 50 exercices, op.34; 25 exercices études, op.62; 40 études faciles, op.318: all (n.d.); ed. R. Martenot (1946–50)

Many variation sets and single pieces

20 sonatas, other works, mentioned by Fétis

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'Royal Academy of Music', *The Harmonicon*, i (1823), 21

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NICHOLAS TEMPERLEY (text), BRUCE CARR(work-list)

**Bock** (Ger.: 'goat'). A German bagpipe of the western Slav type. *See* BAGPIPE, §7(ii).

**Böck.** German family of horn players and composers. The two brothers, Ignaz (*b* Stadtamhof, nr Regensburg, 1754; *d* Vienna, after 1815) and Anton (*b* Stadtamhof, 1757; *d* Vienna, after 1815), Böck were among the leading horn duettists of the late 18th century. By the age of ten both brothers were studying with Joseph Vogel, a horn player at the court of Thurn und Taxis. In 1775 they went to Vienna and were immediately engaged at the court of Prince Joseph of Batthyány. Though most sources indicate that the Böcks had begun touring as duettists by about 1778, court records show that one or both of them were playing in the Batthyány orchestra from 1778 to 1782 (see Meier). During the 1780s they made concert tours throughout Europe, Scandinavia and Russia, and from 1790 to 1814 they were employed as court musicians by Elector Karl Theodor in Bavaria. Cramer gave one of the most detailed records of a performance by any of the hand-horn virtuosos in a review of the Böcks' concert at Berlin (1783): in additon to praising their tone he commented on an echo effect created with mutes and 'an Adagio that they played in a most song-like manner' in which the second horn sounded two tones at once (probably singing one and playing the other) in certain places. Cramer also mentioned that the Böcks wrote solo parts for concertos (now apparently lost) to which Antonio Rosetti added orchestral accompaniments.

The Böck brothers wrote ten charming duets with bass, op.6 (Leipzig, 1803). Their other works include *O care selve* for four men's voices and two horns (Leipzig, n.d.), *O Waldnachtgrün* for four voices (Leipzig, n.d.) and two sextets for strings and horns, opp.7–8 (Leipzig, 1804); Fétis mentioned a *Concertante* and other works for horn duo. The Böcks' chief contributions lay in their popularization of the horn duo and their use of the mute, which they adopted as early as 1775. After hearing the Böcks perform, Beethoven wrote the muted horn solo for the finale of his Pastoral Symphony, and his posthumous Rondino for wind instruments contains a passage for horn with the chromatic mute.

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HORACE FITZPATRICK/THOMAS HIEBERT

**Bock, Jerry [Jerrold] (Lewis)** (*b* New Haven, CT, 23 Nov 1928). American composer. He composed amateur shows in high school and while studying music at the University of Wisconsin (1945–9). After college he joined up with Larry Holofcener, writing revues at Tamiment, an adult summer resort in Pennsylvania, where he met and worked with the Simon brothers, Danny and Neil. With the Simons and others he wrote songs and special material for television, most notably Sid Caesar's 'Your Show of Shows', and contributed songs for a failed revue, *Catch a Star* (1955). His only successes with Holofcener were two songs from the Sammy Davis jr vehicle, *Mr. Wonderful*, the title song and 'Too Close for Comfort'. In 1958 Bock began a fruitful collaboration with lyricist Sheldon Harnick (*b* Chicago, 30 April 1924), writing seven musicals in 12 years. An inauspicious but promising failure about a college-educated boxer, *The Body Beautiful*, nonetheless created the opportunity that resulted in their first critical and popular success the following year. This second musical, *Fiorello!*, based on the life of former New York Mayor Fiorello La Guardia, received the Tony Award for Best Musical and the Pulitzer Prize for Drama (the third musical so honoured). Their next collaboration, *Tenderloin* (1960), although it assembled many of the same illustrious creators and cast of *Fiorello!* and returned to New York City as its historical subject, was relatively unsuccessful critically and commercially, despite one of Bock's most highly regarded scores. In 1963 they produced another fine score to accompany the intimate, modestly popular but still revived *She Loves Me*, the first musical to be directed by Hal Prince.

One year later Bock and Harnick's phenomenally successful and critically lauded musical realization of Sholem Aleichem's Yiddish stories set in the Russian village of Anatevka in 1905, *Fiddler on the Roof*, arrived on Broadway. Directed and choreographed by Jerome Robbins and produced by Prince, it ran for a record 3242 performances. Although both *The Apple Tree* (1966), a novel attempt to present three one-act musicals in a single evening, and *The Rothschilds* (1970), the story of the banker Meyer Rothschild and his five sons, ran over a year, neither show managed to capture the magic or popularity of Tevye the Dairyman and his five daughters in *Fiddler*. According to Harnick, personal conflicts that developed during the production of *The Rothschilds* led to the dissolution of the partnership, and although Bock completed at least two musicals and other works without Harnick, none has been performed professionally. In his most critically and popularly successful shows Bock was able to capture a convincing sound world for the subject at hand, including 1930s popular styles in *Fiorello!*, a pseudo-Hungarian style in *She Loves Me*, and, most effectively, Jewish vernacular musical idioms in *Fiddler*.

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*(selective list)*

*unless otherwise stated, all are musicals, and dates are those of first New York performances; librettists are shown as (lyricist; book author)*

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Wonders of Manhattan (film score), 1956
The Body Beautiful (S. Harnick; Stein and Glickman), Broadway Theatre, orchd T. Royal, 23 Jan 1958
Fiorello! (Harnick; G. Abbott and J. Weidman), Broadway Theatre, orchd I. Kostal, 23 Nov 1959 [incl. Little Tin Box, 'Til Tomorrow, When did I fall in love?, Politics and Poker]
Tenderloin (Harnick; Abbott and Weidman), 46th Street, orchd Kostal, 17 Oct 1960
Never Too Late (play, Harnick; S.A. Long), Playhouse, 27 Nov 1962 [one song]
Man in the Moon (marionette show; Harnick; A. Burns), Biltmore, 11 April 1963
She Loves Me (Harnick; J. Masteroff, after M. Laszlo: *The Shop Around the Corner*), Eugene O'Neill, orchd D. Walker, 23 April 1963 [incl. Dear Friend; Ice Cream; She loves me]; television 1979
Fiddler on the Roof (Harnick; J. Stein, after S. Aleichem), Imperial, orchd Walker, 22 Sept 1964 [incl. Matchmaker, Matchmaker; Sunrise, Sunset; To Life]; film 1971
Generation (W. Goodhart), Morosco, 6 Oct 1965 [incid. music]
The Apple Tree (Bock, Harnick and J. Coopersmith, after M. Twain, F.R. Stockton and J. Feiffer), Schubert, orchd E. Sauter, 18 Oct 1966
The Canterville Ghost (television musical, Harnick), 2 Nov 1966
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GEOFFREY BLOCK

**Bockelmann, Rudolf (August Louis Wilhelm)** (*b* Bodenteich, nr Lüneburg, 2 April 1892; *d* Dresden, 9 Oct 1958). German bass-baritone. He studied singing with Oscar Lassner and Karl Scheidemantel. He was engaged at the Leipzig Opera from 1921 to 1926, making his début as the Herald in *Lohengrin*; he was leading Heldenbariton at Hamburg (1926–32), and at the Berlin Staatsoper (1932–45). He sang regularly at Bayreuth from 1928, as the Dutchman, Gunther, Kurwenal, Sachs and Wotan. In 1930 he created the title role in Krenek's *Leben des Orest* at Leipzig. He sang at Covent Garden (1929, 1930 and 1934–8); and with the Chicago Civic Opera (1930–32). His Nazi sympathies made it difficult for him to resume his career after World War II, and apart from a few appearances at Hamburg and in the German provinces, he devoted his time to teaching in Dresden. Bockelmann had a beautiful voice of sympathetic quality, and he sustained with ease the long Wagnerian roles. His warm, mellow voice, his feeling for poetry and his artistry made him a notable Hans Sachs, as can be heard in his few recordings from the role.

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HAROLD ROSENTHAL/R

**Böckh, (Philipp) August** (*b* Karlsruhe, 24 Nov 1785; *d* Berlin, 3 Aug 1867). German scholar. He inaugurated the modern critical study of ancient Greek music almost incidentally, as part of an early work, *De metris Pindari* (Leipzig, 1811), being convinced that in Greek choral poetry words, music and dance formed an integrated whole. Among many gifts he had a strong mathematical bent and may have been led to the study of Greek music by an interest in the Pythagoreans. It was, however, appropriate that ancient Greek music should owe its modern study to the scholar who, above all others in the first half of the 19th century, directed scholarship towards the study of classical civilization as a whole, its history and antiquities as well as its literature. Böckh held chairs at Heidelberg (1807–11) and Berlin (1811–67).

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R.P. WINNINGTON-INGRAM

**Bockholdt, Rudolf** (*b* Amsterdam, 25 Feb 1930). German musicologist. He received practical musical training at Heidelberg University from 1950 and studied musicology with Georgiades, philosophy with H.-G. Gadamer and K. Jaspers and ecclesiastical history; he also studied musicology with Handschin in Basle (1952–3). He took the doctorate at Heidelberg in 1960 with a dissertation on the early masses of Du Fay. From 1960 to 1963 he carried out research on medieval music at the Heidelberg and Bavarian Academies of Sciences, and from 1962 he also lectured at Munich University, where he completed his *Habilitation* in musicology in 1970 with studies on Berlioz; he taught there from that year as a lecturer in musicology and was appointed professor in 1977. He retired in 1995. His research, which is concerned with source material (palaeography as well as analysis), covers music of the late Middle Ages, the Viennese Classics, the 19th and early 20th centuries, and musical-textual relationships.

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HANS HEINRICH EGGEBRECHT/LORENZ WELKER

**Böcklin von Böcklinsau, Franz Friedrich Siegmund August von,** Reichsfreiherr zu Rust (*b* Strasbourg, 28 Sept 1745; *d* Ettenheim, 2 June 1813). German composer and writer on music. He is reported to have studied composition with Jommelli and F.X. Richter. In his writings on music he stressed the importance of folksong and anticipated the *Gesamtkunstwerk* by advocating the communion of music, poetry and the dance. His *Beyträge zur Geschichte der Musik besonders in Deutschland* (Freiburg, 1790), written as a series of letters, provide valuable insight into musical events in various European cities and reveal an admiring contemporary's views of composers such as Mozart, Gluck, Salieri, Cannabich, Toëschi, Danzig, Lang and Wendling. His other writings on music were collected into a volume of *Fragmente zur höhern Musik, und für aesthetische Tonliebhaber* (Freiburg and Konstanz, 1811). Böcklin's views, however, were not universally respected; his musical opinions, as reported by Christmann, were severely criticized by Gerber (*GerberNL*).

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Miscellaneous: Amusement pour le beau monde, vn, vc, 2 gui, op.35 (Brunswick, n.d.); other songs and short kbd pieces in various anthologies and periodicals; syms., odes, church compositions, lost

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SHELLEY DAVIS

**Bockshorn, Samuel Friedrich.** *See* CAPRICORNUS, SAMUEL FRIEDRICH.

**Bocktremulant** (Ger.). *See under* ORGAN STOP (*Tremulant*). *See also* TREMULANT.

**Bocquain** [Bocquam]. *See* CORDIER, JACQUES.

**Bocquay, Jacques.** *See* BOQUAY, JACQUES.

**Bocquet,** Mlle (**Anne** or **Marguerite**) (*b* ?Paris, early 17th century; *d* Paris, after 1660). French lutenist and composer. She played 'miraculously' on the lute, according to Mlle de Scudéry, whose confidante she was and with whom from 1653 to 1659 she held a famous salon inspired by that of the Hôtel de Rambouillet. Here she was in touch with various artists and some of the founders of the Académie Française – Sarazin, Conrart, Pélisson and Chapelain among them. She very probably composed the music in a manuscript (*F-Pn*) containing 17 *Préludes marquant les cadences* and a *Prélude sur tous les tons* for the lute, which constitute a thorough exploration of various tonalities, taking the chromatic possibilities of the lute as their starting-point. Other lute pieces, which bear the name Bocquet and must be attributed to her, are found in French, German and English manuscripts of the second half of the 17th century. (All this music appears in M. Rollin and A. Souris, eds.: *Oeuvres des Bocquet*, Paris, 1972; see also M. Rollin: 'Mademoiselle Bocquet', ibid.)

MONIQUE ROLLIN

**Bocquet, Charles** (*b* ?Paris, *c*1570; *d* ?Lorraine, before 1615). French lutenist and composer. His family came from Pont-à-Mousson, near Nancy; his father, Julien Bocquet (*d* 1592), was a lutenist and *valet de chambre* to Henri III. Between 1594 and 1606, while living in Pont-à-Mousson, he took part in the ballets given at the court of Charles III, Duke of Lorraine, notably in the one performed in 1606 to mark the marriage of Charles's son, Henri de Lorraine, Duke of Bar, to the daughter of Vincenzo I, Duke of Mantua; he also wrote music for it, but it has not survived. For some time from 1599 he served the Elector Palatine Friedrich IV as a lutenist. According to Besard, Bocquet was one of the three best composers represented in his *Thesaurus harmonicus* (RISM 1603[15]); it contains 15 pieces by Bocquet. G.L. Fuhrmann's anthology *Testudo gallo-germanica* (1615[24]) contains five others, and he is also represented in various German manuscripts, in a manuscript at Uppsala (*S-Uu*) and in the manuscript lutebook (*GB-Cfm*) of Edward, Lord Herbert of Cherbury (these pieces are in M. Rollin and A. Souris, eds.: *Oeuvres des Bocquet*, Paris, 1972).

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M. Rollin: 'Charles Bocquet', *Oeuvres des Bocquet* (Paris, 1972)

MONIQUE ROLLIN

**Bocquillon-Wilhem, Guillaume Louis.** *See* WILHEM, GUILLAUME LOUIS BOCQUILLON.

**Bodanzky, Artur** (*b* Vienna, 16 Dec 1877; *d* New York, 23 Nov 1939). Austrian conductor. He studied the violin, and at 18 joined the orchestra of the Vienna Hofoper. In 1900 he made his début conducting Sydney Jones's *The Geisha* with the 18-man orchestra in České Budějovice. In 1903 he returned to the Vienna Opera as Mahler's assistant, soon making his way rapidly in theatres and concert halls in Vienna, Berlin, Prague and Mannheim. In 1914 he introduced *Die Fledermaus* to Paris and *Parsifal* to London, the latter making such an impression that he was named successor to Alfred Hertz at the Metropolitan Opera. He made his American début conducting *Götterdämmerung* in 1915; from then his career was centred on New York, at the Metropolitan (with a brief break in 1928) until his death; with the New SO, which he took over in 1919 from Varèse, until its merger with the Philharmonic in 1922 and with the Society of the Friends of Music from 1921, as successor to Stokowski, until 1931 when the society was dissolved.

Best known as a Wagnerian, Bodanzky was anything other than a narrow specialist. He was on the rostrum for Caruso's last Metropolitan evening, which was Halévy's *La Juive*, and his repertory there included Gluck, Richard Strauss, Tchaikovsky, Meyerbeer, Suppé and the American premières of Weinberger's *Švanda the Bagpiper* and Krenek's *Jonny spielt auf*. At the Friends of Music his repertory ranged from *Dido and Aeneas* to Pizzetti and Zemlinsky, and his many American premières included those of Mahler's *Das Lied von der Erde*, Honegger's *Le roi David*, and Janáček's Glagolitic Mass. Physically, Bodanzky was like a much taller Mahler, from whom his 'the facts, not the show' attitude derived. The typical Bodanzky performance was fast, intense and heavily cut (however, he gave as well as taking away, composing recitatives and other additions for *Oberon*, *Der Freischütz*, *Die Zauberflöte* and *Fidelio*).

MICHAEL STEINBERG

**Böddecker** [Boedecker, Bedeckher], **Philipp Friedrich** (*b* Hagenau, Alsace, bap. 5 Aug 1607; *d* Stuttgart, 8 Oct 1683). German composer, organist and bassoonist. The most important member of a large family of musicians, Böddecker received his earliest musical education from his father, Joachim Böddecker, and then from J.U. Steigleder in Stuttgart. He was organist and singing teacher at Buchsweiler, Alsace, from 1626 to 1629. He then went as bassoonist and organist to the court at Darmstadt and was also attached in the same capacity to the court at Durlach, near Karlsruhe. In 1638 he became organist of the Barfüsserkirche at Frankfurt. In 1642 he became organist of the cathedral at Strasbourg, where he was also director of music and organist of the university from 1648. From 1652 until his death he was organist of the collegiate church at Stuttgart and also taught music at the college. He hoped to become Kapellmeister to the Württemberg court at Stuttgart in 1657, but the post went to S.F. Capricornus, with whom in his disappointment he became locked in dispute.

Böddecker's *Melos irenicum*, a setting for large forces of the *Te Deum*, is an interesting example of mid-17th-century south German sacred music: it has attractive themes which well convey the sense of the words, effective contrasts of sonority and rhythm, and contrapuntal and homophonic sections frequently alternate. The vocal music in the *Sacra partitura* shows the influence of Italian monody. The two sonatas, respectively for violin and bassoon with continuo, also included in the volume are among the earliest German examples of the genre. The violin sonata includes double stopping and a wide variety of passage-work; the last movement is a passacaglia on an extended theme (marked 'alla francese'). The bassoon sonata, which is based on the *monica*, is entirely constructed as a passacaglia. Böddecker also wrote a treatise on thoroughbass, *Manuductio nova*, which his son Philipp Jakob Böddecker published with a preface in Stuttgart in 1701.

WORKS

Melos irenicum, 6 solo vv, 4vv, 2 vn, bn, 3 tbn (Strasbourg, 1650)
Sacra partitura (Strasbourg, 1651): 8 sacred concs., S, bc; 1 ed. in NM, lvii (1929), 1 ed. in Kipp; Sonata, vn, bc, ed. in Beckmann; Sonata sopra la monica, bn, bc, ed. in Organum, 3rd ser., xxiii (Leipzig, 1936), ed. W. Waterhouse (Vienna, 1989); [incl. pieces by G. Casati and Monteverdi]
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EBERHARD STIEFEL

**Böddecker, Philipp Jakob** (*b* Frankfurt, 1642; *d* Stuttgart, 1 Feb 1707). German organist and composer. He was presumably trained as a musician by his father, Philipp Friedrich Böddecker. He also studied Protestant theology and from 1670 was deacon at Marbach am Neckar. On 25 April 1686 he took over the post of organist at the collegiate church at Stuttgart that his father had held until 1683. His request to be appointed a preacher as well as organist was not granted. According to contemporary reports, he did not always carry out his duties satisfactorily. As well as bringing out, with a preface, his father's *Manuductio nova* (Stuttgart, 1701) he published *Höchstschätzbares Seelenkleinod ... oder Zway schöne geistreiche Lieder in einem doppelten (einfachen und fugirten) Contrapunkt* (Stuttgart, n.d.) for soprano, alto, tenor, bass and continuo; only the title-page and dedication survive, together with a manuscript copy of the continuo part (*D-Sl*).

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EBERHARD STIEFEL

**Bode, Harald (Emerich Walter)** (*b* Hamburg, 19 Oct 1909; *d* ?North Tonawanda, NY, 15 Jan 1987). American designer of electronic instruments and equipment, of German birth. He studied at the University of Hamburg and the Heinrich-Hertz Institut of the Technische Hochschule in Berlin. He pioneered a number of techniques that are now common in synthesizers and other electronic instruments. His first instrument was the Warbo Formant-Orgel (1937) in which he introduced the 'assignment' of notes on a partially polyphonic keyboard. Touch sensitivity was an important aspect of the monophonic keyboard of the Melodium (1938), developed with the assistance of Oskar Vierling, which also incorporated a pedal for vibrato control and a tuning-transposition knob. In the monophonic Melochord (1947), he pioneered the split keyboard as an alternative to the use of two manuals. A special two-manual studio version introduced the idea of a filter operated from one manual to control the timbre of notes played on the other.

From 1950 Bode undertook more conventional design work, including a series of electronic organs beginning with the Polychord (1950) and the Bode organ (1951); the latter was the basis for the Polychord III (1951), manufactured by Apparatewerk Bayern, and for the electronic organs made in the USA by the ESTEY ORGAN CO. from 1954. He also developed the Cembaphon (1951, an amplified harpsichord with electrostatic pickups), the portable Tuttivox electronic organ (1953) and the concert model of the Clavioline (1953). He emigrated to the USA in 1954, working as Estey's chief engineer, and in 1960 moved to North Tonawanda, where between 1960 and 1963 he designed a new model of the Wurlitzer electric piano.

In 1959–60 Bode developed a modular 'signal processor', which incorporated devices such as a ring modulator and elements of voltage control, and had some influence on the work of R.A. Moog and others. In 1963–4 he devised a frequency shifter and ring modulator which were originally manufactured by the R.A. Moog Co. Bode continued to design sound-processing modules, in particular a vocoder and an infinite 'barbershop' phaser; these and more recent models of the two earlier modules were manufactured by his own company, Bode Sound, in North Tonawanda. During the 1970s he also composed electronic music on tape for concerts and television commercials.

*See also* ELECTRONIC INSTRUMENTS, §I, 4(ii) and §IV, 5.

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HUGH DAVIES

**Bode [Bodé], Johann Joachim Christoph** (*b* Barum, Brunswick, 12 Jan 1730; *d* Weimar, 13 Dec 1793). German translator, publisher, performer and composer. His principal instrument was the bassoon, and in 1749 at Helmstedt he played the cello in J.C. Stockhausen's collegium musicum. He moved to Celle in 1752 as an oboist and composer, and at the same time developed a strong interest in foreign languages and literature. In 1757 he settled in Hamburg as a music teacher and writer, and later became a publisher and dealer in books and music. During this period he edited the *Hamburgischer unpartheyischer Correspondent* (1762–3), completed and published Lessing's translation of Noverre's *Lettres sur la dance* (1769) and published his own translation (with C.D. Ebeling, 1772) of Burney's *The Present State of Music in France and Italy* (1773). He also translated oratorios by Metastasio, librettos to comic operas by Piccinni and Guglielmi, and novels by Fielding, Sterne, Goldsmith and others. His published compositions include two collections of songs under the title *Zärtliche und scherzhafte Lieder* (Leipzig, 1754, 1757), six symphonies and six trios (both sets Paris, 1764), two further symphonies in Parisian periodic series and collections, a cello concerto (Leipzig, 1780) and a string partita; he also wrote other concertos for bassoon, violin and viola d'amore. Bode spent his last years, from 1778, as a diplomat in Weimar, a post that gave rise to the publication of a travel diary, *Journal von einer Reise von Weimar nach Frankreich im Jahr 1787* (ed. H. Schuttler, Munich, 1994).

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HOWARD SERWER

**Bodel, Jehan** (*b c*1165; *d* between 1 Oct 1209 and 2 Feb 1210). French trouvère. Though a poet by profession, he may have been attached to the magistracy of Arras as sergeant. He apparently enjoyed the protection of the mayor, Sauwalon Huchedieu, and other wealthy people. He was an original, versatile and influential writer whose works include the *Chanson de Saisnes* (a long epic dealing with Charlemagne), nine fabliaux, the *Jeu de Saint Nicolas* and the *Congés* (in which he bade farewell to his friends and native city after contracting leprosy in 1202, a circumstance that prevented his joining the Fourth Crusade). Of musical interest are a group of five pastourelles, ascribed to Bodel chiefly in the Manuscrit du Roi (*F-Pn* fr.844). However, owing to the loss of a folio in this source, most melodies are *unica* in the Chansonnier de Noailles (*F-Pn* fr.12615). Except for *Les un pin verdoiant* which is hexasyllabic, the poems are heterometric; *Entre le bois* and *L'autre jour* are complex, asymmetrical works, employing five and six different line lengths respectively. Despite the use of bar form in three

works, there is a minimum of strict repetition. Considerable interest is displayed in variation and development; some materials appear in different guises in as many as four or five phrases.

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L'autre jour les un bosquel, R.571
L'autrier me chevauchoie, R.1702
Les un pin verdoiant, R.367

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THEODORE KARP

**Bodenschatz, Erhard** (*b* Lichtenberg, Vogtland, 1576; *d* Gross Osterhausen, Thuringia, 1636). German music editor, composer and clergyman. He received his musical and academic education in the electoral choir school at Dresden, at Leipzig and at Schulpforta, where he was greatly influenced by Sethus Calvisius. In 1600 he became Kantor at Schulpforta and in 1603 pastor at nearby Rehausen and in 1608 at Gross Osterhausen, near Querfurt, where he remained until his death.

As a composer Bodenschatz remained within the bounds of contemporary practice. His masterly *Magnificat* and especially his 90 bicinia are nevertheless of considerable artistic merit and effectively combine an early Baroque inclination towards word-painting with supple vocal lines. His primary importance, however, lies in his *Florilegium Portense*, a motet anthology in two parts modelled on the unpublished anthologies of Calvisius. Intended to illustrate the practice of choral music at Schulpforta, it provides a valuable cross-section of German and Italian motet composition about 1600. The first part, published in 1603, was enlarged in 1618 to include 115 compositions by 48 composers and a continuo part supplied by the editor. Jacob Handl, with 19 works, is the best represented, followed by Lassus and Hieronymus Praetorius with nine each. The anthology favours German composers, including Bodenschatz himself, Calvisius, Erbach, Melchior Franck, Gumpelzhaimer, Hans Leo Hassler, Michael Praetorius, Vulpius, Friedrich Weissensee and many others. Notwithstanding the predominance of Latin motets and the absence of chorale variations, it affords a clear view of the compositional activity of the early 17th-century German Kantor. The second part (1621) exactly reverses the emphasis of the first, since Italian composers predominate – among them Agazzari, Giovanni Croce, Giovanni Gabrieli, Marenzio, Benedetto Pallavicino, Vecchi and Viadana – though the German Martin Roth, with 15 pieces, is the best represented composer. More than half the pieces had already been included in Schadaeus's anthology *Promptuarium musicum* (1611–17). Both parts contain mostly eight-voice pieces and thereby naturally favour double-chorus writing. The inclusion of a few five-voice pieces by Handl and Lassus and of Handl's four-voice *Ecce quomodo moritur* was probably consciously retrospective. The title-page of the 1621 volume and the frequent recurrence of certain clef combinations both point to the possibility of instrumental accompaniment. There were apparently no further editions of the *Florilegium Portense*, but the 1618 and 1621 editions were for long used, and frequently rebound, by schools at Bremen, Dresden, Grimma, Halle, Leipzig (where Bach used them at the Thomasschule), Lüneburg, Pirna and elsewhere.

WORKS

*all published in Leipzig*

Magnificat, 4vv (1599), incl. biographical details in preface
Psalterium Davidis, 4vv (1607); 1 melody in *ZahnM*
Harmoniae angelicae, das ist ... Lieder und ... Psalmen D. Martini Lutheri und anderer, 4vv (1608); 3 ed. in Winterfeld, ii, suppl., 1 melody in *ZahnM*
Bicinia XC. selectissima ... praecipuorum festorum totius anni composita, 2vv (1615)
3 motets, 5, 8vv, 1603[1], 1621[2]
Lobet den Herren, 6vv, *D-NAUw*
Wol dem, der ein tugendsam Weib hat, 3vv, *NAUw*

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Florilegium selectissimorum hymnorum, 4vv (1606), arrs. of hymns by Calvisius
Florilegium Portense continens CXV selectissimas cantiones praestantissimorum aetatis nostrae autorum, 4–8vv, bc (org) (1618[1]), rev. and enlarged edn of 1603; for list of contents see *Grove2*
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OTTO RIEMER/CLYTUS GOTTWALD

**Bodeo, Joan** (*fl* 1549–54). Composer, presumably of Spanish birth, active in Italy. His single volume of four-voice madrigals (Venice, 1549), which survives incomplete, is written in a rhythmically supple, quasi-parlando style fashionable about 1550. Two more madrigals by him are included in an anthology (RISM 1554[28]).

JAMES HAAR

**Bodhrán.** Single-headed frame drum of Ireland. The membrane, which is normally goatskin but could also be deer-, greyhound-, ass-, foal-, or horse-skin, is usually nailed to the frame. It is played either with the hand or, more commonly, a stick about 20 cm long, which is usually carved from ash, holly or hickory wood and is also known as a 'tipper' or *cipín* ('little stick'). It may have a knob at one or both ends and a strip of leather is occasionally fastened to its centre to form a holding loop. A smaller stick (about 10 cm long) with a leather loop at one end and a carved knob at the other is sometimes used.

The term 'bodhrán' appears to be derived from *bodhar*, meaning 'deaf' or 'dull-sounding'. The instrument was associated with folk ritual and was played in festival processions; it has survived primarily in association with



*Bodhrán (frame drum) player at a Fleadhanna Ceoil, Co. Wexford*

the festival of St Stephen's Day. Until recently the construction of the *bodhrán* included a wooden cross at the back which enabled the player to hold the instrument while marching in processions; it was mainly an outdoor instrument. Performance technique was directly affected by this method of holding; there was no manipulation of the skin of the *bodhrán*, thus no variation in timbre could be achieved. The use of a skin tray or sieve (*wecht*, *wight*, *dallan*, *boran*) similar or identical in structure to the *bodhrán* was widespread right up to the 20th century; the tray served to hold corn or peat, while the sieve was used as a meal-sieve or winnowing tray. The links between the tray or sieve and the percussion instrument suggest that originally the *bodhrán* may have been used principally within the spring ritual of St Brigid's Feast.

The ritual ties of the *bodhrán* began to weaken with the advent of the *Fleadhanna Ceoil* (music festivals) in the 1950s, and the general resurgence of interest in traditional music in Ireland led to an increase in the popularity of the *bodhrán*. A major factor in this was its inclusion in Ceoltóirí Cualann (a concert band of traditional musicians) by Seán Ó Riada in the 1960s.

In the 1970s Johnny 'Ringo' McDonagh began to manipulate the skin of the *bodhrán* to produce different sounds. This technique was an important development in modern *bodhrán* playing, and McDonagh's recordings with the group De Danann during the 1970s were hugely influential. Both McDonagh and Tommy Hayes, who recorded with Stockton's Wing in the 1970s, continue to influence the development of *bodhrán* playing at the beginning of the 21st century.

Towards the end of the 20th century the *bodhrán* became increasingly important in the performance of Irish traditional music, and most traditional groups included a *bodhrán* player. Many performance styles evolved, and Gino Lupari, Colm Murphy and Mel Mercier were among those who contributed to the development of new playing techniques.

*See also* IRELAND, §II, 6.

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MÍCHEÁL O SÚILLEABHÁIN (with SANDRA JOYCE, NIALL KEEGAN)

**Bo Diddley** [McDaniel, Ellas] (*b* McComb, MS, 30 Dec 1928). American rock and roll singer. He was taken to Chicago at the age of five, and soon after began violin lessons, which he continued for 12 years. He grew up with black gospel music and the delta blues players of Chicago's southside, but he was most strongly influenced by Nat 'King' Cole, Louis Jordan and John Lee Hooker, whose *Boogie Chillen* inspired him to play guitar. He formed a street-corner band, which attracted enough attention to be granted an audition with Chess Records in 1954. In early 1955 *Bo Diddley* (Checker) was released as a single and reached number 2 in the rhythm and blues chart. It had bragging, nonsense lyrics, like many of his later songs, but its chief appeal lay in its shimmering rumba rhythm and violent, primitive guitar playing. Diddley stood outside the mainstream of rock and roll of the 1950s; he recorded unusual jazz instrumental pieces with weird sound-effects, doo-wop songs, blues, idiosyncratic rock and roll numbers and rambling insult battles with Jerome Green, his maracas player. Many of his songs are based on a distinctive syncopated rhythm (ex.1).

Ex.1

Diddley had few pop hits (only *Say Man* reached the top 20 in the 1959 US pop chart), but his influence on such performers as Hendrix, the Rolling Stones and the Yardbirds was considerable; cover versions of his songs were recorded by many American and English groups. His stage name is derived from the instrument known as a diddley bow.

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JOSEPH MCEWEN

**Bodigham, Jo.** *See* BEDYNGHAM, JOHANNES.

**Bodin, Lars-Gunnar** (*b* Stockholm, 15 July 1935). Swedish composer and administrator. He studied composition with L. Wenström (1956–60), but he is self-taught in his principal field of electro-acoustic music, in which he is one of the most important composers, teachers and administrators in Sweden. His background as a jazz musician, pictorial artist (including computer-generated images) and biochemist has contributed to a characteristic openness and enthusiasm for the crossing of the boundaries between different artistic genres which he has passed on to a younger generation of electro-acoustic composers. Following his début in the concert organization Fylkingen in 1962, he became one of the driving forces in creating a small electronic music studio there. Together with Bengt Emil Johnson he directed the text and sound festivals initiated in Stockholm in 1967; Bodin was also Fylkingen's chairman from 1969 to 1972. He became a pioneer of instrumental theatre, organized now legendary happenings at the Modern Museum in Stockholm and brought John Cage and other leading modernists to Sweden. In 1972 he was composer-in-residence at Mills College, Oakland, California. In 1979 he became director of the Electronic Music Studio (EMS) in Stockholm and held this position for more than ten years.

With his multimedia works such as the 90-minute-long *Clouds* for picture projectors, singers and electro-acoustic sounds, with text-sound compositions such as *For Jon I–III*, 'radio plays' such as *Wonder Void* and *Toccata*, pure electro-acoustic works such as *Traces I–II*, *Mémoires du temps d'avant la destruction* and *Notturno alla prima*, and with his virtuoso technique and deep aesthetic and philosophical perspective, he has become an internationally significant artist with a distinct profile in these genres. As an administrator he is one of the driving forces within the ICEM, and in Sweden he has made important efforts on behalf of new music in the Society of Swedish Composers and STIM, the Swedish performing rights society. At the same time he has noted the 'permanent schizophrenic condition' that new music has reached in relation to the public and society. He speaks of the need for 'internal immigration' as a way out for the artist: 'It is not a question about isolation in some ivory tower, but to work in a complete new dimension, in another "world"'.

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ROLF HAGLUND

**Bodinus** [Bodino], **Sebastian** (*b c*1700; *d* Pforzheim, 19 March 1759). German composer. All that is known of his early life is that he came from central Germany (probably from the Duchy of Saxe-Gotha) and that in his youth he must have had some relationship to the Duke of Saxe-Altenburg. About 1718 he entered the service of the Margrave Carl Wilhelm of Baden-Durlach as servant and musician. In 1723 he asked to be discharged in order to avoid being sent as oboist to the margrave's regiment in Italy. His main instrument was the violin, and when he moved to the Württemberg court he secured the post of first violinist. By 1728, having married in the meantime, he returned to Karlsruhe as Konzertmeister and his wife was engaged as a singer. In the years that followed, Bodinus developed a close relationship with his superior, the court Kapellmeister J.M. Molter.

In 1733, on the outbreak of the Polish War of Succession, the margrave disbanded the orchestra; Bodi-

nus left, but returned to his former post in 1736. He now fulfilled the duties of Kapellmeister but did not obtain the title or the salary pertaining to it and his petitions reveal the dire poverty in which he and his family lived. After Carl Wilhelm's death in 1738 he was again dismissed.

When Molter, who had returned to Karlsruhe from Eisenach in 1742, reorganized the Baden court music in 1747, Bodinus, by then in Basle, was offered the post of Konzertmeister at a salary of 300 florins a year and payment in kind. For the fourth time Bodinus entered the service of the Baden court. He seems however to have been of unstable character, and in 1752 disappeared from Karlsruhe for reasons unknown. He subsequently received a letter of recommendation from the margrave, Carl Friedrich. At the beginning of 1754 he was in Darmstadt, where he apparently tried to get an appointment. In September 1758 he was admitted to the Buden-Durlach lunatic asylum at Pforzheim; he died there some months later.

Bodinus was one of the many working musicians employed by the German courts of the 18th century. His strength lies in chamber music. He wrote not only numerous solo and trio sonatas, but also quartet sonatas, whose clear but varied structure is partly derived from Bodinus's applications (under Molter's influence) of the concerto form and principle to chamber music. Suite elements are also found in his chamber works. His concertos and symphonies, though less important than his chamber music, combine neat and accomplished workmanship with imaginative melodic invention. In spite of distinct *galant* elements Bodinus's work belongs in style to the late Baroque period.

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KLAUS HÄFNER

**Bodky, Erwin** (*b* Ragnit, East Prussia [now Neman, Belarus], 7 March 1896; *d* Lucerne, 6 Dec 1958). American pianist and musicologist of German origin. He made his début as a pianist at the age of 12. After attending the Gymnasium in Tilsit, Bodky went to the Musikhochschule in Berlin, where he studied with Dohnányi, Juon, Kahn and others. He twice received the Mendelssohn Prize and graduated in 1920. A fellowship from the Prussian government enabled him to continue piano studies with Busoni and composition with Strauss. Bodky's compositions, which include a piano concerto, a chamber symphony, and chamber music, were written during these years and are apparently unpublished. Furtwängler helped his concert career by introducing him as a soloist in the Leipzig Gewandhaus Concerts. In the 1920s he taught the piano in Berlin at the Scharwenka Conservatory and from 1926 was associated with the Akademie für Kirchen- und Schulmusik in Charlottenburg. From 1933 he taught at the Muzieklyceum in Amsterdam and he moved to the USA in 1938. He taught at the Longy School of Music in Cambridge, Massachusetts, and founded the Cambridge Collegium Musicum (later the Cambridge Society for Early Music) in 1942. In 1949 he received the first music appointment at Brandeis University where he taught music history. His interest in early keyboard music included playing the harpsichord and clavichord as well as scholarship; from his early *Der Vortrag alter Klaviermusik* to the posthumously published study *The Interpretation of Bach's Keyboard Works*, he sought ways of rendering the terraced effects of the harpsichord on the modern piano. In 1955 he presented the series 'Roads to Bach', one of the earliest programmes on music seen on American educational television. (H.S. Slosberg, M.V. Ullman and I.K. Whiting, eds.: *Erwin Bodky: a Memorial Tribute*, Waltham, MA, 1965)

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WILLIAM D. GUDGER

**Bodley, Nicholas Bessaraboff.** *See* BESSARABOFF, NICHOLAS.

**Bodley, Seóirse** (*b* Dublin, 4 April 1933). Irish composer. He received his early musical training at the Royal Irish Academy of Music and at University College, Dublin (BMus 1955), where he studied with Larchet. From 1957 to 1959, on a postgraduate scholarship from the National University of Ireland, he studied in Stuttgart with Johann Nepomuk David (composition) and Hans Müller-Kray (conducting). He was appointed to a lectureship at University College, Dublin in 1959 and received the DMus the following year. The first Macauley Fellowship in composition (1962) enabled him to study at the Darmstadt summer school for three consecutive years (1962–4). He served as the director of Folk Music Studies at University College, Dublin in 1964 and as the chair of the Folk Music Society of Ireland for many years. His research focusses on the stylistic analysis of traditional Gaelic singing and the development of a notation system for its rubato ornamentation. Active also as a pianist, conductor and adjudicator, he became a member of Aosdána in 1982. In 1984 he became associate professor at University College, Dublin, a post from which he retired in 1998.

Bodley's compositional style has undergone considerable stylistic change. Between 1952 and 1962 his music was primarily tonal, employing occasional modal melodies that gave it a folk-like quality. The Symphony no.1, a large work featuring fugato-like motivic development, dates from this period. The composer's visits to Darmstadt in the early 1960s led to a series of works employing elements of the middle-European avant garde. From 1963 to 1971 Bodley was the principal Irish exponent of post-serial compositional procedures. Orchestral works such as the Chamber Symphony no.1 (1964) and *Configurations* (1967), as well as a number of piano and chamber works, including the String Quartet no.1 (1968) and *Scintillae* (1968), are among his most abstract music. From 1972 to *c*1980, Bodley combined avant-garde techniques with traditional Irish music. Works such as *The Narrow Road to the Deep North* (1972) and *A Small*

*White Cloud Drifts over Ireland* (1975) feature a creative conflict between the two traditions. From that time, Bodley has sought to develop a musical language that is recognizably Irish but maintains a cosmopolitan perspective. Works such as *Phantasms* (1989) and the String Quartet no.2 (1992) begin to unite a national and international voice.

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AXEL KLEIN

**Bodoil, Jo.** [?Johannes] (*fl c*1420–50). Composer, possibly Welsh. He was contemporary with Dunstaple. *I-TRmp* 92 ascribes to him (as 'Jo. Bo doil' or, in the index, 'Bo. doil') the rather italianate three-voice Credo that is merely called 'English' in *I-Bc* Q15 and *I-AO*. A three-voice Gloria ascribed in *I-Bc* Q15 to Binchois (ed. P. Kaye, *The Sacred Music of Gilles Binchois*, Oxford, 1992), but uncharacteristic of his style, so clearly forms a pair with the Credo (ed. in DTÖ, lxi, Jg. xxxi, 1924/*R*) that we may assume the name is simply a misreading, or what the scribe intended as a correction, of the less familiar 'Bodoil'. These interesting pieces, with their lively superius duets recalling Ciconia, were probably written in Italy as Strohm suggests. If they are indeed English, it may be possible to identify 'Jo. Bodoil' with John Blodvel or Blodwell, traceable as a priest from 1412 to 1462 (the year of his death), a Welshman of illegitimate birth who gained a doctorate of canon law in Bologna in 1424, held prebends in Lichfield (1432) and Hereford (1433), and then went to Rome as an abbreviator of Apostolic letters (see Mitchell).

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BRIAN TROWELL

**Bodorovà, Sylvie** (*b* České Budějovice, 31 Dec 1954). Czech composer. She was a piano and composition pupil at the conservatory in Bratislava, before studying at the Janáček Academy of Musical Arts in Brno (1974–9), with Ctirad Kohoutek, and at the Academy of Musical Arts in Prague. Further work with Donatoni at the composition course at Siena (1981) ensued. From 1987 she regularly attended Ton de Leeuw's courses in Amsterdam. She has taught at the academy in Brno and at the College-Conservatory of Music, Cincinnati (composer-in-residence, 1994–6). She belongs to the group Quattro, founded in 1996, which consists of four composers of different generations but who share the view of art being an 'ecology of the soul'. Her work, the structural simplicity of which tends towards a lyrical sonority, has been played on all continents; *Homage to Columbus* for guitar has even been performed in the Antarctic. She receives frequent commissions and has won several prizes (e.g. Mannheim, Czech Radio Prague). (ČSHS)

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Vocal: Jihočeske madrigaly [South Bohemian Madrigals], chorus, 1975; Songs for the Linha Singers, 1977; Canto di Lode, vv, orch, 1980; Zápas s andělem [Struggle with the Angel] (J. Seifert), 1 male v, str, 1982; Kale Bala, Mez, cl, va, pf, 1984; Dona nobis lucem, S, vn, gui, str, 1994; Terezín Ghetto Requiem, Bar, str qt, 1977

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Miniatures], gui, 1979; Gil'a Roma!, va, 1980; Musica per due Boemi, b cl, pf, 1980; Saluti da Siena, cl, 1981; Models, pf trio, 1983; Anvils, b cl, pf, str qnt, 1984; Dignitas homini, str qt, 1987; Homage to Columbus, Elegy, gui, 1988; Sine dolore, vn, vc, 1989; Dža more, va, 1990; Sostar Mange, gui, 1990; Trio, ob, cl, vn, 1991; Ventimiglia, tpt, 6 perc, 1992; Una volta prima vera, sonata, vn, pf, 1992; La speranza, cl, vc, pf, 1993

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ANNA ŠERÝCH

**Body, Jack** [John] **(Stanley)** (*b* Te Aroha, 7 Oct 1944). New Zealand composer. He studied at the University of Auckland with Ronald Tremain, then, after an influential period working with Lilburn in the electro-acoustic music studio at Victoria University of Wellington, in Cologne with Kagel and at the Institute of Sonology, Utrecht. He was a guest lecturer at the Music Academy, Yogyakarta (1976–7), and since 1980 has taught at Victoria University of Wellington. His work as a composer embraces orchestral, chamber, music-theatre and electro-acoustic forms, as well as audio-visual installations which include his own photographic material. The most profound influence on his work has been his immersion in musical traditions of Asia which, through extensive fieldwork, particularly in Indonesia and parts of China, has provided him with much of his compositional material. Use of field recordings from such sources has characterized his electro-acoustic music since *Musik dari jalan* ('Music from the Street') (1975), in which Javanese street sounds are presented in literal 'documentary' fashion, as well as being abstracted into new, more rarefied contexts. Subsequent works have focussed on transcription of non-Western musical sources for Western instruments, such as in *Melodies for Orchestra* (1983), *Three Transcriptions* (1987) for string quartet and the orchestral *Pulse*.

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Other: Encounters, tape, actors, participants, 1980

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J. Body: 'Musical Transcription as an Adjunct to Musical Composition: a Personal View', *Canzona*, xiv/34 (1991), 9–15

N. Sanders: 'Convocations, Evocations and Innovations: Jack Body, and his calling(s)', *Music in New Zealand*, no.27 (1994–5), 20–24

JOHN YOUNG

**Boeck, August de** (*b* Merchtem, 9 May 1865; *d* Merchtem, 9 Oct 1937). Belgian composer. He studied at the Brussels Conservatory in order to become organist at his native village. In 1889 he met the young Paul Gilson who became his teacher for orchestration and his close friend. Both were influenced by the Russian 'Five' (especially by Rimsky-Korsakov), and they introduced musical Impressionism into Belgium. De Boeck was organist in several churches, the last being that of the Carmelites in Brussels (1900–20), and he taught harmony and organ at the Royal Flemish Conservatory at Antwerp (1909–21) and harmony at the Brussels Conservatory until 1930. Until then he was also director of the Mechelin Conservatory. In 1930 August de Boeck retired to his birth-place. He is considered one of the most representative Belgian composers of his generation, his music being lyrical and spontaneous and spiced with a certain irony.

WORKS

Ops: Théroigne de Mérincourt, 1901; Winternachtsdroom, 1903; Rijndwergen, 1906; Reinaert de Vos, 1909; La Route d'Emeraude, 1921

Ballets: Cendrillon (ballet), 1895; La Phalène (ballet), 1896; Papa Poliet (operetta), 1914–18; Totole (operetta), 1929

Incid music: La Chevalière d'Eon (G. Eekhoud), 1894; Jesus de Nazarener (R. Verhulst), 1909

Choral: Gloria flori (cant., N. de Tière), and 12 other cants.; 38 motets; 3 masses; 17 spiritual songs

Songs: 54 on Flemish texts; 45 on French texts; 57 children's songs

Orch: Rhapsodie Dahomeenne, 1893; Sym., G, 1896; Fantaisie op twee vlaamse volksliederen, 1923; In schuur, 1937

Inst: 50 compositions for pf; 5 compositions for org; 19 works for solo inst and pf

MSS in *B-Brtb*

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A. Corbet: 'In Memoriam August De Boeck', *De Vlaamse Gids* (Ghent, Nov 1937)

F. Rasse: *A. De Boeck* (Brussels, 1943)

CORNEEL MERTENS

**Boedecker, Philipp Friedrich.** *See* BÖDDECKER, PHILIPP FREIDRICH.

**Boehm, Joseph** (*b* Pest, 4 March 1795; *d* Vienna, 28 March 1876). Hungarian violinist and teacher. He studied the violin with his father, leader of the Town Theatre orchestra, and later briefly with Rode, who influenced him decisively. In 1816 he made his début in Vienna, and in 1819 he was appointed professor of violin at the newly founded Vienna Conservatory, a post he held until 1848. He played in the imperial orchestra from 1821 to 1868, and during the 1820s enjoyed great popularity as a soloist and quartet player, rivalling Mayseder and Schuppanzigh; he was selected by Beethoven to play in the second performance of the String Quartet op.127 (23 March 1825). Boehm was also an early exponent of Schubert's chamber music and played in the première of the Trio op.100 (26 March 1828). Considered the father of the Viennese violin school, Boehm was the teacher of H.W. Ernst, Joachim, Jakob Dont, Reményi, Georg Hellmesberger and other eminent violinists. He imparted to his pupils not only a solid technical foundation but also a sense of style and Classical tradition. Joachim said of him: 'Based on an unfailing left hand and ideally smooth bowing, Boehm possessed an art of phrasing that enabled him to realize anything that he envisioned or felt'. As a composer, Boehm left a number of violin compositions which follow the trend of his day but display an unusual command of all violin techniques.

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Autobiography (MS, 1828, *A-Wgm*),
E. Hanslick: *Geschichte des Concertwesens in Wien* (Vienna, 1869–70/*R*)
E. Forbes, ed.: *Thayer's Life of Beethoven* (Princeton, NJ, 1964, 2/1967)

BORIS SCHWARZ

**Boehm, Theobald** (*b* Munich, 9 April 1794; *d* Munich, 25 Nov 1881). German flute maker, flautist, composer and inventor. He worked out the proportions and devised the mechanism which are the bases of the modern flute. Boehm was the son of a goldsmith, in whose craft he became fully skilled at an early age. In childhood he taught himself the flageolet and one-keyed flute; by the age of 16 he had already grown dissatisfied with the latter, and in 1810 made himself a copy of a four-keyed instrument by Grenser of Dresden. Around the same time he also made a nine-keyed flute with a movable golden mouth-hole, based on the ideas of Johann Nepomuk Kapeller (1776–1825), flautist in the royal court orchestra in Munich. In 1810 Boehm began flute lessons with Kapeller, who gave him formal instruction until 1812, admitting then that he had no more to teach him.

In that year Boehm was appointed flautist at the Isartortheater and during the next five years combined flute playing with his daily work as goldsmith. In 1818 he became a member of the royal court orchestra in Munich (first flute 1830–48), and between 1821 and 1831 he undertook extended concert tours throughout Europe. Boehm enjoyed considerable success as a virtuoso performer: he was praised for his musicality and the beauty of his tone, and Fétis, among others, considered him the best German flautist of his day. Boehm, who had studied with Peter Winter and Joseph Graetz, frequently performed his own compositions. His works, all written for the flute, include a concerto, and numerous virtuoso pieces – fantaisies, variations, potpourris and the like. He also made many arrangements for flute with piano and for alto flute with piano. His music, popular and well regarded in his own time but then forgotten, has experienced a revival since the mid-20th century, spurred by the interest of Marcel Moyse and his pupils. A complete edition of Boehm's works is in preparation.

In 1828 Boehm opened a flute-making workshop (mark: TH. BOEHM / A / MUNICH) and in 1829 he received a patent for an improved conical-bore wooden flute. During a concert tour in 1831 he heard the flautist Charles Nicholson in London and was impressed by the powerful tone that the latter drew from his large-holed flute. Boehm later admitted (in a letter to W.S. Broadwood of 18 April 1871) that he could not match Nicholson's power of tone and therefore set to work to remodel his own instrument. An experimental model was made in 1831 in the workshop of Gerock & Wolf in London, and a completely remodelled instrument emerged from the Munich workshop in 1832. On this conical-bore instrument, the 'cone Boehm' or 'ring Boehm' flute, the tone holes were newly placed to improve the tuning and a system of interlinking keys with ring touchpieces was employed to enable the player to open or close the 14 tone holes.

Boehm's flute was awarded a silver medal at the Munich industrial exhibitions of 1834 and 1835, but it did not at first win much attention although Boehm demonstrated it in Paris and London; production was limited as he was chiefly occupied from 1834 to 1839 with introducing a procedure for the purification of steel in Bavarian factories. In 1837 he left an instrument with the flautist P.H. Camus in Paris; the instrument was presented to the Académie des Sciences and adopted by Camus, Vincent Dorus and Victor Coche. The firm of Godfroy *l'aîné* (V.H. Godfroy and Louis Lot) began to make flutes based on it, but with a closed G♯ key (a modification suggested by Dorus) rather than the open key of Boehm's model, an alteration intended to make the new system easier for players of the old system. In 1838 Coche, annoyed that Boehm would not collaborate with him, accused the latter of stealing ideas from James Gordon, an amateur flautist whom Boehm had met in London in 1831 and advised on flute construction in 1833–4; the injustice of this accusation has been proved. The new flute was promoted in London by John Clinton, who had acquired an instrument in 1841; with Boehm's approval, Rudall & Rose of London began in 1843 to manufacture flutes based on his design. In the meantime Cornelius Ward in London and L.-A. Buffet in Paris (the latter assisted and advised by Coche) had seized on the unprotected design. In November 1838 Buffet received a patent for several alterations to the Boehm flute. J.D. Larabee made a Boehm flute in New York in 1844 and A.G. Badger began to manufacture the instrument there soon after.

In 1839 Boehm sold his workshop to Rudolph Greve (1806–62), who had been his foreman since 1829, in order to concentrate, by royal command, on improvements to the Bavarian iron and steel industry. Greve continued to manufacture flutes with the mark Boehm & Greve until 1846, when Boehm founded his second workshop. From about 1845 Boehm studied acoustics under the guidance of C.E. von Schafhäutl (1803–90), his collaborator in improvements to steel manufacturing. He established a new workshop in 1847 (marks: Th. Boehm / in / MÜNCHEN, Th. Boehm / MUNICH). With a fuller appreciation of the acoustics of the flute, in 1847 Boehm produced his second model, a metal flute with a cylindrical bore and a parabolic (tapered) head. The keywork of the 1832 model was adapted to the new instrument, including an 'open' G♯ key, which had been part of the original concept and a source of some controversy. From 1848 the instrument had covered keys. Boehm determined by trial and error the dimensions and placing of the tone holes, incorporating them, once established, into a geometrical plan (the *Schema*), which has proved a useful tool in the design of flutes of all sizes. He sold patent rights for this instrument in France to Godfroy *l'aîné* (Louis Lot) and in England to Rudall & Rose. Since that time a number of optional alternative keys have been designed, notably a B♭ thumb key devised by Boehm and altered by Giulio Briccialdi, but the essence of the design has remained unchanged. Boehm's silver flutes were awarded gold and silver medals at the exhibitions in Leipzig (1850), London (1851) and Paris (1855). In 1854 Boehm began to make cylindrical wooden flutes and in 1858 he made an alto flute in G; the alto flute was his favourite instrument from then on. Boehm also developed prototype oboe (1851–5) and bassoon tubes (1855).

In 1860 the watchmaker Karl Mendler (1833–1914), who had joined the workshop in 1854, bought Boehm's instrument-making equipment for 500 gulden; in 1862 he was granted a trading concession. From that year instruments were marked 'Th. Boehm & Mendler / in / München' or BOEHM & MENDLER / MÜNCHEN. Boehm

remained active in the firm until his death (at the age of 87), occupied with correspondence, playing and making small improvements. In 1888 Mendler's son Karl (1862–1920) took over the workshop and in 1903 it was sold to E.R. Leibl (1871–1957) in Nuremberg. The workshop remained active until it was destroyed by bombing in 1944.

Besides the flute, Boehm was responsible for a wide variety of inventions including improvements to the manufacture of music boxes and the construction of pianos, a sparkproof locomotive chimney and a telescope for locating fires. Pupils closely associated with him have written of him as a gentle and agreeable man of undoubted integrity. He had seven sons and a daughter, all of whom inherited a measure of his artistic and organizing ability and were outstanding in their professional lives.

WRITINGS

(*selective list*)

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*Schema zur Bestimmung der Löcherstellung auf Blasinstrumenten* (Munich, 1862/R)

*Die Flöte und das Flötenspiel* (Munich, 1871/R; Eng. trans., ed. D.C. Miller, 1908, enlarged 2/1922/R)

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K. Ventzke and D. Hilkenbach: *Boehm-Instrumente: ein Handbuch über Theobald Boehm und über Klappenblasinstrumente seines Systems*, i: *Theobald Boehm 1794–1881: Hofmusiker, Flötenbauer, Eisenhüttentechniker in München* (Frankfurt, 1982) [incl. list of writings]

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V. Schulze-Johnson: *Boehm's Cylindrical Flute of 1847: a Study of its Evolution, its Improved Performance Characteristics, and its Major Proponents* (diss., New York U., 1992)

L. Böhm, ed.: *Festschrift anlässlich des 200. Geburtstags von Theobald Böhm* (Munich, 1994)

L. Böhm, ed.: *Theobald Böhm und seine Flöte: eine Dokumentation* (Munich, 1994–)

PHILIP BATE/LUDWIG BÖHM

**Boehmer, Konrad** (*b* Berlin, 24 May 1941). Dutch composer and writer of German birth. He studied composition with Gottfried Michael Koenig (1959–61) and philosophy, sociology and musicology at the University of Cologne (PhD 1966); he also worked at the WDR electronic studio in Cologne (1961–3). In 1966 he settled in Amsterdam, where he worked until 1968 at the Instituut voor Sonologie, Utrecht University. He later served as the institute's director (from 1994). He was appointed professor of music history and theory at the Royal Conservatory, The Hague, in 1972. As music critic for the weekly paper *Vrij Nederland* (1968–73), president of the Genootschap van Nederlandse Componisten, and a board member of BUMA, the Dutch performance rights society (from 1980), he established himself as a leading personality in Dutch musical life. His tape composition *Aspekt* (1964–6) won first prize at the Paris Biennale in 1968 and his music drama *Doktor Faustus* (1983) received the Rolf Liebermann prize. He has lectured extensively in Latin America, the USA and Europe.

In that his activities as a composer are inseparable from his work as an activist and theorist, Boehmer is an heir to the traditions of the Enlightenment and the avant garde. In the 1960s and 70s he published barbed attacks on Egk, Stockhausen, Kagel and others from a Marxist perspective. His compositions, which reflect this political agenda, characteristically employ serial organization or montage, particularly the combination of vocal sounds and percussion, and exhibit a high-strung, nervous tone that creates a fervent Expressionism. In the words of Richard Barrett, Boehmer's art suggests a 'fearless response to the world as it is, and [an] encompassing ... vision of a world transformed'. Many of his works, particularly *Doktor Faustus* (1983) and *Apocalipsis cum figuris* (1984), integrate influences from jazz and rock music, resulting in a self-critical investigation of the social role of the artist in a world 'between serialism and pop'. In *Canciones del camino* (1973–4) and *Lied uit de vert* (1975) radical leftist songs serve as cantus firmi. An outstanding example of Boehmer's response to the historicity of musical materials is *Woutertje Pieterse* (1987), a work that alienates and satirizes the bel canto style.

WORKS

(*selective list*)

Stage: Weg, 4 actors, insts, 1970; Doktor Faustus (music drama, 2, H. Claus), 1983, Paris, 1985; Woutertje Pieterse (comic tragedy, 2, Boehmer, after Multatuli), 1987, Rotterdam, 1988

Vocal: Jugend, 12 solo vv, insts, 1968; Lied uit de verte (Ho Chi Minh), S, chbr orch, 1975; Je vis – je meurs (L. Labé), S, fl, perc, 1979; Canto in modo Nono, 6 S, 6 A, 6 T, 6 B, 1991; Un monde abandonné des facteurs (M. Robic), 4 Mez, 1996

Inst ens: Variation, orch, 1959; Zeitläufte, 1962; Information, 2 pf, perc, 1964–5; Canciones del camino, orch, 1973–4; Konzertstück 'Il combattimento', vn, vc, orch, 1990; Et in Arcadia ego, str qt, 1992; Kronos protos, 2 fl, 3 cl, eng hn, 2 tpt, 3 trbn, 2 pf, perc, 1995

Solo inst: Potential, pf, 1961; Adem, fl, 1975; Nico's Sestina, ob, 1976; In illo tempore, pf, 1979

El-ac: Position (Kriwet), elec sounds, vocal sounds, orch, 1960–61; Aspekt, 1964–6; Schrei dieser Erde, 2-track tape, perc, 1979; Apocalipsis cum figuris, 2 pf, perc, 3 pop singers, 8-track tape, 1984; Logos protos (speech of the dead christ from the world building: there is no god), vv, perc, elecs, 1996

Principal publisher: Tonos

WRITINGS

*Zur Theorie der offenen Form in der neuen Musik* (Darmstadt, 1967, 2/1988)

*Zwischen Reihe und Pop: Musik und Klassengesellschaft* (Vienna, 1970)

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C. Zanesi: 'Interview de Konrad Boehmer', *Ars Sonora* (1 June 1995)
R. Barrett: *Concerning Konrad Boehmer* (Darmstadt, 1996) [Tonos catalogue]

HERMAN SABBE

**Boekhout, Thomas** (*b* Kampen, 1666; *d* Amsterdam, 1715). Dutch maker of woodwind instruments. He was a pupil of Jan de Jager, whose son Frederik assisted him between 1694 and 1707, and whose niece he eventually married. Boekhout lived in Amsterdam, at first on Keizersgracht and from 1713 on Kerkstraat. He made recorders, flutes, oboes and bassoons, but was best known for his bass recorders. The *Amsterdamsche Courant* reported in 1713 that he 'makes and sells all manner of flutes, oboes . . . bass recorders which give all the notes as on a normal recorder, and a new kind of bassoon, both invented by him'. A clarinet by Boekhout is preserved in the Musée Instrumental, Brussels (see *Waterhouse-LangwillI*).

ROB VAN ACHT

**Boelke-Bomart.** American firm of music publishers. It was founded by Margot and Walter R. Boelke (*d* 25 Jan 1987) in New York in 1948 and moved to Hillsdale, New York, in 1951. Affiliated to ASCAP, the firm specializes in the publication of contemporary music, and under the general editorship (1952–82) of Jacques-Louis Monod, who succeeded Kurt List, built up a small but important catalogue. Among its composers are Arthur Berger, Lansky, Lerdahl, Perle, Roslavets, Schoenberg, Skrowaczewski and Claudio Spies. In 1975 a sister company, Mobart Music Publications (an affiliate of BMI), was founded; its composers include Babbitt, Gideon, Ives, Leon Kirchner, Leibowitz, Monod, Pollock, Shifrin, Ben Weber, Webern, Zemlinsky and Zwilich. The distributor for both companies in the USA and Canada is Jerona Music Corporation.

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'Walter R. Boelke', *MadAminA!: a Chronicle of Musical Catalogues*, viii/1 (1987), 7 only [obituary]

ALAN POPE/R. ALLEN LOTT

**Boëllmann, Léon** (*b* Ensisheim, Haut-Rhin, 25 Sept 1862; *d* Paris, 11 Oct 1897). French organist and composer. One of 14 children, he left his native Alsace after the Franco-Prussian War to enter the Ecole de Musique Religieuse et Classique (Ecole Niedermeyer) in Paris in 1871. There he studied music with Gustave Lefèvre (the director) and Eugène Gigout, both sons-in-law of the founder, Louis Niedermeyer. He became the preferred pupil of Gigout, and won first prizes in piano, organ, counterpoint, fugue, plainsong and composition. Upon his graduation in 1881 he was appointed sub-organist of St Vincent-de-Paul, Paris; he was later named organist of this church. In 1885 he married Louise Lefèvre, daughter of Gustave Lefèvre and niece of Gigout, in whose home the young couple went to live. Boëllmann then taught in Gigout's recently founded school of organ playing and improvisation. The Boëllmanns' eldest child, Marie-Louise Boëllmann-Gigout (*b* 1891), brought up by Gigout after the early death of both parents, maintained the family traditions as a well-known Parisian music teacher and coach.

In his short professional life, Boëllmann became known as a dedicated teacher, trenchant critic, gifted composer and successful performer – a talented improviser as well as a sensitive executant who coaxed pleasing sounds out of recalcitrant instruments. His critiques in *L'art musical* (signed 'le Révérend Père Léon' and 'un Garçon de la salle Pleyel') were not restricted to church and organ music; he also wrote for *Le guide musical* and *La vérité*. His best-known work remains the *Suite gothique* and, in particular, its concluding Toccata, of moderate difficulty but brilliant effect; the *Variations symphoniques* for cello and orchestra also gained international fame, and his *Fantaisie dialoguée* for organ and orchestra was played in the Queen's Hall in London in 1897. Most typical, however, are the modal and liturgical organ works in *Douze pièces* op.16, and the two-staff *Heures mystiques*, in the austere counterpoint of which Boëllmann showed himself a true disciple of his teacher and in-law, Gigout.

WORKS
*all works published in Paris*

VOCAL

Sacred: 6 motets (?1887), nos.1–3, 1v, org, nos.4, 5, 2vv, org, no.6, 2vv, vn, org, hp/pf; Tantum ergo, motet, S/T, 4vv ad lib, org/hmn, vn ad lib, hp ad lib (*c*1900); Tantum ergo, motet, S, Bar, org/hmn, vn/vc, hp ad lib (*c*1900); Tantum ergo no.3, Mez, female chorus, org, hp ad lib (*c*1896); Laudate Dominum, S, A, T, B, org (1900); Veni Creator, T, Bar, 4vv, vn, vc, hp, org, db ad lib (*c*1900)

Songs, 1v, pf, unless otherwise indicated: Berceuse; Chanson mauresque; Conte d'amour (A. de Villiers de l'Isle-Adam), op.26 (?1896); L'étoile (P. Gille); Hymne; Je ne fay rien que requérir (C. Marot) (?1895); Lamento (P. Verlaine), op.34 (?1897); Ma bien-aimée (J. Lahor) (*c*1899); Mai (J. Tellier), op.33 (1896); Marguerite des bois; Noël (E. Guinand), 1v, org/pf (*c*1895); Notre amour (A. Silvestre), 1v, pf, vc (?1894); Récit d'une jeune fille de Béthléem (S. Bordèse); Réveil de Jésus (Bordèse); La rime et l'épée; Les roses (L. Paté) (1895); Sérénade; Sous bois (L. Tiercelin) (*c*1895)

Other vocal: Le calme (A. Dorchain), op.39 (?1897); Le chant du ruisseau (J.-B. Clément), 2 solo vv/chorus; Larmes humaines (P. Collin), op.32, 2vv female chorus (1896); Rondel dans le mode phrygien (J. Froissart) (?1891)

INSTRUMENTAL

Orch: Fantaisie sur des airs hongrois, vn solo, orch, op.7 (*c*1890); Variations symphoniques, vc solo, orch, op.23 (?1893), arr. vc, pf; Sym., op.24 (?1894), arr. pf 4 hands; Fantaisie dialoguée, org solo, orch, op.35 (?1897), arr. org solo, E. Gigout; 4 pièces brèves, str orch; Scènes du moyen âge

Chbr: Suite, vc, pf, op.6 (*c*1890); Pf qt, op.10 (*c*1890); Pf trio, op.19 (*c*1895); Prière à Notre Dame [movt of Suite gothique, op.25], arr. vn/vc, pf; 2 morceaux, vc, pf, op.31 (?1896); Vc sonata, op.40 (?1897)

Org: 12 pièces, org/pedal pf, op.16 (*c*1890); Suite gothique, op.25 (1895); Deuxième suite, op.27 (1896); Heures mystiques, org/hmn [2 staves], opp.29, 30 (1896); Offertoire sur des noëls (1898); Fantaisie (1906); others in *The French Organist*, ed. R.L. Bedell (New York, 1944)

Pf: Etude (1885); Intermezzo (1885); 3 pièces (?*c*1885); Prélude et fugue (?*c*1885); Valse, op.8 (*c*1890); Deuxième valse, op.14 (*c*1890); Valse: Carillon, op.20 (*c*1893); 10 Improvisations, op.28 (?1895); Nocturne, op.36 (1896); Ronde française, op.37 (1896); Sur la mer, op.38 (1897); Scherzo caprice; Valse alsacienne; Berceuse, pf 4 hands; pf transcrs. of works by Fauré, Saint-Saëns

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FELIX APRAHAMIAN

**Boëly, Alexandre Pierre François** (*b* Versailles, 19 April 1785; *d* Paris, 27 Dec 1858). French composer, organist and pianist. He was first taught music by his father, Jean François Boëly (1739–1814), a theorist, chorister and harp master to the Countess of Artois and Madame Elizabeth. At the age of 11 he entered the Paris Conservatoire and studied the violin (with Guérillot) and the piano (probably with Montgeroult, then Ladurner); however, he did not complete his studies. Boëly followed a solitary career and found the security of an official position only for a short time late in life. He was first made provisional organist at St Gervais-St Protias, Paris, from 1834 to 1838, and in 1840 became titular organist at St Germain-l'Auxerrois, where he had the organ fitted with a German pedalboard. There he gained a small but well-earned reputation in the musical world as a great virtuoso and subtle interpreter. He taught the piano at the choir school of Notre Dame Cathedral from about 1845 to 1850. During this time, however, his clergy and adherents tired of his musical style, which they found too austere, and in 1851 he had to resign his position at St Germain-l'Auxerrois to one of his pupils from the choir school.

Largely self-taught as an artist, Boëly cultivated his musical gifts and judgment by daily study of the works of the old masters. He acquired a musical education and knowledge of counterpoint that were outstanding for his time and was one of the first organists in France to promote the music of Bach; he was also a disciple of Haydn and Mozart, as well as an early admirer of Beethoven. His compositions include two three-part masses and a large repertory of piano, organ and chamber works. From his first works, he showed an unusual maturity combined with a lyricism which, in its romantic bravura, occasionally looked forward to Schumann. As the aesthetic of the organ in France changed during his career, so Boëly began to use it in a grander, more symphonic manner. His piano music also reflects the evolution in the dimensions and use of the instrument, derived from the 18th-century piano, which had taken different forms – upright, square, pedal and grand – via the researches of Erard and Pleyel.

Boëly holds an important, if unappreciated, position in French music, owing to the nobility of his thought and the innovations of his musical language, which was based on an audacious system of modulation and frequent chromaticism. Reacting against the frivolous, mediocre pieces that had become the vogue in the Paris salons during the July monarchy, he took refuge in a voluntary archaism, a kind of neo-classicism unique in France at the time. Living on the fringes of official musical life, he remained unknown to the public; but he won the trust and admiration of an élite group of friends, among them Marie Bigot, Baillot, Kalkbrenner and Cramer. He also attracted the attention of young artists such as Franck and Saint-Saëns, who regarded him as a guardian of the noble and pure classical organ tradition.

WORKS

*MSS in F-V; printed works published in Paris unless otherwise stated*

Vocal: 6 romances, 1v, pf, op.19 (1856); 2 messes brèves, 3vv, org, db ad lib, opp.25–6, 1844

Chbr: 2 sonatas, vn, pf, op.32, *c*1805 (1857); 7 variations, vn, pf, op.3 (*c*1819); 3 str trios, op.5, 1808 (*c*1830), ed. B. François-Suppey (1994); 2 str trios, opp.23–4, 1857; 4 str qts, opp.27–30, *c*1827

Pf solo: 2 sonatas, op.1 (1810), ed. B. François-Sappey (1981); 30 caprices ou pièces d'étude, op.2 (*c*1816); 30 études, op.6 (1830), ed. B. François-Sappey (1987); Caprice, op.7 (1843); 3ème livre de pièces d'étude, op.13 (1846), ed. B. François-Sappey (1987); 4 suites dans le style des anciens maîtres, op.16 (1854); 24 pièces, op.20 (1857); Fantaisie, op.21, 1829 (1858); 24 pièces, op.22 (1858); posth. works, opp.33–4, 46–56

Pf 4 hands: Duo, op.4 (*c*1830); 3 caprices (1 for pf 3 hands), op.8 (*c*1843); Sonata, op.17 (1855); arr. of str trio, op.23

Org: 4 offertoires, op.9 (1842); 14 morceaux qui pourront servir pendant l'office divin, op.10 (1842); Messe du jour de Noël, op.11 (1842), ed. E. Kooiman (Hilversum, 1981); 24 pièces, op.12 (1843); 12 morceaux pour l'orgue expressif, op.14 (*c*1846); 14 préludes sur des cantiques de Denizot, op.15 (1847); 12 pièces, op.18 (1856); posth. works, opp.35–45

Opp.1–22 pubd in Boëly's lifetime; opp.23–56 pubd posthumously by Richault (Paris, 1859–60). Principal modern edns.: A. Guilmant: *Pièces choisies pour orgue* (Paris, 1912); M. Brenet: *41 pièces choisies pour le piano* (Paris, 1913–15); A. Gastoué and N. Dufourcq: *Oeuvres complètes pour orgue*(Paris, *c*1958–74); N. Dufourcq and B. François-Sappey: *Suite des oeuvres complètes pour orgue* (Paris, 1974–85) K. Kooiman: *Pièces d'orgue* (Hilversum, 1979)

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M. Brenet: 'Boëly et ses oeuvres de piano', *BSIM*, x/4 (1914), 1–10; no.5, 20–26
G. de Saint-Foix: 'Les premiers pianistes parisiens: A.P.F. Boëly (1785–1858)', *ReM*, ix/7–11 (1927–8), 321–44
A. Gastoué: 'A Great French Organist: Alexandre Boëly and his Works', *MQ*, xxx (1944), 336–44
G. Favre: *La musique française de piano avant 1830* (Paris, 1953/*R*)
N. Dufourcq: 'Autour de Boëly', *RMFC*, v (1965), 51
B. François-Sappey: *Alexandre Pierre François Boëly (1785–1858): ses ancêtres, sa vie, son oeuvre, son temps* (Paris, 1989)
G. Cantagrel, ed.: *Guide de la musique d'orgue* (Paris, 1991)

BRIGITTE FRANÇOIS-SAPPEY

**Boen** [Boon], **Johannes** (*b* Noordwijk, early 14th century; *d* Rijnsburg, 1367). Dutch priest and music theorist. He attended university at Oxford and Paris, and after completion of studies in law became a priest. From 1358 to his death he was parish priest in Rijnsburg. He wrote two treatises. *Ars* [*musicae*], dating from the mid-14th century, concerns Ars Nova mensural music and the formation of intervals, with references to, and sometimes contradictions of, the teachings of Johannes des Muris; references to several well-known Ars Nova motets are included. The other treatise, *Musica* (*c*1355), outlines a doctrine of consonances after discussing pitch names and genera of proportions, names of intervals, divisions of the whole tone and alteration of pitches by use of accidentals. Boen was the only theorist of his generation to allow any note to be preceded by an accidental, including sharps on B and E and flats on C and F, but he did not admit double flats or double sharps. He clearly thought in terms of staff notation, rather than the Guidonian hand. The last part of the treatise contains a discussion *per se*, imperfect

consonances and consonants *per accidens*. His remarks on the term subtilitas are very significant: he expected more 'sublety' in tuning and rhythm to lead to a more refined musical style in the future. This was in effect a predilection of the Ars Subtilior.

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F.A. Gallo, ed.: *Ars (musicae) Johannis Boen*, CSM, xix (1972)

K. Berger: *Musica ficta* (Cambridge, 1987)

W. Frobenius: '*Numeri armonicii*: die Zahlen der *Timaios*-Skala in der Musiktheorie des 14. Jahrhunderts', *Kontinuität und Transformation der Antike in Mittelalter* [Freiburg 1987], ed. W. Erzgräber (Sigmaringen, 1989), 245–60

A.M. Busse Berger: *Mensuration and Proportion Signs* (Oxford, 1993)


*See also* THEORY, THEORISTS.

GORDON A. ANDERSON/ANNA MARIA BUSSE BERGER

**Boerio, Francesco Antonio** (*fl* Naples, 2nd half of the 17th century). Italian composer. He was probably associated with the Oratorio di S Filippo at Naples. The two keyboard compositions of his included in the Cemino manuscript – an untitled canzona and a quasi-improvisatory toccata followed by an imitative 'fugue' – turn away from the traditions of the southern Italian organ school, towards a lighter, more tonally orientated idiom. His mass settings include only Kyrie and Gloria, or Kyrie, Gloria and Credo, following a common Neapolitan practice of the time.

WORKS

*in I-Nf unless otherwise stated*

Messa, 4vv, str, bc; Messa e credo, 4vv, bc; Messa, 5vv, bc

Hodie collaeantur (per l'Assunta), 3vv, bc; Introibo ad altarem Dei, 2vv, bc; Laudate pueri, 5vv, bc; Nisi Dominus, 5vv, va da gamba, archiliuto, org, ?1694; Salve regina, 5vv, str, bc, dated 1668

Il disperato innocente (melodrama per musica, B. Pisani), Naples, 1673, *I-Nc* Rari 6.7.3

Aria, *Gl*, probably from an op

Toccata in D sol re, kbd; untitled canzona, kbd: *Nc* Mus.str.73 (Cemino MS); transcr. in Oncley

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S. di Giacomo: *Catalogo delle opere musicali: Città di Napoli: Oratorio dei Filippini* (Parma, 1918)

W. Apel: 'Die süditalienische Clavierschule des 17. Jahrhunderts', *AcM*, xxxiv (1962), 128–41

L.A. Oncley: *The Conservatorio di Musica San Pietro a Majella Manuscript No.34.5.28: Transcription and Commentary* (diss., Indiana U., 1966)

L. Bianconi: 'Funktionen des Operntheaters in Neapel bis 1700 und die Rolle Alessandro Scarlattis', *Alessandro Scarlatti: Würzburg 1975*, 13–116, esp. 63


ALEXANDER SILBIGER

**Boerman, Jan** (*b* The Hague, 30 June 1923). Dutch composer. He studied the piano with Léon Orthel and composition with Hendrik Andriessen at the Royal Conservatory in The Hague. From 1959 he devoted himself almost exclusively to electronic music. In 1962, together with Raaijmakers, he set up a private studio, which five years later was to form the basis for the electronic studio of the Royal Conservatory. From 1974 he was a teacher of electronic music and piano at this same conservatory.

Boerman is regarded as the Dutch master of electronic music, and most of his output consists of tape compositions. He also wrote compositions for the combination of tape and live performers, as well as a number of instrumental works. His electronic music displays a lushness of colour and a dramatic power seldom heard in this medium. Never a dogmatist, he uses purely electronically generated sounds as well as microphonically recorded material, but the two are welded together to become an organic whole. His frequent re-use and reworking of sounds from earlier pieces gives his output a great inner cohesion and a decidedly recognizable palette of colours.

Beginning with *Alchemie* (1961), Boerman developed a method of composition based on the golden section ratio. This method, only employed in his electronic work, serves to determine temporal and formal proportions. *Kompositie 1972*, one of his most thoroughly organized works, is a fine example of the masterful way he fuses strict design and rich sound into music with a panoramic, strikingly human quality. His instrumental and vocal idiom is, by comparison, of a less innovative character. Still, these works, especially *Die Vögel* for choir, brass and tape (1989), contain moments of great drama and fierce beauty and only confirm that Boerman's aim is to continue rather than to break with tradition.

WORKS

*(selective list)*

Elec: Musique concrète, 1959; Alliage, 1960; Alchemie, 1961; De zee I, 1965; De zee II, 1968; Kompositie 1972, 1972; Kompositie 1979, 1979; Maasproject, 1984; Kompositie 1989, 1989; Tellurisch, 1991; Kringloop I, 1994; Vocalise, 1994; Kringloop II, 1995; Ruïne, 1997

El-ac: Ontketening I, perc, tape, 1983; Ontketening II, perc, tape, 1984; Die Vögel (R. Hauerling), choir, brass, tape, 1989

Inst: Muziek, perc, orch, 1991; Cortège en scherzo, 2 pf, 1992–3; Introduction and Fugue, 2 pf, 1996

Principal publisher and recording company: Donemus

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D. Raaijmakers: 'Jan Boerman and Electronic Composition', *Key Notes*, v (1977), 45–9

R. de Beer: 'The Voltage-Controlled Emotions of Jan Boerman', *Key Notes*, xviii (1983), 12–19

P.U. Hiu and J. van der Klis, eds.: *Het Honderd Componisten Boek* (Bloemendaal, 1997)


FRITS VAN DER WAA

**Boero, Felipe** (*b* Buenos Aires, 1 May 1884; *d* Buenos Aires, 9 Aug 1958). Argentine composer, teacher and choral conductor. After studying composition with Pablo Berutti, he won the Europa Prize (1912) and studied at the Paris Conservatoire with Paul Vidal and Fauré. He returned to Argentina in 1915 and founded the Sociedad Nacional de Música, which later became the Asociación Argentina de Compositores. In 1934 he was commissioned by the National Education Council to organize a choral concert in which 2000 singers took part. In 1935 he became a member of the Fine Arts Committee and was appointed professor and choral director of the Mariano Acosta teacher-training college and professor at the Manuel Belgrano Institute, Buenos Aires. Boero was one of the most distinguished opera composers in Argentina at the beginning of the 20th century. His *Tucumán* (1918) inaugurated a series of operas based on Argentinian subjects with Spanish librettos. His greatest triumph was *El matrero* (1929), which uses indigenous songs, rhythms and dances. These and other operas combine Romantic and Impressionist tendencies with some touches of *verismo*.

WORKS

*(selective list)*

Ops (all first perf. at the Colón, Buenos Aires): Tucumán (1, L. Díaz), 29 June 1918; Ariana y Dionysos (1, Díaz), 7 Aug 1920; Raquela

(1, V. Mercadante), 26 June 1923; Las Bacantes (after Euripides, trans. L. Longhi), 19 Sept 1925; El matrero (3, Y. Rodríguez), 12 July 1929; Siripo (3, L. Bayón-Herrera, after J.M. de Labardén), 8 June 1937; Zincalí (3, A. Capdevila), 12 Nov 1954
Incid: El inglés de los 'güesos' (B. Lynch), 1938
Orch: Madrugada en la pampa, 1920–30; Suite de danzas argentinas, 1920–30; Suite argentin, 1940; 20 other works
Choral: E minor Mass, chorus, orch, 1918; Jesu ambulat super acquas, chorus, orch, 1920; 68 other unacc. choral works
Pf: Evocaciones, 1913; Impresiones de Toledo, 1913; Media caña, 1920; Aires populares argentinos, 1930–35; Estampas argentinas, 1948; 25 other works
62 works (1v, pf), children's songs, school hymns

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C. Boero de Izeta: *Felipe Boero* (Buenos Aires, 1978)
B.A. Tenenbaum: *Encyclopedia of Latin American History and Culture* (New York, 1996)

SUSANA SALGADO

**Boesch, Rainer** (*b* Männedorf, canton of Zürich, 11 Aug 1938). Swiss composer and pianist. Following a general education in Zürich, he settled in French-speaking Switzerland and obtained a diploma in piano, studying with Louis Hiltbrand and Harry Datyner at the Geneva Conservatory. In 1966 he left for Paris, where he studied composition with Messiaen and took a course with Schaeffer, Bayle and Reibel at the Groupe de Recherches Musicales. In 1968 he was awarded a first prize in composition at the Paris Conservatoire for *Désagrégation*: this was the first time an electro-acoustic work had been presented for one of the institution's competitions. On his return to Switzerland he directed the Lausanne Conservatory (1968–72), and undertook numerous activities in support of new music. He formed a duo partnership with the singer Kathrin Graf, and worked as a teacher and administrator at the Institut des Hautes Etudes Musicales (Crans/Montreux), and in Geneva at the Conservatoire Populaire, the Institut Jaques-Dalcroze and the Centre Suisse de Musique Informatique. He has also worked at IRCAM (1976–85), and has spent periods of teaching and research at the Massachusetts Institute of Technology (1988) and at Stanford University (1992). In 1996 he was appointed professor at the Paris Conservatoire and given responsibility for a course in computer music at the composition class of the Geneva Conservatory. Boesch demonstrates a sophisticated understanding of the manifold possibilities for musical expression offered by the computer, and its ability to enable composers to analyse their creative gestures more completely. His output covers a wide spectrum in both the instrumental and electro-acoustic fields.

WORKS
(*selective list*)

Orch: Transparences, 1977; Schriftzeichen für Kathrin, conc., 1v, pf, orch, tape, 1977; Tissages, 1978; Kreise, wind orch, 1986
Vocal: Carcajous, female v, fl, 1967; Nada superflue/superfloue, S, pf, 1974; Klagelieder, S, cl, org, 1981; Lieder vom Tod (Zürcher Liederbuch), S, pf, 1987; Lob, 1v, spkr, 4 brass insts, perc, 1993; Es waren 2 Königskinder, female v, ob, vc, pf, 1993; Der Turm zu Babel, 24vv, inst ens, 1995; Pluralis, 12 solo vv, cl, vc, perc, tape, 1996
Chbr: Sinfonia del Nicolo Albaghi, 2 fl, vn, vc, pf, 1961; Désagrégation, 12 cl, 2 tuba, perc, tape, 1968; Etude sur la perspective II, 2 hpd, synth, tape, 1972; Fragmente, fl, hpd, 1980; Wind Qnt, 1980; Paysages III, inst ens, tape, 1988; A propos de quelques sons très doux, gui, str qt, db, 1992; Styx II, 8 fl, tape, 1993; Klara's Spiegel, 2 pf, 1995; Rondo, vn, cl, pf, 1997; Zaubersprüche, fl, pf, 1997
Tape: Chant de la nuit, 1967; Mécaniques, 1973; Exercise de traitement de son concret par microprocesseur, 1982; Charles River in the Winter, 1988; Trajectoires, encore!, 1996
El-ac: Object sonore (Paris Bienale), 1982; Clavirissima, pf, cptr, 1987; Pierres pour pierres, cptr, tape, 1990

JEAN-PIERRE AMANN

**Boesmans, Philippe** (*b* Tongeren, 17 May 1936). Belgian composer. He studied piano at the Liège Conservatory, where Froidebise introduced him to the techniques of serial writing. In 1957 he came into contact with Pousseur, Souris and Célestin Deliège (the 'Liège Group', who were ardent defenders of post-serial music in Belgium), and it was under their influence that he began writing music as a self-taught composer. From 1962 he collaborated with Pousseur on the productions of the Centre de Recherches Musicales de Wallonie, and performed as a pianist at the concerts of the Ensemble Musique Nouvelle. In the same year the RTBF engaged him as a producer, and his work with the radio orchestra enabled him to complete his apprenticeship in writing and orchestrating music. Very quickly recognized as a talented composer, he was invited to many festivals abroad and won several prizes, including the 1971 Italia prize for *Upon la-mi*. In 1981 Gérard Mortier, who had become director of the Théâtre Royal de la Monnaie in Brussels, offered him the post of musical adviser and then of composer-in-residence. The Opéra National commissioned three operas from him: *La passion de Gilles* (1982), on a libretto by the writer Pierre Mertens, and *Reigen* (1992), on a libretto by the theatrical director Luc Bondy from Arthur Schnitzler's novel. (This opera had several further productions on European stages.) Boesmans also wrote his *Trakl-Lieder* for La Monnaie, as well as the orchestration of Monteverdi's *L'incoronazione di Poppea*. A third opera, named *Wintermärchen* after Shakespeare's *The Winter Tale*, was premiered in 1999. His orchestral and instrumental music has also attracted much attention, in particular his Violin Concerto; its recorded version won him the Prix de l'Académie Charles Cros. His most recent works have been written as a result of various commissions, in particular for the Arditti Quartet and the Ensemble InterContemporain.

While serialism played an important part in his musical training, Boesmans very soon became aware of the necessity of transcending its constraints and exclusions. He took little interest in the idea of 'pure music' and has tried to reintroduce expressivity. Without repudiating the legacy of serialism he developed a very personal musical language in which such concepts as consonance, periodicity and rhythmics could find a place. Remote from neo-tonal or postmodern currents, Boesmans has nonetheless always sought to maintain links with musical tradition: 'One must be able to go back in order to go forward'. This explains his interest in large-scale forms and instrumental virtuosity. Close to Berio, whose heir he can to some extent claim to be, Boesmans has gradually developed a style in which the instrument plays a determining part: this 'methodical passion for instrumental virtues' also of course includes the human voice, in which the composer has always been interested. His delight in sound itself transforms virtuosity into brilliance, the expression of a purely musical pleasure. Like Berio, Boesmans has often written works for instrumentalists to whom they are dedicated, thus seeking to preserve the personality of his musicians in his instrumental writing. *Upon la-mi* was written for the variety-show singer

Claude Lombard, *Surfing* for the viola player Christopher Desjardins, and *Summer Dreams* for the Arditti Quartet.

Great liberty of writing, unbeholden to any system, is characteristic of the music of Boesmans, as it is of the compositions of his elders, Pousseur and Berio. He concentrates in particular on harmonic rhythm and speed, together with ideas of timbre which sometimes bring him close to Messiaen. His chords and aggregations of sound are always based on natural resonance, so that they have an almost voluptuous sonorous richness. Finally, the emotional and dramatic power of his works, so limpid on first hearing, conceals a structural, polyphonic and metrical complexity which makes Boesmans one of the outstanding composers of the late 20th century.

WORKS
(*selective list*)

Ops (all perf. Brussels, La Monnaie): La passion de Gilles (3, P. Mertens), 1982, 18 Oct 1983; L'incoronazione di Poppea, 16 May 1989 [realization of work by Monteverdi]; Reigen (10 scenes, L. Bondy, after A. Schnitzler), 1992, 2 March 1993; Wintermärchen (4, L. Bondy and N.L. Bischofsberger, after W. Shakespeare), 1999, 10 Dec 1999

Orch: Impromptu, 23 insts, 1965; Sym., pf, orch, 1966; Verticales, 1969; Intervalles, 1973; Multiples, 2 pf, orch, 1974; Pf Conc., 1979; Vn Conc., 1980; Conversions, 1980

Other inst: Sonuances, 2 pf, 1964; Corrélations, cl, 2 ens, 1967; Explosives, hp, 10 insts, 1969; Fanfare I, 2 pf (1 player), 1972; Fanfare II, org, 1972; Sur mi, 2 pf, elec org, perc, 1974; Ring, elec org, ens, 1975; Doublures, pf, hp, perc, ens, 1975; Elements/Extensions, pf, ens, 1975; Cadenza, pf, 1979; Extases, pf, tuba, synth, ens, 1985; Fly and Driving, str qt, 1989; Surfing, va, ens, 1989; Daydreams, mar, elecs, 1990; Dreamtime, hp, tuba, ens, 1994; Summer Dreams, str qt, 1994; Smiles, 2 perc, 1995; Ornamented Zone, cl, pf, va, vc, 1996

Vocal: Upon la-mi, S, hn, 11 insts, elecs, 1971; Trakl-Lieder, S, orch, 1987; Love and Dance Tunes, Bar, pf, 1993–6

Principal publishers: Jobert, Ricordi

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P. Boesmans and S. Cambreling: 'Monteverdi recrée: une dramaturgie du timbre', *L'avant-scène opéra*, no.115 (1988), 138–42 [*L'incoronazione di Poppea* issue]

P. Boesmans: 'La Ronde (Reigen)', *L'avant-scène opéra*, no.160 (1994)

ERIC DE VISSCHER

**Boësset, Antoine** [Anthoine] **(de)**, Sieur de Villedieu (*b* Blois, 1586; *d* Paris, 8 Dec 1643). French composer. He was appointed *Maître des enfants de la musique de la chambre du roy* in 1613, *Maître de la musique de la reine* in 1617, *Sécretaire de la chambre du roy* in 1620, *Surintendant de la musique de la chambre du roy* in 1623 and *Conseiller et maître d'hotel ordinaire du roy* in 1634; he held most if not all of these posts simultaneously until his death. He was widely recognized as the leading composer of *airs de cour*, the first of which appeared in anthologies from 1608. Some 200 *airs* for four and five voices from his nine published books were intabulated for lute, and in 1689 J.-B.-C. Ballard produced collections of the polyphonic *airs*. Mersenne considered Boësset to be a master of song ornamentation and recommended all young composers to imitate him. The *airs* exhibit great melodic beauty, and the irregularity of polyphonic texture, conceived to give a certain theatricality to the poems, makes his works sound very modern. Contrasts of language, rhythm and scoring contribute to the expressiveness of the music, but the declamatory writing found in the works of Guédron has no place. From the seventh book of 1630 the instruction 'basse continue pour les instruments' appears several times, representing the first printed reference to basso continuo by a French composer. As *Surintendant de la musique de la chambre* Boësset wrote the music for many ballets, but there is no evidence that he composed sacred music; the motets and masses bearing his name can almost certainly be attributed to his son Jean-Baptiste. The inclusion of his works in late 17th-century manuscripts (in *F-Pn*) and the reissue of his *Airs de cour* in 1689 suggest that he was still held in high regard some 50 years after his death.

WORKS

Airs de cour, 4–5vv, 9 bks (Paris, 1617–42); many intabulated for lute in *Airs de différents autheurs mis en tablature de luth par Gabriel Bataille*, 6 bks (Paris, 1608–15) and in *Airs de cour mis en tablature de luth*, 10 bks (Paris, 1617–43); 1, from vol.ix, ed. in Mw, xii (1961)

*c*22 Ballets, 1615–42 incl.: Ballet de la Reyne représentant le soleil (1621); Ballet des volleurs (1624); Ballet des fées de la Forêt Saint-Germain (1626); Ballet la Félicité (1642); Ballet triomphes (1642)

Parodies spirituelles in La pieuse alouette, 1619[9]

26 airs in La despouille d'Aegipte, 1629[7]

*59 airs in F-Pn ms VM7 501*

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A. Verchaly and G. Durosoir, eds.: *Catalogue bibliographique de l'air de cour* (Versailles, forthcoming)

AUSTIN B. CASWELL/GEORGIE DUROSOIR

**Boësset** [Boëcet, Boisset, Bouesset], **Jean Baptiste (de)**, Sieur de Dehault (*b* Paris, 29 Feb 1614; *d* Paris, 25 Dec 1685). French composer, eldest son of ANTOINE BOËSSET. He served the French court in various posts for nearly half a century. He inherited from his father the post of *surintendant de la musique de la chambre*, a half-yearly position which he shared with Auget, Cambefort and Jean-Baptiste Lully (i). Like his father he was *Maître de la musique de la reine mère*, until his demotion in favour of Cambert, and from 1662 *Maître de musique de la chambre*, *Chantre* and *Maître des enfants*, positions which he held until his death. He was also *Gentilhomme de la chambre* in 1646, *Chevalier* in 1648, *Conseiller et maître d'hôtel du roi* in 1651 and *Maître de la musique de la reine* in 1660; he sold this last title to Lorenzani in 1679. As well as four *airs de cour*, included in his father's eighth book of *Airs* of 1632, he wrote two operas: *La mort d'Adonis*, performed for the king in 1678, and *Alphée et Arétuse*, given 'at Fontainebleau in concert form' shortly after his death in 1686 (see *Mercure galant*, November 1686). He also collaborated in 12 *ballets de cour* from 1653 to 1666. Loret describes him as a composer of motets and Brossard attributes seven motets to him which appear under the name of Boësset only in a manuscript in the Bibliothèque Nationale, Paris.

Boësset's son, Claude Jean Baptiste, Sieur de Launay, inherited the title of *Maître de musique de la chambre du roi* from his father but was ordered to sell it to Jean-Baptiste Lully (ii) in May 1695. Claude Jean Baptiste ensured the reissue by J.-B.-C. Ballard of works by his grandfather, Antoine Boësset, in 1689.

WORKS

4 airs de cour in A. Boësset: Airs de cour, 4–5vv, bk 8 (Paris, 1632)
Airs in Ballet de la nuit, 1653; Ballet du temps, 1654; Ballet des plaisirs, 1655; Ballet de Psyché, 1656; Ballet d'Alcidiane, 1658; Ballet de la raillerie, 1659; Ballet du triomphe de Bacchus, 1666; Paroles et musiques pour le concert de la chambre de la musique de la reyne (P. Perrin), 1667: some airs in *F-Pn*
La mort d'Adonis (op, Perrin), 1678, lost, lib, *Pn*
Alphée et Arétuse (op, M. Boucher), Fontainebleau, 1686, lost
Mass, 4vv, bc
Mass, 5vv, bc; Mass 'du Tiers', 4vv, bc, ed. D. Launay, *Schola cantorum*, lxix–lxxii (n.d.); Salve regina, 4vv, bc; Anna mater matris Redemptoris, 5vv, bc; De profundis, 4vv; all in *F-Pn*
Mag, 4vv, bc; Domine salvum fac Regem, 4vv, bc, ed. D. Launay, *Anthologie du motet latin polyphonique en France* (Paris, 1963)
Many sacred works in MSS, *Pc*, *Pn*

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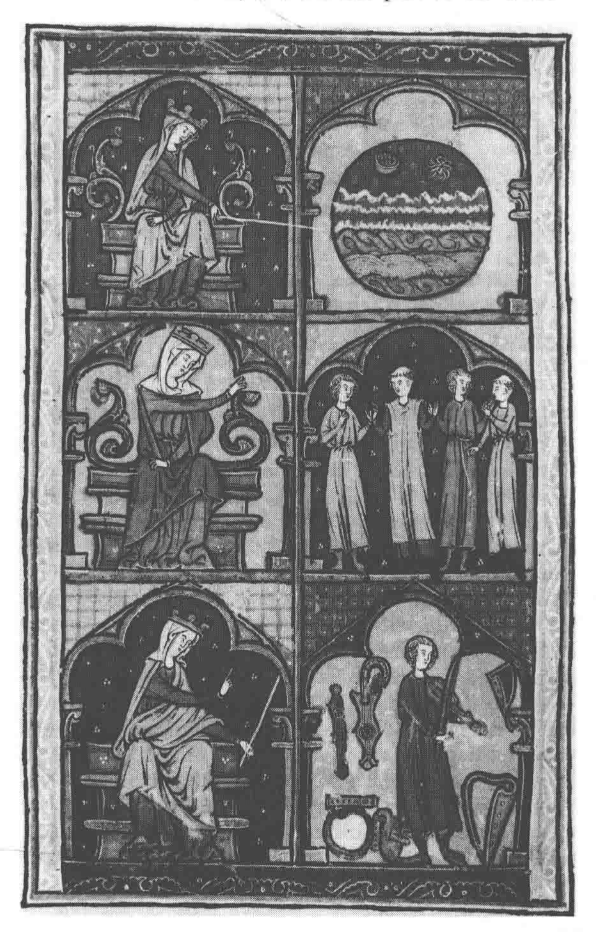
**Boethius** [Anicius Manlius Severinus Boethius] (*b* Rome, *c*480 ; *d* Pavia, *c*524 ). Roman writer and statesman. He was born into one of the foremost patrician families of Rome; following the death of his father in 487 he was taken into the home of Symmachus, another patrician. Boethius learnt Greek philosophy and the liberal arts from Symmachus and married his daughter. Both men were colleagues in later senatorial struggles.

Boethius's erudition in both the practical and speculative arts attracted the attention of Theodoric the Ostrogoth, then ruler of Italy. Through Cassiodorus, Theodoric requested Boethius's aid in various matters, including the selection of a kitharode for Clovis, King of the Franks. Cassiodorus, writing in his official capacity as *quaestor*, repeatedly praised Boethius's learning. Boethius became consul in 510, and in 522 was called to Ravenna to become Theodoric's *magister officium*. In 523 Cyprian, Theodoric's referendary, brought charges of treason against a senator, Albinus, and Boethius argued in Albinus's defence. Boethius was himself then charged and imprisoned with Albinus in Pavia, and ultimately executed.

The works of Boethius may be divided into four categories, in chronological order: didactic works, treatises on the mathematical disciplines probably written during the first decade of the 6th century; the logical works, in essence translations or commentaries on Aristotle, Cicero and Porphyry; the theological treatises, works expounding orthodox Christian doctrine according to philosophical methods; and the *Consolatio philosophiae*, a philosophical treatise written in the form of a Menippean Satire while Boethius was in prison.

Boethius's first works, written at the request of Symmachus, and dedicated to him, treated the four mathematical disciplines of antiquity: arithmetic, music, geometry and astronomy. Boethius described these disciplines as the 'quadrivium', the fourfold path to the knowledge of 'essences' – things unaffected by material substance (*De inst. arith.*, preface). Of the four works covering these disciplines, only the *De institutione arithmetica* and the greater part of the *De institutione musica* survive, although contemporary sources and later evidence show that Boethius probably completed all four works.

Unlike most of his contemporaries, Boethius did not merely repeat classical learning for rhetorical and encyclopedic purposes: he was a speculative thinker in the Greek philosophical tradition. Thus his mathematical works are not merely introductions to the fields of study with which the learned Roman should be acquainted; they are highly developed preparatory exercises for the study of philosophy in the neo-Pythagorean and neo-Platonic tradition. The work on arithmetic is a translation of Nicomachus of Gerasa's *Introduction to Arithmetic*; the treatise on geometry was a translation of Euclid's *Elements*; and the *De astronomia* followed Ptolemy's *Almagest*. Evidence in the extant musical treatise by Nicomachus (*Manual of Harmonics*) and in Boethius's treatise itself suggests that the first four books of *De institutione musica* are a somewhat loose translation of Nicomachus's lost work on music. The fifth book of *De institutione musica*, however, is based on the first book of Ptolemy's *Harmonics*. Boethius's treatise is incomplete, for it breaks off in the middle of book 5, and the last part of the work –



*Musica mundana, musica humana and musica instrumentalis: miniatures from the frontispiece of a Boethius MS from Paris, 1240s (I-Fl Plut.29.1, f.1v)*

probably comprising two further books (based on Ptolemy) after the lost final chapters of book 5 – seems to have disappeared not long after the work was written.

Music occupies an unusual position among the mathematical arts, according to Boethius, for it is related to ethical action as well as to pure reason (*De inst. mus.*, 1, chap.1). Since human behaviour is potentially influenced by music, it is very desirable to understand and control the fundamental elements of music (e.g. tonal systems, genera, modes). Moreover, music, in the form of *musica mundana*, is an all-pervading force in the universe – determining the courses of the stars and planets, the seasons of the year and the combinations of the elements; and as *musica humana* it is the unifying principle for the human being – bringing the body and soul into harmony, and integrating the rational and irrational parts of the soul and the disparate members of the body into harmonious wholes. Music is also said to be found in instruments (*musica instrumentalis*), which are subdivided into strings, winds, and percussion (*De inst. mus.*, 1, chap.2).

Boethius defines the true musician (*musicus*) as the scholar who can judge poetic compositions and instrumental performances by the application of pure knowledge; this scholar is to be distinguished from the poet, who composes songs more by instinct than by knowledge, and the instrumentalist, who is little more than a skilled craftsman (*De inst. mus.*, 1, chap.34).

The ultimate goal of the study of music for Boethius was fixed and unchanging knowledge. If music is to be known, it must be quantified; the transient sounds perceived by the senses, quantitative in their very nature, must be translated into ratios that correspond to discrete musical intervals. Thus a system of numerical ratios (two terms) and proportions (three or more terms) is constructed, and the structure of musical systems (collections of pitches) is determined by those ratios considered the simplest and closest to unity (multiple and superparticular ratios). Musical intervals are considered consonant or dissonant according to the integrity and simplicity of their mathematical ratios. Only after the full exposition of an elaborate and sometimes tedious musical mathematics are the basic elements of music translated back into audible sound by means of the monochord, the instrument with which one can make audible the mathematical ratios as well as the genera and systems tempered by pure mathematics.

Several passages in Boethius's *De institutione musica* are of particular import in the history of musical thought. A clear and perceptive theory of sound is found in book 1, chap.14. The final chapter of book 4 presents a distinction between interval (a relationship between successive sounds) and consonance (one between simultaneous sounds). Book 4, in chaps.14–17, discusses the basic elements of Greek modal theory with notational charts clearly illustrating the basic principles of that system.

The *De institutione musica* fell into virtual oblivion between the 6th century and the 9th, but emerged as an important work in the revival of the liberal arts during the Carolingian renaissance. Evidence in the manuscript tradition of Cassiodorus's *Institutiones* places Boethius's musical work in the court library of Charlemagne: two early 9th-century codices (*D-KA* CVI and *CH-BEsu* 212) preserve one of the earliest traditions (known as the Δ recension) of the second book of Cassiodorus's *Institutiones* – that which discusses the seven liberal arts. Bischoff has argued that these codices as a whole preserve a textual tradition stemming from the court of Charlemagne. The same codices also contain a short treatise entitled *Quantis cordis antiqui musici ubi sunt quorum Boethius in capitulo, de additione vocum, meminit quaeve sunt eorum nomina vel ordo* ('On how many strings were used by the ancient musicians, on which Boethius, in his chapter "On the addition of pitches", recalls what they are, their names and their arrangement'). The title itself and the names of notes and genera recorded in this very brief treatise testify to a knowledge of Boethius's work among Frankish scholars and scribes from the earliest decades of the 9th century.

The manuscript tradition of *De institutione musica*, preserved in over 150 codices containing the work or extracts from the work, represents the most extensive textual tradition of any musical treastise of the Middle Ages. The reception of the *De institutione musica* from the 9th century to the 12th century can be traced in an extensive commentary, known as the *Glossa maior*, found in the margins of numerous manuscripts containing the work. The earliest layer of commentary, dating from the middle third of the 9th century, concentrates on philosophical, philological and mathematical aspects, and ignores any relationship between *musica*, the mathematical discipline, and *cantus*, the musical practice of the period. The philosophical commentary of these decades exhibits strong parallels with the Platonic thought of contemporary thinkers, particularly Johannes Scottus Eriugena (*d c*877). Only in the final third of the 9th century does the commentary begin to acknowledge a contemporary musical practice and cite specific examples from the plainchant repertory.

The epistemological emphasis of Boethius became a predominant theme in medieval music theory from its earliest flowering in the late 9th century. Extensive elements and literal quotes from *De institutione musica* are found in the *Musica enchiriadis* and in the treatises of Aurelian of Réôme, Regino of Prüm and Hucbald. During the 10th and 11th centuries the Pythagorean diatonic musical system espoused by Boethius formed the essential collection of pitches imposed on the repertory of liturgical chant and subsequently became the basis of musical notation – with relatively little concern for the many incongruities that existed between the chant melodies and Boethius's highly restricted set of pitches. The distinction between the *musicus* and *cantor*, a dichotomy that clearly exercised a negative influence in the application of systematic musical thought to the innate nature of the repertory of chant, is ultimately rooted in Boethius's philosophical position. Not until Guido of Arezzo (*d* after 1033) was Boethius candidly regrouped with philosophers rather than musical theorists; yet even Guido repeated the myth of Pythagoras and the smithy – a myth that espouses the essentially Pythagorean basis of musical thought. Although Boethius's influence waned in the later Middle Ages as theory became more oriented toward musical practice, his work nevertheless remained an *auctoritas* of ultimate appeal in musical thought throughout the later Middle Ages and even well into the early 17th century.

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CALVIN BOWER

**Boettcher, Wilfried** (*b* Bremen, 11 Aug 1929; *d* Saint Siffret (Gard), 22 Aug 1994). German conductor. A pupil of Arthur Troester, Pierre Fournier and Pablo Casals, he was a solo cellist in Hanover for two years before taking up a post at the Vienna Music Academy in 1958. A year later he founded the chamber orchestra the Vienna Soloists with which he travelled on concert tours throughout Europe and to the USA and Japan, and made many recordings. From 1965 to 1974 Boettcher was a professor at the Hamburg Staatliche Hochschule für Musik, where he took classes in cello, chamber music and orchestral training; from 1967 to 1971 he was principal conductor of the Hamburg SO and from 1970–73 resident conductor at the Hamburg Opera. He also conducted the New Philharmonia Orchestra, the English Chamber Orchestra, the Berlin PO, the Budapest PO and the Orchestre de Paris, and in 1986 was appointed principal guest conductor of the Northern Sinfonia. He conducted frequently at the Deutsche Oper, Berlin, and at the Vienna Staatsoper, and appeared at the Salzburg, Aix-en-Provence, Athens and Florence festivals. Boettcher's repertory extended from Bach to Lutosławski, but his performances of Mozart were especially praised for their organic flow, flexibility and vigour.

HANS CHRISTOPH WORBS

**Boetticher, Wolfgang** (*b* Bad Ems, 19 Aug 1914). German musicologist. He began his studies in musicology at the University of Berlin in 1933, where his teachers included Schering, Schünemann, Sachs, Moser, Blume and Osthoff. In 1939 he took the doctorate at Berlin with a dissertation on Schumann. He completed his *Habilitation* there in 1943 with a study of solo lute playing in the 16th and 17th centuries and taught as an external lecturer until 1945. In 1948 he took up teaching duties at Göttingen, first as a lecturer, then as professor in 1954, serving twice as director of the musicology institute (1958–60, 1976–79). In 1958 he also obtained a teaching post at the Technical University of Clausthal. He became professor emeritus in 1979, but continued to teach musicology courses at the University of Göttingen.

Boetticher specialized in the music of the Renaissance and the 19th century. His vast output, particularly on Lassus and Schumann, has made significant contributions to research in these areas; many of his articles have been published in Festschriften and congress reports. In the 1980s he became the centre of controversy when questions were raised about his involvement in the confiscation of property under German occupation during World War II, prompting investigations into his affiliation with Nazi ideologue Alfred Rosenberg, and leading to his suspension from teaching in 1998.

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PAMELA M. POTTER

**Boetzelaer** [née van Aerssen], **Josina Anna Petronella van** (*b* The Hague, 3 Jan 1733; *d* Ijsselstein, 3 Sept 1787). Dutch composer. She is one of the few 18th-century Dutch composers, and one of only two Dutch women composers of the period whose music survives. She was born a baroness and served as a lady of the court, first to Princess Anna of Hanover, wife of Stadtholder Willem IV, and later to her daughter Princess Caroline. Both princesses were accomplished musicians and van Boetzelaer may have participated in music-making in court circles. She later studied music with F.P. Ricci, who was regularly engaged as a violinist by the House of Orange, and published ariettas, canzonettas and arias. Her two surviving collections of arias with orchestral accompaniment, opp.2 and 4, set texts by Metastasio in an expressive mid-18th-century *opera seria* style. They are well-balanced, light and elegant pieces in shortened de capo or bipartite form with effective pictorialism and coloratura. Ricci played some of her pieces on a visit to Metastasio, probably in 1780.

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HELEN METZELAAR

**Boeuf, Georges** (*b* Marseilles, 21 Dec 1937). French composer. He studied composition at the Marseilles Conservatoire (where he was appointed professor of composition in 1988) and the organ with Pierre Cochereau in Nice. One of the founders of the Groupe de Musique Expérimentale de Marseille in 1969, he became the ensemble's director in 1974. As a composer, he has written electro-acoustic, vocal and instrumental works, all based on a similar aesthetic. *Boucles* (1979), the second of the Préludes, op.15 for piano, emphasizes the acoustic effects of attacks, while *Les filles du sommeil* (1987), an electro-acoustic work, recreates the impressionistic textures of a large orchestra. In the String Quartet (1996), contrapuntal passages alternate with sections in which the individuality of the instruments is lost in an indistinct mass of sound. While Boeuf has demonstrated a fondness for free pulsations in which harmonic blocks clash with a Stravinskian vigour, he is equally at ease with melodic invention, as the slower passages of *Où il est question d'un coucher de soleil* (1989), *Le vol de Cornélius* (1990) and the opera *Verlaine Paul* (1995) demonstrate. In other

works, most notably *Risées* (1994), he has sought a harmonic climate of refined colouring focussed on powerful centres of attraction, but not alluding to tonality.

WORKS
(*selective list*)

Op: Verlaine Paul (F. Venaille), op.62, 1995, Nancy, 29 Oct 1996

Orch: Transparences, op.6, str, 1972; Où il est question d'un coucher de soleil, op.49, vc, orch, 1989; Risées, op.58, chbr orch, 1994; Orbes, op.64, str, 1997

Vocal: A la mystérieuse (R. Desnos), op.37, Mez, pf, 1986; Miroir/Absence (A. Bosquet), op.41, 12vv, 1987; Le pays pesant (E. Jabes), op.59, Bar, insts, 1993; L'écho de ton·nom (E. Aubert), op.61, 4vv, 4 insts, 1995

Chbr and solo inst: Parallèles, op.2, sax qt, 1967; 7 préludes, op.46, pic, 1988; Le vol de Cornélius, op.49, basset hn, str qt, 1990; 6 chants pour la terre, op.55, 6 perc, 1991; WYW, op.60, wind qnt, 1995; Str Qt, op.63, 1996

Pf: Forme de l'absence, op.14, 1978; Préludes, op.15, 1979; 8 variations contrapuntiques, op.30, 1984; Nocturne, op.35, pf + sampler, 1985; Prélude 'Forme', op.48, 1989

Tape: Le départ pour la lune, op.5, 1972; Mémoire, op.4, 1972; Le sang des uns, op.7, 1973; Champs, op.9, 1975; Abyssi symphonia, op.18, 1980; Les filles du sommeil, op.39, 1987; Le chant de la nature, op.57, 1992

Principal publishers: CY, Billaudot, Leduc

GÉRARD CONDÉ

**Bogard, Jean** (*b* Leuven, ?*c*1531; *d* Leuven, 17 Feb 1616). Flemish bookseller and printer. He worked initially at Leuven (1562–72) but by 1574 was settled in Douai, where he had moved to avoid political turmoil; in both towns his sign was the Bible d'Or. At Leuven he printed 'with the authority of the University' and at Douai he became University Printer, receiving in 1590 the freehold of his premises. Bogard returned to Leuven in 1586 to reopen the office there, leaving his son Jean (*b* Leuven, 29 March 1561; *d* Douai, ?July 1627) to manage the Douai office in his absence. Publication continued at Leuven until 1598; thereafter the firm operated only at Douai. In 1607 Bogard's wife died, and shortly afterwards he retired to Leuven, marrying again in 1610 and spending his final years there. His son Jean succeeded him as head of the firm in 1607, a position he held for 20 years. In 1627 the business passed to his heirs. Jean (ii)'s son Pierre (*b* Douai, 22 March 1596; *d* Douai, ?*c*1638) continued to print at the Bible d'Or from 1628 to 1633, sometimes in partnership with his brother Martin (*d* 1636). Martin's widow remarried in 1637 and Pierre's in 1639, and the business declined; by 1655 debts owing to the firm of Phalèse (119 florins 12 stuivers) were written off as irrecoverable.

The Bogard family had close links with other printers and humanists, as well as extensive commercial dealings with the firms of Phalèse and Plantin. One of Jean (i)'s daughters married Balthazar Bellère, the son of Phalèse's associate, Jean Bellère of Antwerp; Balthazar printed at Douai from 1593 to 1639. No music was published by Bogard at Leuven, in deference to Phalèse's position there, but it was an important part of his operations at Douai. The firm's output comprised about 500 books, mostly theology, literature and schoolbooks, but a tenth of the total was music. 20 volumes of masses, motets and chansons published between 1578 and 1633 have survived, and a further 34 are listed either in the Plantin archives (at *B-Amp*) or in the catalogues of the Frankfurt book sales and those published by Balthazar Bellère between 1598 and 1636. A wide range of composers is featured including Ath, Beauvarlet, Bournonville, Jean de Castro, Gallet, Handl, van Heymissen, Machgielz, Marissal, Maulgred, Pennequin, Pevernage, the Regnart brothers and Jan van Turnhout; Bogard also reprinted popular collections, such as Phalèse's *Livre 7 des chansons vulgaires* and Gastoldi's *Balletti a 5 voci*. Bogard appears to have acquired various printing materials from Phalèse. His 1578 publication of Pevernage's *Cantiones aliquot sacrae* employs a title-page border typical of Phalèse, and with similar large decorative initials and is described as being printed 'typis Phalesii'; the music type is identical to that used by Pierre Phalèse (i).

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J.A. Stellfeld: *Andries Pevernage* (Leuven, 1943) [with list of Bogard's music pubns, p.144]

S. Bain: *Music Printing in the Low Countries in the Sixteenth Century* (diss., U. of Cambridge, 1974)

A. Rouzet: *Dictionnaire des imprimeurs, libraires et éditeurs des XVe et XVIe siècles dans les limites géographiques de la Belgique actuelle* (Nieuwkoop, 1975)

A. Labarre: 'Les catalogues de Balthasar Bellère à Douai 1598–1636', *Gutenberg Jb*, lv (1980), 151–4

A. Labarre: 'Les imprimeurs et libraires de Douai au XVIe et XVIIe siècles', *Liber Amicorum Leon Voet*, ed. F. de Nave (Antwerp, 1985), 241–60

G. Persoons: 'Joannes I Bogardus, Jean II Bogard en Pierre Bogard als muziekdrukkers te Douai van 1574 tot 1633 en hun betrekkingen met de Officina Plantiniana', *De Gulden Passer*, lxvi–lxvii (1988–89), 613–66 [With Fr. summary, and bibliography of all known and attrib. music pubns]

SUSAN BAIN

**Bogatïryov, Semyon Semyonovich** (*b* Kharkiv, 3/16 Feb 1890; *d* Moscow, 31 Dec 1960). Russian musicologist and composer. He studied law at Khar′kiv University (1907–12) and composition at the St Petersburg Conservatory with Vītols, Kalafati and Steinberg (1912–15). He subsequently taught there, and at the Khar′kiv Conservatory (1917–19); he was rector and professor (1919–22) at the Kuban′ Conservatory and a lecturer in theory and composition (1922–41) at the Kharkiv Institute of Music and Drama (later a conservatory). During World War II he worked at the Kiev Conservatory, which had been evacuated to Sverdlovsk; from 1943 he was a professor of composition and counterpoint, and also pro-rector and dean of the department of theory and composition at the Moscow Conservatory. In 1947 he took the doctorate with a work on double canon.

Bogatïryov's work was chiefly concerned with the development of a theory of counterpoint, on which he was the USSR's leading authority. He followed Taneyev's ideas of a mathematicized process for discovering contrapuntal combinations. In *Obratimïy kontrapunkt* ('Retrograde Counterpoint'), his most important work, he probed the natural laws of retrograde, mirror and (in part) cancrizans counterpoint, which were previously little studied. Although it offers solutions to the problems of reviving counterpoint in 20th-century European music, Bogatïryov himself had little taste for contemporary music, despite his intensive study of Hindemith and Schoenberg. As a composer he was stylistically close to Russian academicism of the late 19th century. He wrote a number of symphonic and chamber works. His editing and completion (1951–5) of the orchestration of Tchaikovsky's E♭ symphony (1892) has won recognition.

WORKS

Orch: Ov., 1916; Ov.-ballade, 1926; Scherzo-ov., 1927; Variations, 1932; Suite, 1956

Inst: 2 str qts, 1916; 1924; Suite, str qt, 1955; 2 pf sonatas, 1914, 1925; other inst works

Songs, choral songs

WRITINGS

*Dvoynoy kanon* [Double canon] (diss., Moscow Conservatory, 1947; Moscow, 1947)

*Obratimïy kontrapunkt* [Retrograde counterpoint] (Moscow, 1960)

ed. G.A. Tyumeneva and Yu.N. Kholopov: *S.S. Bogatïryov: issledovaniya, stat'i, vospominaniya* [Research, articles, reminiscences] (Moscow, 1972) [incl. articles on Bach, Rachmaninoff, Scarlatti, Schoenberg and Tchaikovsky]

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L.A. Mazel': 'Oblik blagorodnogo cheloveka' [The portrait of a noble person], *SovM* (1966), no.3, pp.32–5

V. Blok: 'Vozrozhdyonnaya simfoniya Chaykovskogo' [A resurrected symphony by Tchaikovsky], *Muzïkal'naya zhizn'* (1976), no.20, pp.8–9

V.S. Tol'ba: 'Moy uchitel'' [My teacher], *Stat'i, vospominaniya* (Kiev, 1986), 1–13

L.M. BUTIR/LYUDMILA KORABEL'NIKOVA

**Bogdanov-Berezovsky, Valerian Mikhaylovich** (*b* Starozhilovka, nr St Petersburg, 17 July 1903; *d* Moscow, 13 May 1971). Russian critic and composer. His father was a leading laryngologist and specialist in the teaching of the deaf and dumb. His mother possessed literary gifts, and the whole family took a keen interest in the arts. However, on his father's insistence Bogdanov-Berezovsky attended the Nikolayevsky military school (1914–17).

He began to compose in childhood, and on the advice of Ziloti, a friend of the family, took lessons with V.M. Belyayev (1918–19). He entered the Petrograd Conservatory in 1919 to study composition with Steinberg and piano with Daugovet. He studied counterpoint first with N. Sokolov and then with A. Lyapunov, and instrumentation with A. Zhitomirsky. His father's death forced him to discontinue his piano studies at the Conservatory and take a job as a medical orderly on the ship *Narodovlets*. As a result, in 1924 he was dismissed from the Conservatory, but taken back in 1925 into Vladimir Shcherbachyov's composition class.

As a student, Bogdanov-Berezovsky was a close friend of Shostakovich; the two saw each other daily and also corresponded – the former claimed to possess approximately a hundred letters from Shostakovich. The two were members of a student circle of composers. While Shostakovich exerted a strong compositional influence on Bogdanov-Berezovsky, the latter influenced his younger friend in literary matters.

During the late 1920s Bogdanov-Berezovsky struck up a friendship with Shaporin and Popov, corresponded with Boleslav Yavorsky, and was an accompanist at classes of the great ballerinas Ol'ga Spesivtseva and Lidiya Ivanova before the latter's tragic death. He began critical work at this time and quickly established himself as one of Leningrad's leading music critics; he began on the staff of the journal *Rabochiy i teatr* ('The worker and theatre'). After graduating from the conservatory in 1927 he was an active propagandist for contemporary music, both Western and Soviet, and he worked closely with Asaf'yev and others in the Leningrad Association for Contemporary Music and with other professional music associations. He also completed important studies of Soviet opera and of Tchaikovsky's stage works, and in 1940 he was appointed principal teacher of the history of Soviet music at the Leningrad Conservatory. Outstanding compositions of this period include the First Symphony, the Piano Concerto and the opera *Granitsa* ('The Frontier'). Critics have seen in his music not only an adherence to older Russian musical traditions but also the impact of many of the leading figures of the 1920s.

Bogdanov-Berezovsky remained in Leningrad during the war as chairman of the board of the Leningrad Composers' Union, replacing Shostakovich, who had left the city. He devoted himself to administrative and mass-cultural work, wrote the opera *Leningradtsï* and was among the first to receive the Medal for the Defence of Leningrad (1943). After the war he worked intensively in both composition and musicology. He collaborated in the Leningrad Institute for Scholarship and Research in the Theatre and Music from 1946, and in 1947 he obtained the degree of *kandidat* of arts. In addition he directed the repertory division of the Malïy Opera Theatre (1951–61) and the music-theatre section of the Leningrad branch of the Composers' Union, later heading its musicology and criticism section.

WORKS
(*selective list*)

Ops: Granitsa/Doch' Barmaka [The Frontier/Barmak's Daughter] (Bogdanov-Berezovsky), op.20, 1936–40, perf. 1941; Leningradtsï [The Lenigraders] (V. Ketlinskaya), op.29, 1942–5; Nastas'ya Filippovna (Bogdanov-Berezovsky, after F.M. Dostoyevsky: *The Idiot*), op.50, 1963–4, concert perf. 1968

Ballets: Devushka s krïl'yami [The Girl with Wings] (R. Zakharov), op.37, 1950; Sïn polka [Son of the Regiment] (L. Del'-Lyubashevsky and B. Fenster), op.46, 1955; Chayka [The Seagull] (B. Glovatsky, after A.P. Chekhov), op.49, 1960; Rovesniki, unfinished

Inst: Allegro de concert, pf, orch, op.33, 1921; Sym. no.1 (V. Mayakovsky), op.14, 1932–40; Pf Conc., op.17, 1937; Vn Conc., op.23, 1940–48, rev. 1958; Russkiye peyzazhi [Russian Landscapes], op.27, pf, 1945; Portretï druzey [The Portraits of Friends], 24 preludes, op.33, pf, 1947–8, 1953–4; Pf Sonata, op.24, 1948, rev. as Pf Qnt, 1954; Vn Sonata, op.41, 1951, rev. as Sinfonietta-Concertino, 1957; Vc Sonata, op.40, 1951; Sym. no.2 'Povest' o geroye nashego vremeni' [Story of a Hero of our Time], op.42b, 1952; Theme and Variations, va, pf, op.44, 1956; 10 Miniatures, op.33, orch, 1961; Sonata, op.51, 2 vc, 1964; Sym. no.3, unfinished

Many vocal works incl.: Basni Krï'lova [Krï'lov's Fables], op.28, S, B, 1944; Gruzinskiye romantiki [Georgian Romantics], op.26, 1946; and songs to words by A.S. Pushkin, Mayakovsky and M. Lermontov

Principal publishers: Muzfond, Muzgiz, Sovetskiy Kompozitor, Triton

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*Sovetskiy dirizhyor: ocherk deyatel'nosti Ye.A. Mravinskogo* (Leningrad, 1956)

*Leningradskiy gosudarstvennïy akademischeskiy teatr operï i baleta imeni S.M. Kirova* (Leningrad, 1959)

*Stat'i o muzïke* [Essays on music] (Leningrad, 1960)

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ed.: *Igor' Stravinsky: khronika moyey zhizni* [Stravinsky: chronicles of my life] (Leningrad, 1963) [trans. of I. Stravinsky: *Chronicles de ma vie*, Paris, 1935/*R*, incl. introductory essay by Bogdanov-Berezovsky]

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ed.: *Muzïkal'naya kul'tura Leningrada za 50 let: muzïkal'no-istoricheskiye ocherki* [50 years of musical culture in Leningrad: musical-historical essays] (1967) [incl. introductory essay by Bogdanov-Berezovsky]
*Vstrechi* [Encounters] (Moscow, 1967) [memoirs]
*Dorogi iskusstva* [Paths of art], i (Leningrad, 1971) [memoirs]
Monographs on composers and performers, essays in periodicals and symposia

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Yu. Vaynkop: 'O Valeriane Mikhayloviche Bogdanove-Berezovskon, ushedshiye mastera' [About V.M. Bogdanov-Berezovsky, a departing master], *Muzïka i zhizn'*, ii (1973), 231–41
*V.M. Bogdanov-Berezovsky: stat'i, vospominaniya, pis'ma* (Leningrad and Moscow, 1978)

L.M. BUTIR/LYUDMILA KOVNATSKAYA

**Bogenflügel** (Ger.). Bowed piano. *See* SOSTENENTE PIANO, §1.

**Bogenhammerklavier** (Ger.). *See* SOSTENENTE PIANO, §1.

**Bogenharfe** (Ger.). *See* BOW HARP.

**Bogenklavier** (Ger.: 'bowed keyboard instrument'). *See* SOSTENENTE PIANO, §1.

**Bogentantz** [Bogentanz, Bewgintancz], **Bernhard** (*b* ?Liegnitz [now Legnica], *c*1494; *d* after 1527). German theorist. The family residence in Liegnitz is documented from 1381, but the name is absent from the town records begun in 1546. Bogentantz attended the Gymnasium in Goldberg, and in 1508 he matriculated in the faculty of arts of Cologne University, where he may have been the pupil of Cochlaeus and fellow student of Glarean. In 1516 he was granted the status of *magister*, and he probably taught there for two years in accordance with the faculty regulations. In 1525 he matriculated at Wittenberg University, perhaps to study theology; he returned to Liegnitz in 1527. No documents have been found to support Bauch's theory that Bogentantz was rector of the parish school of St Peter and St Paul Liegnitz, from about 1530.

Bogentantz wrote a music treatise, *Collectanea utriusque cantus ... musicam discere cupientibus oppido necessaria* (Cologne, 1515, 2/1519, 3/1528, 4/1535; the third and fourth editions were called *Rudimenta utrius cantus*). It is divided into two books: the first (six chapters) deals with *musica plana*, the second (13 chapters) with *musica mensuralis*. It is a typical humanistic school manual, and closely follows the pattern of other German examples by Rhau, Listenius, Sebald Heyden and Martin Agricola. For his sources Bogentantz used mainly Gaffurius's *Practica musice* (Milan, 1496) and Cochlaeus's *Musica* (Cologne, 3/1507), often quoting directly both text and music examples.

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HEINRICH HÜSCHEN/R

**Boghen, (Carlo) Felice** (*b* Venice, 23 Jan 1869; *d* Florence, 25 Jan 1945). Italian pianist, music scholar and composer. Having taken diplomas in piano and composition at the Bologna Liceo Musicale where he studied with Giuseppe Martucci, Gustavo Tofano and Alessandro Busi, he continued his training in Rome with Sgambati. Later he also studied the piano in Munich with Martin Krause and Bernhard Stavenhagen (both pupils of Liszt), and composition with Wolf-Ferrari. On his return to Italy he devoted himself to conducting and playing the piano in Viterbo, Carrara and Reggio nell'Emilia; he was also director of the school of music in Reggio nell'Emilia. In 1910 he became a teacher of harmony and score-reading at the Istituto Musicale in Florence. From that time onwards he increased his activity as a pianist, playing in the Florentine Trio (with Tignani and Coen) and with the Florentine Sextet for piano and wind which he founded in 1925. He was a member of the philharmonic societies of Bologna, Florence and Rome, and a member of the Société des Musicologues Français. As a Jew, he was forced by the racial laws to give up all his public posts in 1939. A meticulous scholar, Boghen worked mainly with early music. He made editions of old French songs, piano arrangements of pieces by Bach, Liszt, Marcello, Clementi, Frescobaldi, Domenico Scarlatti and Bernardo Pasquini, as well as arrangements for violin and piano of pieces by Tartini, Nardini and Veracini. His compositions include an unperformed opera *Alceste*, held in high regard by Sgambati and others, vocal and chamber works and many piano pieces; he also wrote books on keyboard technique and on the composers Pasquini and Busoni.

WORKS
(*selective list*)

Vocal: Alceste (op, U. Fleres), unperf.; Salutazione angelica, chorus (Florence, 1913); Maggiolata popolare (A. Poliziano), chorus (Milan, 1934); Missa puerorum, unison vv, org (Milan, 1936); Mnemosyne (G. Lesca), poemetto, 1v, pf; Stornelli patriottici, 1v, pf
Chbr: Fantasia, hp, pf (Milan, 1915); Notturno, vn/vc, pf (Rome, 1930); Sonata, vn, pf (Milan, 1933–4)
Pf: Forse che sì, forse che no: novelletta (Milan, 1910); 6 paesaggi musicali (Milan, 1910); Corale sopra un tema di G.S. Bach (Milan, 1912); Esempi per 6 studi delle modulazioni (Florence, 1914); 6 fughe (Milan, 1915); 3 preludi (Florence, 1923); Preludio satirico (Florence, 1931); Pastorale (Florence, 1936)

WRITINGS

with G. Sgambati: *Appunti ed esempi per l'uso dei pedali del pianoforte*(Milan, 1915)
'Ancora a proposito di tecnica pianistica', *Il pianoforte*, i/7 (1920), 6–8
*L'arte di Pasquini* (Milan, 1931)
*L'italianità di Busoni* (Florence, 1938)

EDITIONS

*Fughe per clavicembalo o pianoforte di antichi maestri italiani* (Milan, 1918)
G. Frescobaldi: *6 ricercari* (Florence, 1918)
G. Frescobaldi: *15 capricci* (Florence, 1919)
G. Frescobaldi: *6 madrigali a cinque voci* (London, 1920)
G. Frescobaldi: *25 canzoni* (Milan, 1922)
*Partite e correnti per clavicembalo o pianoforte d'antichi maestri italiani* (Milan, 1922)
D. Cimarosa: *32 sonates pour piano* (Paris, 1925–6)
G. Frescobaldi: *7 toccate* (Milan, 1928)
A. Scarlatti : *Stabat mater* (Milan, 1928)
G. Frescobaldi: *9 toccate* (Paris, 1930)
with A. Bonaventura: G. Frescobaldi: *Primo libro d'arie musicali*(Florence, 1933)

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L. Parigi: 'Boghen', *Critica musicale*, ii (1919), 92–3
A. Lualdi: *Il rinnovamento musicale italiano* (Milan, 1931), 84
R. Lunelli: 'Felice Boghen: Missa puerorum', *RMI*, xliii (1939), 480 only
G. DiMauro: 'Italian Jewish Musicians in Western Musical Tradition, II', *Journal of Jewish Music and Liturgy*, xiii (1990–91), 24–32

DINA ZANETTI MASIELLO/CLAUDIO TOSCANI

**Bogianckino, Massimo** (*b* Rome, 10 Nov 1922). Italian administrator, pianist and musicologist. He was a piano pupil of Casella at the Accademia di S Cecilia, Rome, and of Cortot at the Ecole Normale de Musique, Paris; he also studied composition with Virgilio Mortari and musicology with Luigi Ronga at the University of Rome and P.M. Masson at the Sorbonne. After performing widely in Europe and the USA, he devoted himself to teaching and musicology, holding posts at the Carnegie Institute, Pittsburgh (1948–51), the Pesaro Conservatory (1951–7), the Rome Conservatory (1957–67) and Perugia University (1967–94). In 1978 he founded the periodical *Esercizi: arte musica spettacolo*. His book *L'arte clavicembalistica di Domenico Scarlatti*, prompted by his own playing, was one of the first to approach the subject in the context of both historical background and stylistic criticism. In addition to serving as director of *Enciclopedia dello spettacolo* (1958–62) he has held a number of administrative positions as artistic director of the Accademia Filarmonica Romana (1961–3), the Teatro dell'Opera, Rome (1963–8), the Spoleto Festival of Two Worlds (1968–71), the Accademia di S Cecilia concerts (1971), La Scala (1972–4) and Sagra Musicale Umbra (1994–5), general manager of the Teatro Comunale, Florence (1975–82, 1990–95) and general administrator of the Paris Opéra (1982–5). He has been active in reviving music of the past as well as presiding over the creation of contemporary music falling within the most significant 20th-century trends. He has acted as a catalyst for collaboration between composers, performers, designers, directors and choreographers.

WRITINGS

*L'arte clavicembalistica di Domenico Scarlatti* (Rome, 1956; Eng. trans., 1967)
*Aspetti del teatro musicale in Italia e in Francia nell'età Barocca* (Rome, 1967)
'L'interpretazione scenografica del melodramma', *Esercizi: arte musica spettacolo*, ii (1979), 81–102
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CAROLYN GIANTURCO/BIANCAMARIA BRUMANA

**Boglhat, Johannes de.** *See* BUGLHAT, JOHANNES DE.

**Boglietti, Alexander de.** *See* POGLIETTI, ALESSANDRO.

**Bogoslovsky, Nikita Vladimirovich** (*b* St Petersburg, 9/22 May 1913). Russian composer. A nobleman by descent, he received private lessons in composition from Glazunov (1927–8) and was an external student at the Leningrad Conservatory where he studied composition with P.B. Ryazanov and theoretical disciplines with Kh.S. Kushnaryov, Shteynberg and Shcherbachyov (1930–34). He avoided taking up official posts in favour of creative work. He became vice-president of the USSR-France Society in 1965 and a People's Artist of the USSR in 1983.

Bogoslovsky gained popularity through his songs of which he wrote more than 500. The most popular of these date from the pre-war and war years. As a rule they were written for films (such as *Istrebiteli* ('Fighter Planes') of 1939 and *Dva boytsa* ('Two Fighting Men') of 1942), but afterwards they came into vogue on their own account. In these songs Bogoslovsky showed himself to be a talented melodist and a sincere lyricist; he also diplays a gift as a humorist, and frequently incorporates into his songs the slang and atmosphere of the Odessa criminal underworld. His large-scale works such as symphonies and operas bear the stamp of his songs. Thus, the second and third symphonies (in C minor, 1956, and G minor, 1959), and also the symphonic narrative based on Tvardovsky's *Vasily Tyorkin* (1950, rev. 1963) are linked, in terms of their themes and general musical character, to his work as a songwriter. 'The Theatrical Symphony' (his Fifth Symphony in A minor, 1980) reflects Bogoslovsky's attraction towards the theatricality of dramatic art. In the lyrical dramas *Neznakomka* ('The Unknown Woman') and *Balaganchik* ('The Little Booth-Show'), after Aleksandr Blok, the reading of the poetical texts alternates with music which enhances their effectiveness and which provides a background commentary. Bogoslovsky also gained popularity as a gifted man of letters of a markedly satirical cast. He is the author of the roguish novel *Zaveshchaniya Glinki* ('Glinka's Testaments') (published in 1993), *Zametki na polyakh shlyapï* ('Notes on the Brim of a Hat'), *To bïlo i chego ne bïlo* ('What Happened and what did not Happen') (1996), and also numerous publications in newspapers and journals.

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Stage: Sol' [Salt] (op, 2 scenes, B. Kornilov, after I. Babel'), 1932–80, The Moscow Chamber Theatre of Music, 1980; Neznakomka [The Unknown Woman] (lyrical drama, after A. Blok), 1972, The Moscow Chamber Theatre of Music, 1982; Balaganchik [The Little Booth-Show] (lyrical drama, after Blok), 1976; The Moscow Chamber Theatre of Music, 1982; 17 operettas and musical comedies, incl. Odinnadtsat' neizvestnïkh [11 Strangers] (V. Dïkhovichnïy, M. Slobodsky and B. Laskin), 1946; Allo, Varshava! [Hello, Warsaw!] (Ya. Ziskind), 1967; Vesna v Moskve [Spring in Moscow] (V. Gusev and V. Vinnikov), 1972
8 syms.: no.1, f, 1940; no.2, c, folk insts, 1956; no.3, g, folk insts, 1959; no.4, 'Pastoral'naya' [The Pastoral], D, 1979–80; no.5, 'Teatral'naya' [The Theatrical], a, 1980; no.6, E♭, 1983; no.7, C, 1983; no.8, c, 1986
Other orch: Vasily Tyorkin, sym. poem after A. Tvardovsky, 1950, rev. 1963
52 incid music scores, 59 film scores and 49 cartoon scores
*c*200 songs in five published collections

MSS in Russian State Archives for Literature and Art
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MARINA NEST'YEVA

**Bogotá.** Capital city of Colombia. It was founded in 1538 by the Spanish Conquistador Gonzalo Jiménez de Quesada on the site of a Chibcha settlement. In 1564 Santa Fe de Bogotá became the seat of an archdiocese. Protected by the inaccessibility of its inland site at a height of 2640 metres, the cathedral of Bogotá preserved its colonial music treasure long after other South American cathedrals had been pillaged.

The first mestizo *maestro de capilla*, Gonzalo García Zorro (1548–1617), was succeeded from May 1584 to January 1586 by Fernández Hidalgo, the greatest South American composer of his epoch. Hidalgo's surviving manuscripts at Bogotá consist of Vespers or compline music that bears comparison with the best works in the printed and manuscript collections by Morales, Guerrero, Rodrigo Ceballos, Victoria and other leading European composers that were purchased for Bogotá Cathedral during his epoch and later. The earliest Bogotá *maestro de capilla* of whom vernacular works survive was José de Cascante, active from about 1650 until his death in 1702. His successor was Juan de Herrera, the most prolific and talented colonial composer born in Bogotá. At least 25 other notable local musicians of the 18th century are known from Bogotá Cathedral documentation. Throughout the colonial epoch the local musical life reflected tastes in Europe, ranging from Renaissance *a cappella* music to Haydn and Neukomm masses. A special endowment for musicians was established by Archbishop Antonio Sanz Lozano in 1687, and income from his fund enabled the cathedral to continue hiring competent professionals after Colombia became independent in 1819.

In the 19th century Italian opera became popular among the cultured at Bogotá, as it did elsewhere in South America. The national anthem, *O gloria inmarcesible!*, was composed in 1887 by an emigrant Italian operatic tenor, Oreste Sindici (1837–1904), who reached Bogotá with a touring company in 1864. His masses and motets contain echoes of Rossini's *Tancredi* and Verdi's *Rigoletto*. Before the adoption of his national anthem, six others had temporarily been used. Henry Price (1819–63), who composed the music for the third, founded the Sociedad Filarmónica in 1847 with 55 orchestral players, but in 1854 political unrest drove him back to New York. Among his first violins was Juan de Jesús Buitrago, later the first teacher and the European travelling companion of E.A. MacDowell. Prominent musicians in 19th-century Bogotá also included Nicolás Quevedo Rachadell (1803–74), Eugenio Salas (1823–53), Julio Quevedo Arvelo (1829–97), Vicente Vargas de la Rosa (1833–98), Diego Fallón (1834–1905) and José María Ponce de León (1846–82), who was the first composer of Colombian operas (*Ester*, 1874, and *Florinda*, 1880). The first Colombian to publish theoretical works was Santos Cifuentes Rodriguez (1870–1932), whose *Tratado de armonia* was published in London by Novello (1892), and whose *Teoria de la música* appeared at Bogotá in 1907.

In 1882 J.W. Price founded the Academia Nacional de Música, which became the national conservatory in 1909. In 1936 Guillermo Espinosa founded the Orquesta Sinfónica Nacional, the name of which was changed to Orquesta Sinfónica de Colombia in 1952, upon the appointment of the Estonian Olav Roots as director. Others prominent in the musical life of Bogotá in the 20th century included Guillermo Uribe Holguín, José Rozo Contreras, Jesús Bermúdez Silva, Adolfo Mejía and Jesús Pinzón Urrea (*b* 1929). Well-known representatives of a later generation include Blas Emilio Atehortúa (*b* 1933) and Jacqueline Nova. In the 1960s Andrés Pardo Tovar was a prominent writer on musical subjects, and Otto de Greiff, of Swedish descent, a leading music critic. José Perdomo Escobar (1917–80), born at Bogotá, was the foremost Colombian music historian of his generation.

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E.A. Duque: *La música en las publicaciones periódicas colombianas del siglo XIX (1848–1860)* (Bogotá, 1998)

ROBERT STEVENSON

**Bogusławski, Edward** (*b* Chorzów, 22 Sept 1940). Polish composer. He studied composition with Szabelski at the Katowice State Academy of Music, where he returned as lecturer in 1966. His output is made up primarily of instrumental works, though he also achieved some success with his symphonically conceived opera, *Sonata Belzebuba* (1974). His works of the 1960s reflect a Polish tendency towards heightened, almost cataclysmic expression, especially when using voices. He has shown an increasing predilection for sustained lyricism, particularly in the concertos and in chamber works such as the *Preludi e cadenza* (1983). In 1968, with *Per pianoforte*, he began a long fascination with mobile structures and experimented with extended instrumental techniques. He is one of the few Polish composers to have retained serially derived pitch elements beyond 1970. Several pieces mark anniversaries of politico-historical events in 1944–5.

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Stage: Sonata Belzebuba (op, 2, Bogusławski, after S.I. Witkiewicz), 1974, Wrocław State Opera, 19 Nov 1977

Vocal: Apokalypsis (J. Górec-Rosiński), spkr, chorus, orch, 1965; Canti (textless), S, orch, 1967; Sym., chorus, orch, 1969; Ewokacja [Evocation] (Z. Bieńkowski), spkr, B, orch, 1975; Gaude mater, S, chorus, orch, 1990; Requiem, S, chorus, org, perc, 1996

Inst: Intonazioni I, 9 insts, 1962; Sygnały [Signals], orch, 1966; Intonazioni II, orch, 1966–9; Metamorfozy, 5 insts, 1967; Conc., ob + ob d'amore + eng hn + musette, orch, 1968; Per pianoforte, 1968; Musica per ensemble MW2, fl, vc, 1–2 pf, 1970; [pięć obrazków [5 Pictures], fl, 1970; Trio, fl, ob, gui, 1971; Capriccioso notturno, orch, 1972; Impromptu, fl, va, hp, 1973; Pro Varsovia, orch, 1974; Musica concertante, sax, orch, 1979; Divertimento II, accdn qnt, 1981; Preludi e cadenza, vn, pf, 1983; Polonia, vn, orch, 1984; Gui Conc., 1991; Kompozycja, perc, 1994; Elegia, vc, pf, 1995; Org Conc., 1996

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ADRIAN THOMAS

**Bogusławski, Wojciech** (*b* Glinno, nr Poznań, 9 April 1757; *d* Warsaw, 23 July 1829). Polish impresario, librettist, actor and singer. He was a central figure in the history of the Polish theatre. He studied in Kraków (1770–73), where he attended many theatrical and concert performances organized by Sierakowski, prompting him to change the direction of his career away from the army and towards the theatre. He probably completed his studies at the Piarist school in Warsaw. For a few months during 1778 he studied acting with L. Montbrun, a Warsaw theatrical impresario. Soon afterwards he made his début as an actor in N.T. Barthé's comedy *Zmyślona niewierność* ('Imaginary Infidelity'), and on 11 July 1778 as a singer and librettist in the première of Maciej Kamieński's opera *Poverty made Happy*. In 1783 he became the director of the National Theatre in Warsaw, remaining in this position (with some breaks) until 1814. He also managed theatres: Dubno and Grodno (1784 and later years); Vilnius (1785–90); Warsaw (1790–95); in Lwów (1795–9); and Warsaw, for the third time (1799–1814). He gave guest performances elsewhere, including Łowicz, Poznań, Kalisz, Białystok, Kraków and Gdańsk, and from 1804 to 1806 also managed the German theatre in Warsaw. Bogusławski got into severe financial difficulties as a result of Poland's loss of independence, the Napoleonic wars, and the consequent lack of financial support, to the theatre, from government funds. He built up enormous debts and had almost gone bankrupt when, on 30 April 1814, he passed control of the National Theatre to his son-in-law, L. Osiński, who was to continue to manage it until 1825. Bogusławski remained at the theatre as an actor, and also advised Osiński. He continued to travel widely, and created his own theatre companies in the provinces. He performed at the National Theatre for the last time on 20 November 1827 in J.A.M. Monperlier's comedy *Koszyk wiśni* ('The Cherry Basket'). In 1811 he opened the first Drama School in Poland, and for three years he supported this school himself. He also established the Foundation for Retired Actors.

His career as an actor-singer began in roles as the romantic lead, such as the part of Antek (tenor) in *Poverty made Happy*. His greatest successes came during the years 1790–95 in the cheerful yet sceptic roles of the 'people's philosopher' (for example, the baritone role of Bardos in Jan Stefani's opera *The Supposed Miracle, or Kracowians and Highlanders*), and in bass roles (*basso caricato*) in Italian operas. He translated about 80 stage works from Italian, French and German, including works by Diderot, Molière and Shakespeare (including five tragedies). He also translated about 30 opera librettos, including Paisiello's *La frascatana* (1782), Salieri's *Axur, re d'Ormus* (1793), and two of Mozart's operas, *Die Entführung aus dem Serail* (23 November 1783, 16 months after its première in Vienna) and *Die Zauberflöte* (1802). He also wrote his own librettos, including three for Elsner. The best, with its highly patriotic sentiments, was that for Stefani's *The Supposed Miracle, or Kracowians and Highlanders*. His other librettos (set by Józef Elsner) are *Herminia, czyli Amazonki* ('Herminie, or The Amazons'; Lwów, 1797), *Izkahar, król Guaxary* ('Iskahar, King of Guaxara'; Lwów, 1797) and *Sydney i Zuma, czyli Moc kochania czarnej niewiasty* ('Sidney and Zuma, or The Power of a Black Woman's Love'; Lwów, 1798). He was known as the 'Polish Molière', and after 1795 as the 'father of [Polish] theatre'. He was aware of new stylistic trends in the arts and gave Polish theatre its first exposure to Romanticism.

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BARBARA CHMARA-ŻACZKIEWICZ

**Boháč, Josef** (*b* Vienna, 25 March 1929). Czech composer. He received his musical education at the Brno Janáček Academy (1951–6), where his teachers included Petrželka (composition). Appointments followed as director of the music publishing house Panton (1968–71) and head of music broadcasting at Czechoslovak Television in Prague (1970–79); concurrently he worked for the Czech Music Fund and various national composers' associations. From 1984 to 1990 he was artistic director of the Prague Chamber Opera. In 1991 he co-founded the Český Krumlov international music festival.

In his early career Boháč composed mainly mass and variety songs; arrangements for the Brno Radio Ensemble of Folk Instruments (BROLN) and music for brass band. After the mid-1960s he embraced the classical tradition, producing a corpus of works inspired by his wife, the soprano Marta Boháčová, and other outstanding Czech performers, including Josef Suk, Lubomír Malý and the Due Boemi di Praga. Equally successful has been Boháč's contribution to opera, especially with regard to the one-act *Námluvy* ('The Courtship') and the full-length *Goya*. Both works have been frequently staged by Czech opera companies. Boháč's music mostly oscillates between extended tonality and serialism and is often cast in variation, sonata or rondo form. Awards he has received include the National Prize (1975), for his opera *Oči* ('Eyes'), and the State Prize (1983), for *Goya* and the oratorio *Osud člověka* ('Destiny of Man'). He was created Artist of Merit in 1979.

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Zvířátka a Petrovští [Little Animals and the Petrovští People], 1980, Czechoslavak TV, 1983
Zlatá svatba [The Golden Wedding] (comic op, 2, Boháč, after J. Mach), 1981, unperf.
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Vocal: Prstýnky [The Rings], SA, pf; Květy jasmínu [jasmine Blooms], song cycle, S, pf, 1964, orchd; Zní loutna má . . . [My Lute Resounds] (Petrarch), T, S, 10 insts, 1971; Déšť na Bajkale [Rain of the Baikal Lake] (song cycle, Soviet poets), medium v, pf, 1974, orchd; Chorál mé země [Chorale of my Country] (cant., N. Mauerová), SATB, orch, 1976; Zpěvy samoty [Songs of Loneliness] S, b cl, pf, 1977; Osud člověka [Destiny of Man] (orat, M. Sholokhov), 1979; Sonata lirica, S, str, vib, 1982; Vokální poéma, S, A, T, B, chbr orch, 1987

Chbr (inst): Str Trio, 1965, Koncertantni etudy, b cl, pf, 1973; Sonetti per Sonatori, fl, b cl, perc, hp, pf, 1974; Preludium a toccata, pf, 1982; Sonata giovane, pf, 1983; Cantabile dolce, b cl, 1986; 3 + 5, wind qnt, 1993; 3 miniatury, b cl, pf, 1997

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MOJMÍR SOBOTKA

**Bohdanowicz, Bazyli** (*b* eastern Małopolska, 1740; *d* Vienna, 23 Feb 1817). Polish composer and violinist. In 1775 he settled in Vienna, and for about 40 years worked as first violinist in the orchestra of the Leopoldstadt theatre; between 1785 and 1791 he also played the viola in the orchestra of the Tonkünstler-Societät. Together with his family (his wife and eight children) between 1785 and 1803 he organized numerous choral and orchestral concerts in Vienna's theatres and local venues. Through these concerts he tried to stimulate the curiosity of the public by programming pieces with intriguing and humorous titles. This approach brought him wide success (his concerts were even attended by the emperor), but he was also accused of naivety, extravagance and 'musical charlatanism' (*GerberNL*).

These works were not published, but included: *Les prémices du monde*, a violin sonata played on one instrument by three children; a three-movement *Sinfonia vocale et originale senza parole*, which used so-called 'speaking pipes', or *Sprachtöne* (simple tubes, apparently without mouthpiece), to imitate birds and illustrate hunting scenes; a concerto *Europas Erstling* sung by three of his sons accompanied by a whistle and orchestra and *Die Geissböcke*, a 'carnival septet'. The eccentricity of Bohdanowicz's work was satirized by Wenzel Müller in his *Die unruhige Nachbarschaft* (text by K.F. Hensler), performed in Vienna in 1803.

There was also, however, a more serious side to Bohdanowicz's work. It is supposed that, in his youth, he may have been exposed to the influence of the progressive court of Stanisław Lubomirski at Łańcut near Rzeszów, where he would have heard much contemporary European music. Some evidence of this influence may be found in a piece written while he was still in Poland, an attractive five-movement Symphony in D major composed in an early Classical idiom, containing elements of Italian, Viennese and Mannheim styles. In Vienna he had some success with the publication of chamber and piano pieces (including polonaises), which provide evidence of early tendencies towards the evolution of a Polish national style.

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Die Eroberung der Festung Raab (vaudeville), 1785
Sinfonia vocale et originale senza parole, 8 solo vv, chorus, 3 vc, db, Sprachtöne pipes, 1785, *A-Wn*
Non plus ultra, 3 female vv, str qt, 1795
Pastoral songs: Lycydyna, Merentula, Filomena, Tyturus, Damotas, 1v, chorus/mouth organ, 1795
Europas Erstling, 3vv, whistle, orch, 1798
Die Geissböcke, vocal septet, chorus, 1798
Arias and songs, 1v, pf, pubd in Blandiger for sang og claveer (Copenhagen, 1787)

INSTRUMENTAL

Sym, D, before 1775, *PL-SA*, ed. in Symfonie polskie, vi (Kraków, 1967), ed. in The Symphony 1720–1840, ser. F, vii (New York, 1982)
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6 duos, op.1, 2 vn (Vienna, 1777); 2nd edn as 3 duos (Vienna, 1784)
12 polonoises avec 3 pièces à la façon des contredanses, pf (Vienna, 1780)
Daphnis et Philis avec un adieu, pf 4 hands (Vienna, 1797)
Polonoise, hpd/pf (Vienna, 1798)
Bagatela, pf, 1798
Rareté extraordinaire de la musique, andantino with variations, pf 8 hands, *c*1802
Grosse charakteristische Sonate: Das Andenken des Vaters an seine acht musikalischen Kinder, pf (Vienna, 1803)
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BARBARA CHMARA-ŻACZKIEWICZ

**Bohdanowicz, Michał** (*b* Vienna, 6 Nov 1779; *d* Vienna, 20 Jan 1830). Polish composer, violinist and pianist, son of BAZYLI BOHDANOWICZ. Together with his younger brother, Franciszek, he sang as a boy in the choir of the Hofoper. Together with his parents and his seven siblings he took part in the entertainingly unconventional concerts and performances organized by his father in Viennese theatres, mainly in the Leopoldstadttheater. The main source of his income, however, came from his work as an imperial administrator and, from 1820, as cashier to

Baron R. von Hackelberg-Landau who was married to Bohdanowicz's sister, Katarzyna, a singer at the imperial theatres and at the Theater an der Wien. He composed *VIII variations pour le violin* op.1 and *6 deutsche Gesänge* op.2 (in *A-Wgm*).

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BARBARA CHMARA-ŻACZKIEWICZ

**Böheim, Joseph Michael** (*b* Prague, *c*1748; *d* Berlin, 4 July 1811). German songbook compiler of Bohemian birth. After beginning his career as an actor and tenor in Hamburg and Breslau, he went to Berlin in 1779 to join Döbbelin's theatrical troupe at the Theater am Gendarmenmarkt. Later he spent some time at the Thabor Theatre in Frankfurt, but returned to Berlin in 1789 to become a member of the Berlin National Theatre. In 1793, in collaboration with his countryman Joseph Ambrosch, he published a popular two-volume collection of Masonic lieder entitled *Freymaurer-Lieder mit Melodien*; a revised edition with a new third volume compiled by Böheim alone appeared in 1795. Included in these volumes were works by Mozart (including his *Zauberflöte* aria 'In diesen heil'gen Hallen'), J.G. Nägeli, André and Bernhard Weber. In 1798–9 Böheim published his most important collection of Masonic music, *Auswahl von Maurer-Gesängen mit Melodien der vorzüglichsten Componisten*, with works by Haydn, Mozart, C.P.E. Bach, André, Salieri, Reichardt and others; a second edition, not significantly different from the first, was published in Berlin in 1817.

Böheim's daughter Charlotte Dorothee Marie (*b* Berlin, 6 March 1783 or 1785; *d* ?Frankfurt, 1831) was an outstanding singer and actress active in Berlin (from 1800), Stuttgart (from 1804) and Frankfurt (1811–18). She was married to the cellist Graff.

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RAYMOND A. BARR

**Bohemia.** Region of central Europe, now part of the CZECH REPUBLIC.

**Bohemian Brethren.** A Czech religious sect which originated in Bohemia around 1450. Based on the doctrine of Petr Chelčický (*c*1390–*c*1460), a radical Taborite and eminent writer, the Bohemian Brethren initially represented an extreme type of the official Utraquism and as such were at first tolerated. Their basic beliefs included Chelčický's thesis concerning the equality of all mankind, and the primacy of the Bible in every argument and in the moral life of mankind (for whom the exercise of any form of power was sinful). Thus they did not recognize class distinctions and were consequently regarded by their contemporaries as enemies of the existing class-bound society. From 1460 until their expulsion from Bohemia and Moravia after 1618, they were persecuted, imprisoned and executed, by Catholics and Utraquists alike, especially after they had established an independent church and lay priesthood, but they succeeded in winning over some of the most influential figures of the day. They attached great importance to correct translations of the Bible and sought as collaborators adherents with good Greek and Hebrew. They formed alliances with the Lutherans in Germany, sent missions far abroad, and led active intellectual lives; they established printing presses and created their own document archive.

The Brethren's great interest in hymns is of decisive importance in the history of music. Singing formed an integral part of their daily life, in family circles and particularly in meetings in church and school. During the 16th century they compiled and published extensive hymnbooks which often ran to several editions. The earliest (1505 and 1519) were edited by Luke, their bishop; later editions were by Jan Roh (1541) and Jan Blahoslav (1561 and 1564); at least seven hymnbooks based on these appeared between 1576 and 1618. They were exceptionally comprehensive for the time: the edition of 1541 contained 308 hymns and that of 1561 nearly 750. In addition to large hymnbooks, the Brethren also published separate occasional pieces, such as hymns and dirges. The melodies reflected 15th-century Hussite songs and the remarkably careful editions showed a tendency towards simplification, elimination of complex liturgical melodies and careful correspondence of text and music. (The texts and their alterations reflect theological controversies within the brotherhood.) During the 16th century hardly any polyphonic singing existed among the Brethren. Only from illustrations is it known that schoolchildren were also taught part-singing.

The Brethren continued their publishing activities after their enforced emigration. Jan Amos Komenský, for example, published a hymnbook (Amsterdam, 1659) which broke with tradition and represented a new style of singing in the brotherhood. The Brethren tried to spread their publications still further in Bohemia and Moravia with hymnbooks printed in pocket-size editions intended for secret distribution. In these hymnbooks Czech translations of German Protestant hymns occupied a conspicuous place.

The Brethren's songs spread to Germany through the hymnbooks of the German Brethren, who formed a separate congregation after 1510. Their first hymnbook, compiled by Michael Weisse, appeared in 1531 (ed. K. Ameln, *Gesangbuch der Böhmischen Brüder 1531*, Kassel, 1957). It went into numerous editions, some printed on the Brethren's own presses and some elsewhere in Germany. The basic edition was the German version of the 1541 hymnbook brought out by Roh.

After the brotherhood was re-established in Herrnhut in 1722, a German Pietist congregation was formed to maintain traditional congregational singing, deriving its repertory almost entirely from the hymnbook of its first bishop, Count Zinzendorff. The count published many large hymnbooks, the first of which, containing 972 hymns, came out in 1735. By virtue of additions and supplements, the repertory increased to over 2200 hymns (1741), but all the hymnbooks were printed without tunes. The Herrnhut Brethren carried their love of spiritual songs with them when they emigrated to America in the

18th century, and their traditions have persisted there into the 20th century (*see* MORAVIANS, MUSIC OF THE).

During the 19th century the Czech brotherhood was revived within the area of the present-day Czech and Slovak Republics, and it still exists. By dispensing with German-Lutheran influence it has attempted to remove the traditions of the original brotherhood.

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CAMILLO SCHOENBAUM/CLYTUS GOTTWALD

**Bohle, David.** *See* POHLE, DAVID.

**Bohlin, Folke (Bernhard)** (*b* Uppsala, 21 Sept 1931). Swedish musicologist. He took a degree in theology (1960) and later took the doctorate in musicology (1970) under Bengtsson and Moberg at Uppsala University with a dissertation on liturgical song in Swedish churches in the 18th and 19th centuries. He was a reader at Lund University (1970) and was appointed lecturer there (1971), later becoming professor in musicology (1986–96). He conducted the Lund Student Choral Society (1972–85). Bohlin became an elected member of the Swedish Royal Academy of Music in 1982 (board member 1983–1990). His chief area of research is Swedish church music, particularly that after the Reformation.

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VESLEMÖY HEINTZ

**Bohlman, Philip V(ilas)** (*b* Boscobel, WI, 8 Aug 1952). American ethnomusicologist. He received the BM in piano at the University of Wisconsin-Madison in 1975, and the MM in 1980 and the PhD in 1984 in musicology and ethnomusicology at the University of Illinois at Urbana-Champaign with Bruno Nettl and Alexander Ringer; he also studied for two years at the Hebrew University of Jerusalem with Amnon Shiloah, 1980–82. He was assistant professor at MacMurray College (1982–4) and the University of Illinois at Chicago (1985–7) before joining the faculty at the University of Chicago, where he was appointed professor in 1999. He was visiting professor at the University of Vienna, 1995–6. In 1997 he was awarded the Dent medal.

Bohlman's work may be characterized as a sustained critique of modernity, canon-formation and the monumentalization of 19th-century Austro-German musical practice through an ethnographic engagement with the 'others' of Europe, whether on, or within its margins. His earlier work investigated music-making among immigrant Jews in early 20th-century Palestine; his later work brings ethnographic critique back to the centre, exploring popular religious, street and folk musics in Vienna and elsewhere in central Europe. Other areas of research include immigrant and 'ethnic' folk musics in America, and the intellectual history of ethnomusicology. In addition to extensive publications in these areas, Bohlman is editor of the series Recent Researches in the Oral Traditions of Music and co-editor (with Bruno Nettl) of 'Chicago Studies in Ethnomusicology'.

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MARTIN STOKES

**Böhm.** German firm of music publishers. It was established in Augsburg in 1803 by Andreas Böhm (1765–1834), and under his direction soon achieved prominence. In 1831 the ownership passed to Andreas's son Anton Böhm (1807–84). In 1871 the firm became known as Anton Böhm & Sohn, a name it has retained, when Anton's son Moritz Anselm Böhm (1846–96) joined as a partner; three years later he became sole proprietor. In 1893 M.A. Böhm established a branch in Vienna. Moritz Anselm's eldest son, Theodor (1879–1946), took over the running of the company in 1906. The firm was completely destroyed in World War II but was restored under the directorship of Friedrich Ballinger (1906–89) and his wife Johanna, Theodor Böhm's niece, and has since regained its previous importance. Following the Ballingers' retirement, the running of the firm passed to its manager, Gerhard Über and then to Thomas Ballinger-Amtmann, the Ballingers' nephew and adopted son. Anton Böhm & Sohn has specialized in the publication of Catholic church and organ music, for which it has established a lasting reputation. The firm has also published standard editions of Haydn, Mozart and Schubert masses, many in its series Denkmäler liturgischer Tonkunst, and has begun to publish works by 20th-century composers including Otto Jochum, Siegl, Franz Philipp, Arthur Piechler, Lemacher, Genzmer and Koetsier.

ALAN POPE/R

**Böhm, Georg** (*b* Hohenkirchen, nr Ohrdruf, 2 Sept 1661; *d* Lüneburg, 18 May 1733). German composer and organist. He is specially important for his influence on the young J.S. Bach and for his development of the chorale *partite*.

1. Life. 2. Influence on J.S. Bach. 3. Works.

1. LIFE. Böhm received his early musical training from his father, who was a schoolmaster and organist; it presumably involved visits to Ohrdruf, where the Kantor was Johann Heinrich Hildebrand. His father died in 1675, and he continued his education at the Lateinschule at Goldbach and then at the Gymnasium at Gotha, where he graduated in 1684. In both towns, especially at Gotha, which was a ducal seat, there were Kantors and organists who, like Hildebrand, had been trained by members of the Bach family, Heinrich of Arnstadt and Johann Christian of Erfurt, and who could further Böhm's development. He matriculated at the University of Jena on 28 August 1684. By 1693 he had moved to Hamburg. There is no record of his filling any church position there, but as a well-educated man in a large, prosperous city he no doubt found other suitable employment while he completed a rather late musical apprenticeship. There was much to influence him in Hamburg: Kusser, a pupil of Lully, directed French and Italian works at the opera; at St Katharinen J.A. Reincken was master of a large, four-manual organ; he may also have heard Vincent Lübeck at nearby Stade, or Buxtehude at Lübeck. In 1697 Christian Flor, organist of the Johanniskirche at Lüneburg, died, and Böhm petitioned the town council for an audition, hinting that he did not have any regular employment. He was chosen unanimously and held the post until his death. He oversaw Matthias Dropa's complete rebuilding of the Johanniskirche organ in 1712–14. The question of his successor was not without considerable unhappiness. Of his five sons, Jakob Christian showed great promise and might well have graced the position, but he died before his musical studies were complete. The authorities then selected Brand Tobias Ludolph, who, despite a physical handicap, was trained in music, but he died suddenly in May 1732. The position finally went to Böhm's son-in-law, Ludwig Ernst Hartmann.

2. INFLUENCE ON J.S. BACH. Although a relationship between Bohm and the young Bach seems highly probable, C.P.E. Bach's statement to Forkel in 1775 that his father 'loved and studied the works of the Lüneburg organist Georg Böhm' stands alone. No formal connection existed

between Böhm's church and the Michaelisschule, which Bach attended from 1700 to about 1703, and the Johanniskirche organ was in a bad state of repair for private lessons. Social and personal ties are tenuous. For example, Bach's eldest brother and guardian in Ohrdruf from 1695 to 1700, Johann Christoph Bach, was the brother-in-law of another townsman, Johann Bernhard Vonhoff, who had attended the Gymnasium at Gotha with Böhm. However, as Walter Emery has pointed out, the fact that Bach named Böhm as the northern agent for the sale of his keyboard Partitas nos.2 and 3 implies that they had established a friendship, more likely in Lüneburg than later. Despite a lack of direct associations, Böhm exerted a strong influence on Bach's chorale writing, especially in his *partite*.

3. WORKS. Towards the end of the 17th century the liturgical organ chorale and the non-liturgical *partita*, or variation, were fused in the German chorale *partite*, in which a chorale melody replaced the secular dance or song formerly used as the basis of variations. The plural form of the term, *partite* (the singular form, 'partita', is erroneous), has generally been applied both to this new form and to chorale variations, but the two differ in several important respects. In particular, chorale *partite* are generally more homophonic and adhere more strictly to the phrase structure of the original melody. Böhm probably intended his chorale *partite* for domestic performance on the clavier or pedal clavier rather than for liturgical use on the organ; *Ach wie nichtig*, for example, descends below organ keyboard range to *A'*. He showed a strong liking for both *partite* and variations and used several different compositional techniques in a synthesis of different national styles. For example, the variations on *Vater unser*, a highly ornamented work in the style of French harpsichord music, presents a short variant of the chorale over a recurring bass. Bach also adopted this Italian motto device in his *partite* BWV766–8. (Spitta suggested that Böhm was the first composer to unify chorale settings by means of such theme transformations as well as the basic melody itself.) Buxtehude was also a direct influence on Böhm, particularly in keyboard figuration (see *Jesu, du bist allzu schöne*) and the use of dance forms (*Auf meinen lieben Gott*). In the saraband of BWV768 Bach followed the same practice. J.G. Walther's *partite* on *Jesu, meine Freude* also shows a direct link. The copies he made of Böhm's works suggest that Böhm wrote little keyboard music after 1705. He wrote only one chorale fantasia, *Christ lag in Todesbanden*. It is much more conservative than the fantasias of his contemporaries, with no echo sections and very little coloration. Bach chose the same melody for a fantasia (BWV718), which reflects Böhm's practice. Except for an expressive, coloratura setting of *Vater unser*, the remaining organ chorales are virtually indistinguishable from Buxtehude's. *Erhalt uns, Herr* (BUXWV Anh.11) has in fact been ascribed to Böhm as well as to Buxtehude. Of Böhm's three praeludia for organ, that in D minor is probably the earliest; it is in the five-part form that Buxtehude used – prelude, fugue, toccata-like middle section, 3/4 fugue and concluding toccata. The other two show an Italian influence totally absent from the praeludia of north German composers such as Bruhns and Lübeck; it is particularly evident in sequential episodes in the fugues.

It is Böhm's keyboard works that reveal his strongest gifts. The extended Prelude, Fugue and Postlude in G minor, which successfully combines French grace and charm with north German intensity and depth of feeling, is one of the most important works of the period. Except for the great French Suite in D (and inconsistencies in the two suites in F minor, the second of which Schulze considers the work of Mattheson), Böhm's 11 suites are in the four-movement form – allemand, courante, saraband and gigue – established by Froberger, and many of them also display Froberger's subtle melodic charm. The Prelude in F, printed as an independent piece in the *Sämtliche Werke*, may well belong to the Suite in F, with which it shares strong thematic resemblances.

Böhm's choral works are much more derivative than his instrumental music. His motets, for example, are indistinguishable from those by minor Thuringian composers of the time, and his cantatas look back to earlier 17th-century models. He based three of the six undoubtedly genuine cantatas wholly or in part on chorales. Apart from the songs he contributed to the collection of 1700, his arias are not influenced by Italian forms, though text and music are closely related. Marx argues convincingly that the *St John Passion*, long attributed to Handel and, in turn, Böhm, is the work of Christian Ritter.

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KEYBOARD

Editions: *G Böhm: Sämtliche Werke für Klavier/Cembalo*, ed. K. Beckmann (Wiesbaden, 1985) [BK]
*G. Bohm: Sämtliche Orgelwerke*, ed. K. Beckmann (Wiesbaden, 1986) [BO]

*chorale partite and variations, for organ unless otherwise stated; all edited in W and BO*

Ach wie nichtig, ach wie flüchtig, clavier; Auf meinen lieben Gott; Aus tiefer Not schrei ich zu dir; Christe der du bist Tag und Licht; Freu dich sehr, o meine Seele, ? pedal clavier; Gelobet seist du, Jesu Christ ?clavier; Herr Jesu Christ, dich zu uns wend; Jesu du bist allzu schöne, ?clavier; Vater unser im Himmelreich; Wer nur den lieben Gott lässt walten, ?clavier

*other chorales, all for organ and edited in W and BO*

Allein Gott in der Höh sei Ehr; Christ lag in Todesbanden, fantasia; Christ lag in Todesbanden; Christum wir sollen loben schon; Erhalt uns, Herr, bei deinem Wort (doubtful, ? by Buxtehude); Gelobet seist du, Jesu Christ; Nun bitten wir den heilgen Geist; Vater unser im Himmelreich (two versions); Vom Himmel hoch

*free forms, for clavier unless otherwise stated*

Praeludia, C, d, a, org; W, BO
Prelude, F (possibly of Suite, F); W, BK
11 suites, c, D, d, d, E♭ (doubtful), E♭, F, f, f, G, a; Capriccio, D; Chaconne, G (doubtful); Prelude, fugue and postlude, g, W, BK; Menuet, G (in Clavierbuchlein, ii, for Anna Magdalena Bach), W;

SACRED VOCAL

*cantatas*

Ach Herr, komme hinab und hilfe meinem Sohne, 5vv, 2 vn, 2 va, bn, bc; W
Das Himmelreich ist gleich einem Könige, 5vv, 2 vn, 2 va, bn, bc; W
Ich freue mich, 1v, vn, bc, lost
Jauchzet Gott, alle Land, 5vv, 2 cornetts, 3 trbn, 2 vn, 2 va, bn, bc; W
Mein Freund ist mein, 4vv, 2 vn, 2 va, bn, bc; W
Nun komm der Heiden Heiland, 5vv, 3 trbn, 2 vn, bn, bc; W
Sanctus est Dominus Deus Sabaoth (probably by Friedrich Nicolaus Bruhns), 4vv, 2 vn, bn, bc; W
Satanas und sein Getümmel (probably by Friedrich Nicolaus Bruhns), 4vv, 2 ob/(2 vn, 2 va, bn, bc); W
Warum toben die Heiden (doubtful), 4vv, 2 fl, 2 ob, 2 tpt, timp, 2 vn, va, bc; W
Wie lieblich sind deine Wohnungen, 4vv, 2 tpt, 2 vn, 2 va, bn, bc; W

*motets*

Auf, ihr Völker, danket Gott, 5vv; W
Jesus schwebt mir in Gedanken, 4vv, lost
Jesu, teure Gnadensonne, 4vv, lost
Nun danket alle Gott, 5vv; W

*other sacred vocal*

St Luke Passion, *c*1711, lost
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HUGH J. McLEAN

**Böhm, Johann(es Heinrich)** (*b* ? Moravia or Upper Austria, ?1740s; *d* Aachen, bur. 7 Aug 1792). Austrian theatre manager, actor and singer. He was engaged at Brünn (now Brno) in 1770, from the autumn of that year as director of the troupe. For long periods he toured in Austria, southern Germany and the Rhineland. In early summer 1776 he directed an opera season at the Kärntnertortheater, Vienna, giving 14 works in collaboration with Noverre: almost all were Singspiel adaptations of French operettas, many of which later became standard fare in Vienna. He was Joseph II's original choice as producer for the new National Singspiel company, but his appointment was frustrated. However, he and his wife (Maria Anna [Marianne]; née Jacobs) appeared in his translation of the Sedaine-Monsigny *Rose et Colas* at the Burgtheater on 9 May 1778 and were with the company for the remainder of the season; their daughters appeared in minor roles.

Böhm then formed a new touring company, giving performances in Salzburg (where he got to know the Mozarts) and, from summer 1779 to May 1780, in Augsburg; the intervening winter was passed in Salzburg. From autumn 1780 he established his company at Frankfurt, though they also gave seasons at Mainz, Cologne, Düsseldorf and Aachen. From 1787 he was director of the Elector of Trier's theatre at Koblenz, but he continued his association with Frankfurt, where Mozart met him again (they stayed at the same house) in September 1790. When Böhm died his wife succeeded him as director of the company.

The Böhms did much to further interest in Mozart's works. They revived *La finta giardiniera* in German (1780) and frequently performed it in southern Germany; Mozart wrote of composing an 'aria for Böhm' in a letter to his cousin (24 April 1780) and in other letters there are references to Böhm and members of his troupe. *Zaide* may have been started with a production by Böhm's company in mind; certainly he used parts of Mozart's *König Thamos* music for performances of Plümicke's play *Lanassa*, and Böhm chose *Die Entführung* to open the new theatre in Koblenz in 1787. Early performances of *Don Giovanni* and *Figaro* in the Rhineland were given by his company, and of *Die Zauberflöte* after his death. The repertory included many operas, ballets and plays. At a time when distinguished sedentary theatre companies were becoming established (Vienna, Hamburg, Mannheim), Böhm maintained a decent standard of touring performance in a valuable repertory over large areas of Germany and Austria.

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PETER BRANSCOMBE

**Böhm, Karl** (*b* Graz, 28 Aug 1894; *d* Salzburg, 14 Aug 1981). Austrian conductor. He studied law, taking the doctorate at Graz University in 1919, and also music, first with private teachers in his native town and then from 1913 to 1914 with Eusebius Mandyczewski and Guido Adler in Vienna. Returning home, he coached singers at the Graz Opera, making his début as conductor in Nessler's *Der Trompeter von Säckingen* in 1917. He subsequently studied and conducted the major works of the repertory. He was strongly influenced by Carl Muck, who invited him to study the Wagner scores with him at Bayreuth, and Bruno Walter, who invited him to the Staatsoper in Munich in 1921. He left Munich after six years and in 1927 became Generalmusikdirektor at Darmstadt, where he frequently performed modern operas, including *Wozzeck* in 1931, a work he introduced to several musical centres. Böhm moved to Hamburg in

1931, succeeding Egon Pollak. The year 1933, when he first conducted the Vienna PO in opera and concert performances, turned out to be decisive for his further development. His initial success with *Tristan und Isolde* established a musical partnership that matured gradually over the following decades. Equally successful in his début at Dresden, Böhm accepted the invitation to succeed Fritz Busch as director of the Staatsoper in 1934. While never joining the Nazi party, he prospered in Hitler's Germany. He established a close friendship with Richard Strauss, whose devoted and inspired interpreter he remained throughout his career; he conducted the premières of two of Strauss's operas, *Die schweigsame Frau* (1935) and *Daphne* (1938), the latter being dedicated to him.

Two periods as director of the Vienna Staatsoper (1943–5 and 1954–6), and his artistic responsibility for the German seasons at the Teatro Colón, Buenos Aires, from 1950 to 1953, were his last administrative commitments. He opened the rebuilt Vienna Staatsoper in 1955 with *Fidelio*, which he called his 'Schicksalsoper'. He rapidly won a worldwide reputation as a freelance from 1956, conducting regularly at Salzburg, Bayreuth, Vienna, Berlin, Munich, Hamburg, Milan, Paris and New York, where he made his Metropolitan début in 1957 with *Don Giovanni*. Böhm recorded almost every major piece by his favourite composers, including Mozart's complete symphonies and three versions of *Così fan tutte*, of which he was for many an ideal interpreter. He was widely honoured, and bore two exclusive titles: 'Ehrendirigent' of the Vienna PO and Austrian Generalmusikdirektor. He was also the president of the LSO.

Mozart, Wagner and Richard Strauss are the composers with whom his name is most closely associated, followed by Haydn, Beethoven, Schubert, Bruckner, Brahms and Berg. Böhm's musical approach, expressed in strictly functional gestures, was direct, fresh, energetic and authoritative, avoiding touches of romantic sentimentality or self-indulgent virtuoso mannerisms – qualities finely displayed in his Bayreuth recordings of *Tristan* and *The Ring*. He was widely admired for his skilful balance and blend of sound, his feeling for a stable tempo and his sense of dramatic tension.



*Karl Böhm*

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GERHARD BRUNNER/JOSÉ BOWEN

**Böhme, Kurt** (*b* Dresden, 5 May 1908; *d* nr Munich, 20 Dec 1989). German bass. He studied with Kluge at the Dresden Conservatory, and made his début in 1929 as Caspar at Bautzen. He sang at the Dresden Staatsoper (1930–50), and in 1950 joined the Staatsoper in Munich. In Dresden he created Count Lamoral in *Arabella*, Vanuzzi in *Die schweigsame Frau* (in which he later became a famous interpreter of Sir Morosus), Capulet in Sutermeister's *Romeo und Julia* (1940) and Prospero in his *Die Zauberinsel* (1942). At Salzburg he created Ulysses in Liebermann's *Penelope* (1954) and Aleel in Egk's *Irische Legende* (1955). Böhme first sang at Covent Garden with the Dresden company in 1936, and then regularly (1956–60) as Hunding, Hagen and Ochs; he last appeared there in 1972 with the Munich company as Sir Morosus. He made his début at Bayreuth in 1952 as Pogner, and at the Metropolitan in 1954 in the same role; he also sang at La Scala. His most famous role was Ochs, which he first sang in 1942 and repeated more than 500 times; in this role his rich voice and even richer sense of humour had full play, as can be heard in his recordings under Kempe and Böhm. He also recorded Rocco, Caspar and his Wagnerian roles.

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HAROLD ROSENTHAL/ALAN BLYTH

**Böhme, Oskar** (*b* Potschappel, nr Dresden, 24 Feb 1870; *d* ?Chkalov, Ural region, ?1938). German cornettist and composer. He is thought to have trained with his father, Heinrich Wilhelm Böhme (*b* 1843), a music teacher, and from 1885 he toured as a soloist. From 1894 to 1896 he played in the orchestra at the Royal Hungarian Opera House, Budapest. Between 1896 and 1897 he studied composition with Jadassohn at the Leipzig Conservatory. He then moved to St Petersburg, playing in the Mariinsky Theatre Orchestra from 1897 to 1921, teaching in a musical college on Vasilyevskiy Island from 1921 to 1930, and playing in the Leningrad Drama Theatre orchestra from 1930 to 1934. Like many people of German origin, he was banished by Stalin to Chkalov (now Orenburg) and taught at a music school there from 1936 to 1938. The year of his death is uncertain; one eyewitness claims to have seen him at hard labour on the Turkmenian Channel in 1941. He composed 46 known works with opus numbers, including a lavishly Romantic concerto in E minor op.18 for trumpet in A (1899), which has remained in the repertory.

His brother Max William (1861–?1928) played in the Royal Hungarian Opera House orchestra from 1889 to 1908 and was the first professor for trumpet at the National Hungarian Royal Academy of Music from 1897 to 1908. He was also a member of the Bayreuth Festival

Orchestra between 1891 and 1901; in 1908 he returned to his birthplace of Potschappel to open a music school.

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EDWARD H. TARR

**Bohn, Emil** (*b* Bielau, nr Neisse [now Nysa], 14 Jan 1839; *d* Breslau [now Wrocław], 5 July 1909). German musicologist, conductor and organist. At the University of Breslau he studied classical and oriental philology (1858–62). From 1862 to 1868 he studied music at the Akademisches Institut für Kirchenmusik. He was taught singing and choral direction by Julius Schäffer, and organ by Expedit Baumgart. While still a student Bohn directed the Breslau Akademischer Musikverein, and in 1868 became organist at the city's church of the Heilige Kreuz. He belonged to the generation of Eitner, the first to dedicate itself to investigating, classifying and ordering the musical heritage of the past, and which at the same time endeavoured to combine musical scholarship with performing practice. The Bohnsche Gesangverein, founded by Bohn in 1882, furthered these aims in its 'historical concerts', which numbered 100 by 1905, and another 16 by 1909. Each concert had a particular subject (e.g. concert no.84: 'Spanish church music from the 16th century to the 19th', and the concept 'historical' extended to the recent past in concert no.79: 'Schumann as vocal composer'). Paralleling his work for the concerts, Bohn published catalogues of the rich musical holdings of the three Breslau libraries (the prints in 1883 and the manuscripts in 1890), and arranged in score 10,000 old German partsongs (25,000 pages), a collection which he left to the Breslau Stadtbibliothek. In 1884 the University of Breslau conferred upon him an honorary doctorate in acknowledgment of his services to music; he had taught at its Akademisches Institut für Kirchenmusik since 1881. He was made professor in 1895, and in 1908 honorary professor. He also taught singing for many years at the Catholic Gymnasium in Breslau. He was granted honorary membership of the Florentine Philharmonic Academy (1887), of the Accademia di S Cecilia in Rome (1891), and of the Vereeniging voor Noord-Nederlandse Muziekgeschiedenis (1892). In addition to his other musical activities, Bohn composed choral and solo lieder and from 1884 was music critic of the *Breslauer Zeitung*.

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FRITZ FELDMANN/RUDOLF WALTER

**Bohnen, Michael** (*b* Cologne, 2 May 1887; *d* Berlin, 26 April 1965). German bass-baritone. He studied at the Cologne Conservatory and made his début at Düsseldorf in 1910 as Caspar. Engagements followed at Wiesbaden (1912–13), the Berlin Hofoper (1914–18), the Metropolitan (1923–32) and the Deutsches Opernhaus, Berlin (1933–45). In 1914 he sang Hunding and Daland at Bayreuth, Ochs and Sarastro in the Beecham season at Drury Lane, and Heinrich der Vogler (his sole appearance) at Covent Garden. He created the title role of Rezniček's *Holofernes* in 1923 in Berlin, and sang Caspar at Salzburg in 1939.

Bohnen had a large voice of extensive range which enabled him to take both bass and baritone parts. He was as much at home as Scarpia and Amonasro as he was singing Ochs and Méphistophélès. He was attracted by parts outside the standard repertory, and at the Metropolitan sang Francesco in the American première of Schillings's *Mona Lisa* and the title role in *Jonny spielt auf*. From 1945 to 1947 he was Intendant of the Städtische Oper, Berlin, where in 1951 he made his farewell as Hans Sachs.

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*GSL; GV* (F. Zanetti)

HAROLD ROSENTHAL/R

**Böhner, (Johann) Ludwig** [Louis] (*b* Töttelstedt, Gotha, 8 Jan 1787; *d* Gotha, 28 March 1860). German pianist, conductor and composer. He was the model for E.T.A. Hoffmann's 'Capellmeister Kreisler' and thus of Schumann's *Kreisleriana*. He had his first keyboard, violin and composition lessons from his father, a local teacher and Kantor, and as a child showed an immense talent for music. Before he was ten he had set Schiller's *Ode to Joy* for soloists, chorus and orchestra and written many other works. His parents sent him to Erfurt to study at the Gymnasium and the teacher-training college; he graduated in 1805 and was sent immediately to Gotha for further instruction with Spohr, writing his first significant pieces at about this time. In 1808 he went to Jena, where he became a piano teacher and eventually joined the artistic circles of Hoffmann and Goethe. He made his first concert tour in 1811, the success of which won him the music directorship of the Nuremberg city theatre, a post he held shakily until 1815. Further concert tours followed, the last of which – to Copenhagen in 1819–20 – ended in a complete nervous breakdown which thoroughly destroyed his artistic career. He spent the last 40 years of his life

lonely and deranged. He continued to compose, eking out a living from the pieces that he published, but these do not compare with his youthful work.

Hailed as the 'Thuringian Mozart' in his youth, Böhner won praise for his virtuoso piano pieces and his orchestral works. The influence of Spohr kept his style mainly along Classical lines, but he also anticipated Weber in a number of respects: in the concert overture (a genre that Böhner seems to have invented), in the use of the clarinet as a virtuoso solo instrument with orchestral accompaniment, and in the use of the elements of hunting, peasant life and the forest in opera (Böhner's *Dreiherrenstein*, 1810–13, anticipates *Der Freischütz* by almost a decade). Many of Bohner's works were published in his lifetime, and around the turn of the century many of his unpublished manuscripts were collected by a small Böhner Society in Gotha (now in *D-GOl*).

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(*selective list*)

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GEORGE GROVE/R (text), STEPHAN D. LINDEMAN (work-list)

**Bohrung.** (Ger.). *See* BORE (i).

**Boice, Thomas.** *See* BOYCE, THOMAS.

**Boieldieu, (François-)Adrien** (*b* Rouen, 16 Dec 1775; *d* Jarcy, Seine et Oise, 8 Oct 1834). French composer. He was the leading opera composer in France during the first quarter of the 19th century and remains the central figure in the *opéra comique* tradition.

1. Life. 2. Achievements and influence.

1. LIFE. The son of a clerk in the secretariat of the Rouen archdiocese, Boieldieu received his earliest education from the Abbé Joseph-Jean-Pierre Baillemont, who was known by the townspeople for his profound knowledge of Virgil and for his enlightened approach to teaching Latin and French. His first music teacher, Urbain Cordonnier, *maître de chapelle* at Coutances and Evreux and from 1783 the children's choirmaster at Rouen Cathedral, taught him solfège and singing technique, and before the boy learnt to read music he could sing by ear in cathedral performances of masses and motets: these included works by Bernier, Lalande, Campra, Brossard and Jommelli.

Boieldieu's principal music teacher was Charles Broche (1752–1803), the cathedral organist at Rouen. A pupil of the previous organist, Desmasures, Broche had gone to Paris to study the organ with Nicolas Séjan and Armand-Louis Couperin before taking a post as organist at Lyons; subsequently he went to Italy and spent several years in Bologna studying with Padre Martini before returning to Rouen in 1777. He first taught Boieldieu the piano and the organ, later harmony and composition. Despite reports that he was a harsh taskmaster and a chronic alcoholic – E.-T. Maurice Ourry's *L'enfance de Boieldieu*, an *opéra comique* produced in Paris in 1834, portrays Broche as a particularly contemptible character – he seems always to have held the respect of this gentle, timid pupil. Boieldieu made rapid progress as a keyboard player, and early in 1791 he was appointed organist at the church of St André in Rouen; about that time his earliest surviving compositions were written. Soon afterwards he was appearing as a concert pianist, performing his own sonatas, potpourris and Concerto in F.

One of the most important influences on the young Boieldieu was the musical theatre. The favoured theatrical genre in Rouen in the late 18th century was *opéra comique*, and Grétry's *Richard coeur de lion* and *Le rival confidant*, Dalayrac's *Nina*, *La dot* and *Azémia, ou Les sauvages* (Dalayrac was the most popular composer among the Rouennais) and Méhul's *Euphrosine et Coradin* and *Stratonice* were only among the best of the numerous works which ran successfully at the Théâtre des Arts. Among the more enthusiastically received operas were Le Sueur's *La caverne* and Paisiello's *Il barbiere di Siviglia* and *Le due contesse*.

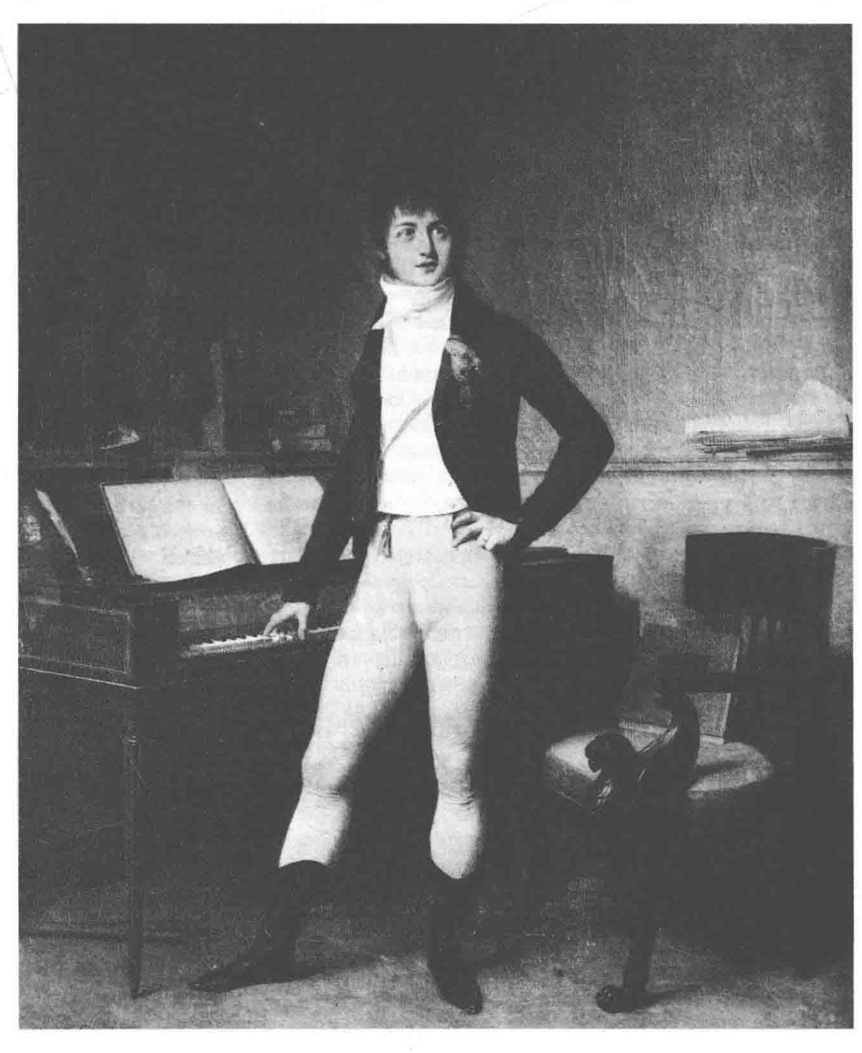
Boieldieu wrote his first *opéra comique*, *La fille coupable*, in 1793. It made a favourable impression on M. Cabousse, the intelligent and enterprising director of the Théâtre des Arts, and he produced it on 2 November. Although the libretto, written by the composer's father, was unfavourably reviewed, the music was extremely well received at the première, and Boieldieu's improvements in the declamation and orchestration, made the very next day, ensured an even greater success the second night. The following year he resumed his activities as a concert pianist and composer, and his first four sets of *romances* were published in Paris; but the success of *La fille coupable* encouraged him to begin work early in 1795 on a second *opéra comique*, *Rosalie et Myrza*, which was produced the following autumn. In the summer of 1796 he left the calm life of Rouen and moved to Paris, where his published *romances* had already made a name for him

and where he hoped to enhance his reputation as an opera composer.

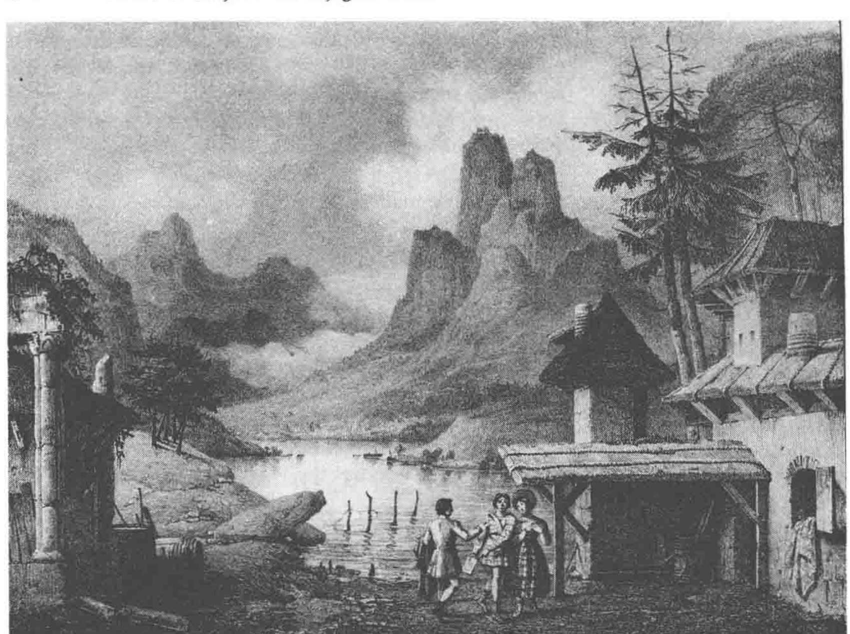
Boieldieu quickly earned a prominent place in the Paris musical world. Three one-act *opéras comiques*, *La famille suisse*, *L'heureuse nouvelle* and *Le pari*, all produced in 1797, ensured him from the outset a reputation as one of the leading French dramatic composers; and the three-act *Zoraïme et Zulnar* confirmed this reputation when it was staged with great success at the Salle Favart the following year. A series of operas produced over the next five years, including *La dot de Suzette*, *Béniowski*, *Le calife de Bagdad* and *Ma tante Aurore*, received the same measure of acclaim. In 1798 Boieldieu was nominated professor at the newly founded Conservatoire, where he taught the piano until June 1803; Fétis was a pupil of his in 1800 and noted that, during the composing of *Le calife de Bagdad*, the modest, lenient pedagogue would frequently play passages from the score and consult his pupils on it at their lessons.

In 1802 Boieldieu married Clotilde Mafleurai, a dancer of exquisite beauty and talent who, like many of her colleagues at the Opéra, had maintained a number of passionate involvements in her private life. He spent the first months of his marriage in perfect bliss, composing prolifically; but some time later Clotilde returned to a freer life, and this hurt the sensitive composer deeply and proved an embarrassment to his friends and family. He separated from her the following year and went to St Petersburg to take up a post in the Russian imperial court. Tsar Alexander I admired him, and he was made director of the French Opera and wrote several noteworthy *opéras comiques* and made a setting of the choruses in Racine's *Athalie*. Having served for eight years in Russia he returned to Paris in April 1811, and after long deliberations he decided to decline the sumptuous, opulent life offered to him by the tsar; he submitted his formal resignation in February 1812.

On 4 April 1812 Boieldieu renewed contact with the Parisian public with *Jean de Paris*, for which he won great acclaim. This work justifies its success completely, possessing great charm, freshness and vigour. The tunefulness of the themes underlies the work's inviting warmth and lasting cheerfulness. The following year he wrote the lightweight *Le nouveau seigneur de village*, and in 1816 he composed *La fête du village voisin*, which was a failure right from its first performance on 5 March; it is surprising that Boieldieu, who generally showed great care and gave evidence of good taste in choosing his librettos, should have agreed to set Charles-Augustin Sewrin's text, a



*1. Adrien Boieldieu: portrait by Louis-Léopold Boilly, c1800–03 (Musée des Beaux-Arts, Rouen)*



*2. Opening scene of Act 1 of Boieldieu's 'La dame blanche', Opéra Comique, Paris, 1825: lithograph by Godefroy Engelmann I after Julien-Michel Gué, 1827*

second-rate piece and nothing more than a poor imitation of Marivaux's *Le jeu de l'amour et du hasard*.

Having re-established himself in the Paris musical world, Boieldieu was granted several official marks of recognition. He was appointed court composer and accompanist in 1815, and the following year he became a member of the advisory board to the nominating committee of the Académie Royale de Musique. Finally, in November 1817, he was awarded the most coveted mark of recognition: he became a member of the Académie des Beaux-Arts, succeeding Méhul as professor of composition. On 30 June 1818 *Le petit chaperon rouge*, an adaptation by Théaulon of Claude Perrault's fairytale, was produced at the Opéra-Comique. This was his richest, most inventive score yet, highly polished and at the same time showing great vision; in it Boieldieu gave evidence of an improvement and strengthening of his style.

For seven years after *Le petit chaperon rouge* Boieldieu wrote virtually nothing. His health was poor and he retired to his country house at Villeneuve-St-Georges to enjoy a quiet rural life. He revised the score of *Les voitures versées* (originally called *Le séducteur en voyage*), written in 1808 for St Petersburg, and had it performed on 29 April 1820; the gay and lively libretto and zestful music fired the imagination of the public, and the opera gained a lasting popularity. Various minor works followed: *La France et l'Espagne* (1823), *Les trois genres*, written for the reopening of the Théâtre de l'Odéon (1824) and *Pharamond*, written in collaboration with Berton and Rodolphe Kreutzer for the coronation of King Charles X (10 June 1825).

In the early 1820s a profound upheaval occurred in the musical life of France: Rossini's operas were being produced in Paris and became the centre of musical attention, as well as the subject of heated debates. His *L'italiana in Algeri* had not won any great acclaim at its first performance in Paris in 1817, but productions at the Théâtre Italien in 1819 of *L'inganno felice* and *Il barbiere di Siviglia* marked the beginning of an enthusiasm on the part of the French public, which turned into a veritable fanaticism when Rossini made Paris his home in 1823. Under Rossini's influence the musical styles of many French theatre composers were being transformed, and they had to take great care to prevent their identity from being engulfed by the wave of 'rossinisme'.

Boieldieu was himself well aware of the qualities of these new trends, and he summarized his reaction to what he called 'notre convulsion musicale' in a letter to his friend the critic Charles Maurice (16 December 1823):

> I am as much a 'rossiniste' as any of those yelping fanatics, and it is because I really like Rossini and am angry when I see his art degraded by bad imitations .... I believe that one can write very good music by imitating Mozart, Haydn, Cimarosa, etc., etc., but that one is only a cheap mimic if one imitates Rossini. Why? Because Mozart, Haydn, Cimarosa, etc., etc., always speak to the heart, the spirit; they always speak the language of sentiment and reason. But Rossini, whose music is filled with catchy ideas, with 'bon mots', cannot be imitated: one must steal from him outright or be altogether silent when one is incapable of inventing other 'bon mots', which would make for an entirely new creation.

In the face of this challenge from the Italian school, Boieldieu appeared as a staunch upholder of the French tradition when he produced *La dame blanche*, an *opéra comique* in three acts to a libretto by Scribe, on 10 December 1825 (fig.2). The work won an international success. Its cleverly constructed plot and the mysterious poetry of its libretto, based on a Scottish fable recounted by Walter Scott, kept the audience in breathless suspense. They adored the Romantic atmosphere of the story and were captivated as much by the delightful score and the tuneful originality of its themes as by the grace and expertise of the orchestration. Immediately after its resounding success in Paris there were triumphal productions of *La dame blanche* throughout Europe; it became one of the most notable successes in the history of opera and has been regularly revived.
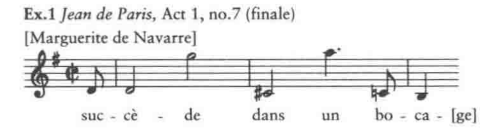
A year after the success of *La dame blanche* Clotilde Mafleurai died. She and Boieldieu had been separated since he had left for St Petersburg. Boieldieu had been living with the singer Jenny Philis-Bertin for many years, and on 23 January 1827 he married her in the tiny church

at Jarcy in the presence of his friends Catel and Cherubini. He settled down to write a new opera, *Les deux nuits*, which was eagerly awaited but not performed until 20 May 1829. Boieldieu's admirers were rather baffled by the work at its première. It had too many ornate sets and elaborate orchestral numbers, too few songs and catchy tunes; all of this surprised the public, conservative as ever and unable to capture that enveloping feeling of mystery and romance which had been the overwhelming attraction of *La dame blanche*. After a favourable reception on opening night, the opera ran for a short time before being dropped from the repertory. This greatly distressed Boieldieu, who had taken considerable pains to give his style a new impetus. Both in harmony and in orchestration the score gives evidence of a more skilful and versatile composer, and despite imperfections in the libretto *Les deux nuits* remains one of Boieldieu's most endearing *opéras comiques* and gives concrete indications of what might have come had his career continued into the 1830s.

Boieldieu then began a new work, *Marguerite*, to a libretto by Scribe, but serious worries about his health prevented him from finishing it; the work was completed in 1838 by his illegitimate son Louis Boieldieu. Persistent hoarseness brought on by consumptive laryngitis forced him to rest, and although he spent the summer of 1830 at Eaux-Bonnes in the Pyrenees and the following winter at Hyères, he did not fully recover his voice. On his doctors' advice he spent the winter of 1832 in Italy. A further stay at Eaux-Bonnes in July 1834 brought no relief and gradually he lost the power of speech. He died peacefully on 8 October and was given a state funeral at the Invalides five days later. His body was taken to Rouen, and on 13 November he was buried in the Rouen cemetery, where his fellow citizens paid solemn tribute to his memory.

2. ACHIEVEMENTS AND INFLUENCE. Boieldieu's contemporaries – Herold, Auber, Adam, Cherubini and Berlioz among them – all agreed that Boieldieu was indeed a gifted musician with exceptional creative ability. His work contains nothing artificial or affected, and the impetus and unquenchable spirit which he combined with freshness and grace could not fail to bring the listener under his spell.

The most exceptional feature of his style is its great melodic wealth and ease. He could compose melody only by singing, and these melodies therefore sound as if created spontaneously. He built on such basic materials as the diatonic and chromatic scales, the notes of a triad or dominant 7th chord, a large leap (10ths occur frequently and, as shown in ex.1, 12ths and 13ths are not




exceptional in his vocal lines) or a dotted rhythmic pattern. He rarely ornamented the melodic line with coloratura passages, and these hardly ever exceeded two bars in length; he seldom wrote virtuoso passages for singers.

Boieldieu's harmony, in keeping with his general style, never steps outside the normal confines of its time. Yet although he is best known for deft management of the simpler progressions, he could write harmony in the latest Parisian manner when the need arose; the original overture and several portions of *Béniowski* (1800) fully portray the emotions engendered by exile, treachery and exhaustion that this drama contains. He took his harmonic writing to a more advanced stage towards the end of his career, particularly in *Les deux nuits*, and made efforts to achieve greater polyphonic richness, but his music rarely attained the breadth of Méhul's or Cherubini's. He regarded the harmonic language of Beethoven's symphonies, which he heard Habeneck conduct at the concerts of the Conservatoire, with a childlike wonder; and Berlioz's student cantata *Cléopâtre* (1829) seemed to him to contain 'chords of another world' of which he 'understood absolutely nothing'.

Boieldieu was at all times conscious of the value of orchestral colour; he used the whole range of instruments and exploited some of their rarer techniques, e.g. strings *col legno* in *Le calife de Bagdad*. Moreover, he was able to create special sound combinations and poetic effects that were completely his own. He had a faultless instinct and technique for his own type of instrumentation, and his scores stand as excellent examples of clear, rich and lively orchestral writing. To sum up, Boieldieu's work is that of an individual, gifted poet and a sensitive, discriminating artist.

Boieldieu's lifetime spanned the last quarter of the 18th century and the first third of the 19th, the end and beginning of two widely different eras, and he witnessed the passing of an entire generation of musicians. The changes in operatic style that were beginning to appear in the works of his own and younger generations – a shift of emphasis from the melodic to the harmonic aspect and an increased importance given to the orchestral accompaniment – are to some extent reflected in the evolution of Boieldieu's style, and this qualifies him for a place at the head of a line of composers beginning with Herold, Auber and Adam and continuing with Gounod, Bizet and Chabrier. Insofar as his ideas sound fresh and spontaneous, his melodic lines clear, Boieldieu has sometimes been compared to Mozart, and it does indeed seem that his intelligent and lucid mind may have caught a spark from Mozart's fire. Thus, even without pushing the comparison to extremes, the title Boieldieu was given by his compatriots, 'the French Mozart', can be considered the highest accolade that he has been granted.

WORKS

*printed works published in Paris unless otherwise stated*

STAGE

*first performed in Paris unless otherwise stated*

SPH – *Hermitage, St Petersburg*

La fille coupable (oc, 2, J.F.A. Boieldieu), Rouen, Arts, 2 Nov 1793, *F-R*

Rosalie et Myrza (oc, 3, J.F.A. Boieldieu), Rouen, Arts, 28 Oct 1795, lost

La famille suisse (oc, 1, C. de Saint-Just [G. d'Aucourt]), OC (Feydeau), 11 Feb 1797, vs (1797)

L'heureuse nouvelle (oc, 1, Saint-Just and C. de Longchamps), OC (Feydeau), 7 Nov 1797, lost

Le pari, ou Mombreuil et Merville (oc, 1, Longchamps), OC (Favart), 15 Dec 1797, lost

Zoraïme et Zulnar (oc, 3, Saint-Just), OC (Favart), 10 May 1798, vs (1798)

La dot de Suzette (oc, 1, J. Dejaure, after J. Fiévée), OC (Favart), 5 Sept 1798, vs (1798)

Les méprises espagnoles (oc, 1, Saint-Just), OC (Feydeau), 18 April 1799, lost

Emma, ou La prisonnière (oc, 1, V. de Jouy, Saint-Just and Longchamps), Paris, Montansier, 12 Sept 1799, collab. Cherubini, lost except for frag., *R*

Béniowski, ou Les exilés du Kamtchatka (oc, 3, A. Duval, after A. von Kotzebue), OC (Favart), 8 June 1800, vs (1800), rev. for OC (Feydeau), 20 July 1824, vs (1824)
Le calife de Bagdad (oc, 1, Saint-Just), OC (Favart), 16 Sept 1800, vs (1800)
Ma tante Aurore, ou Le roman impromptu (oc, 2, Longchamps), OC (Feydeau), 13 Jan 1803, vs (1803)
Le baiser et la quittance, ou Une aventure de garnison (oc, 3, L.B. Picard, M. Dieulafoy and Longchamps), OC (Feydeau), 18 June 1803, collab. Kreutzer, Méhul, Isouard, *Pn*, *B-Bc*
Aline, reine de Golconde (oc, 3, J. Vial and E. de Favières), SPH, 5/17 March 1804, *Pn*, *RUS-SPsc*
La jeune femme colère (oc, 1, Claparède, after C.-G. Etienne), SPH, 18/30 April 1805, vs (1805); OC (Feydeau), 12 Oct 1812
Abderkan (oc, 1, Dégligny), St Petersburg, Peterhof Palace, 26 July/7 Aug 1805, *F-R*
Un tour de soubrette (oc, 1, N. Gersin), SPH, 16/28 April 1806, *F-R*, *RUS-SPtob*
Télémaque (oc, 3, P. Dercy), SPH, 16/28 Dec 1806, vs (St Petersburg, 1807), *RUS-SPan*
Amour et Mystère, ou Lequel et mon cousin? (oc, 1, J. Pain), St Petersburg, 1807, lost
Les voitures versées (oc, 2, E. Dupaty), SPH, 4/16 April 1808, *RUS-SPtob*, rev. for OC, 29 April 1820, vs (1820) [orig. called *Le séducteur en voyage*]
La dame invisible (oc, 1, ? A. Daudet and ?Pain), St Petersburg, 1808, *F-R*
Athalie (incid music, 5, J. Racine), St Petersburg, 1808, *R*, *RUS-SPtob*
Rien de trop, ou Les deux paravents (oc, 1, Pain), SPH, 25 Dec 1810/ 6 Jan 1811, vs (1811); OC (Feydeau), 19 April 1811
Jean de Paris (oc, 2, Saint-Just), OC (Feydeau), 4 April 1812, vs (1812)
Le nouveau seigneur de village (oc, 1, A.F. Creuzé de Lesser and Favières), OC (Feydeau), 29 June 1813, vs (1813)
Bayard à Mézières, ou Le siège de Mézières (oc, 1, A.R.P. Allisan de Chazet and Dupaty), OC (Feydeau), 12 Feb 1814, collab. Catel, Cherubini, Isouard, vs (1814)
Le béarnais, ou Henri IV en voyage (oc, 1, C. Sewrin), OC (Feydeau), 21 May 1814, collab. Kreutzer, lost
Angéla, ou L'atelier de Jean Cousin (oc, 1, G. Montcloux d'Epinay), OC (Feydeau), 13 June 1814, collab. S. Gail, *Pn*
Le troubadour (scène lyrique), 2 Feb 1815, lost [lib pubd 1815]
La fête du village voisin (oc, 3, Sewrin), OC (Feydeau), 5 March 1816, vs (1816)
Charles de France, ou Amour et gloire [Act I] (oc, 2, M.E.G.M. Théaulon de Lambert, A. d'Artois de Bournonville and de Rancé), OC (Feydeau), 18 June 1816, vs (1816); Act 2 by Herold
Le petit chaperon rouge (oc, 3, Théaulon de Lambert, after C. Perrault), OC (Feydeau), 30 June 1818, vs (1818)
Les arts rivaux (scène lyrique, 1, Chazet), Hôtel de Ville, 2 May 1821, collab. Berton, *F-Pn*
Blanche de Provence, ou La cour des fées (op, 3, Théaulon de Lambert and de Rancé), Tuileries, 1 May 1821, collab. Berton, Cherubini, Kreutzer, Paer, *Po*
La France et l'Espagne (scène lyrique, 1, Chazet), Hôtel de Ville, 15 Dec 1823, lost
Les trois genres (scène lyrique, 1, E. Scribe, Dupaty and M. Pichat), Paris, Odéon, 27 April 1824, collab. Auber, frag. *R*
Pharamond (op, 3, F. Ancelot, P.-M.-A. Guiraud and A. Soumet), Opéra, 10 June 1825, collab. Berton, Kreutzer, vs (Paris, [1825])
La dame blanche (oc, 3, Scribe, after W. Scott), OC (Feydeau), 10 Dec 1825, vs (1825)
Les deux nuits (oc, 3, Scribe and J.-N. Bouilly), OC (Ventadour), 20 May 1829, vs (1829)
Marguerite (oc, 3, Scribe), inc., Act 1 sketched 1830, *R*
La marquise de Brinvilliers (oc, 3, Castil-Blaze [F.-H.-J. Blaze] and Scribe), OC (Ventadour), 31 Oct 1831, collab. Auber, Batton, Berton, Blangini, Carafa, Cherubini, Herold, Paer, vs (1831)
Les jeux floraux (op, 3), inc., frag. *R*

INSTRUMENTAL

Orch: Pf Conc., F, 1792 (1795); Hp Conc., C (1801); 6 Waltzes, small orch (1801); Galop, in Recueil de 6 galops composés pour les bals de l'Opéra (1834)
Chbr: Pf Trio, op.5 (*c*1800); Potpourri, on arias by Mozart, hp, vc, pf (London, n.d.); Potpourri, hp, vc, pf, *D-Dl*; 4 duos, hp, pf, no.1 (1796), no.2 (1796), no.3, with polonaise (*c*1800), lost, no.4 (1802); Air and 9 Variations, hp, pf (1803), lost; 6 vn sonatas, 3 as op.3 (1799), op.7 (*c*1807) [based on Duo no.4, hp, pf], 2 as op.8, pf/hp acc. (*c*1807) [no.2: vn ad lib]
Hp Sonata, in *Journal de harpe*, ii (1795), lost
9 pf sonatas, 3 as op.1 (1795), 3 as op.2 (*c*1795), 2 as op.4 (1799), op.6 (*c*1800); 6 Short Pieces and 8 Easy Exercises (?1800); Exercises, for A.L.V. Boieldieu, 1827, frag. *F-R*

CHORAL

Le preux chevalier (Messence), masonic hymn, chorus, cls, bn, hn (*c*1810)
Hymne maçonnique (Messence), 4vv (*c*1810)
Cantata (E. Mennechet) (1821), lost
Les chasseurs d'Afrique (M. de Charlemagne), military scena (*c*1835)
Phoebé, nocturne, 2vv, ed. in *Journal de musique* (27 April 1878)
Je pense à toi, nocturne, 2vv, D. Janvier's private collection, Paris

ROMANCES

*for one voice, piano, unless otherwise stated*

*Romances published in collections*

1er recueil de [6] romances, pf/hp acc. (1794): S'il est vrai; D'une espérance vaine; On me dit; La dormeuse; Tu vas donc t'éloigner; Les femmes justifiées
2ème recueil de [6] romances (Burgot) (1794): Je cherche loin de l'objet; J'aimais un objet; Je veux goûter; Je ne puis plus disposer; Romance sur la véritable Nina; Vous verrai-je toujours
3ème recueil de 6 romances (1794), lost, titles given in Pougin: Insensible aux attraits; L'innocente; De l'amitié, de sa douceur; Peu contente de ses attraits; L'amour et l'amitié; Les beaux yeux de Lucinde
4ème recueil de 6 romances (1794): En vous voyant; Je vous salue; Chant montagnard; Vous qui loin d'une amante; Pour la triste Amélie; Quand j'arrivai
5ème recueil de 6 romances (1795): Désirs brûlants; Mais réponds-moi méchante; Ah! que je suis heureux; Petits oiseaux; Unique objet de ma tendresse; Dans ces affreux déserts
6ème recueil de 6 romances (1795): Quand aux genoux; Charmants oiseaux; Loin de toi, cher objet; On tente peu; Je l'ai perdu, hélas!; Zelmire a trahi ma tendresse
6 romances, oeuvre VII (1795): Du rivage de Vaucluse (J.-F. Marmontel); Compagne tant chérie; Claire au tombeau (C. de Saint-Just); Tant doux plaisirs; Hélas! je voulais être aimé; Le sombre hiver (J.-F. de La Harpe)
8ème recueil de [8] romances nouvelles (1795)
1 ère suite (C. de Longchamps): Quand, par pudeur; Au sein des plaisirs; Dans mes ennuis; O toi qui sur notre existence
2ème suite: De la lune les lueurs sombres (Saint-Just), vn ad lib; Soldat qui garde ces créneaux, vn ad lib; Charmant objet; Ai trop caché le feu, 2 solo vv
6 romances nouvelles, oeuvre IX (1797), lost, announced in *Le miroir* (4 June 1797)
6 nouvelles romances, oeuvre X (1797), lost, announced in *Journal de Paris* (29 June 1797)
6 romances, oeuvre XI (1797): identical with 6 romances, oeuvre VII
Recueil de [6] romances, oeuvre XII (Longchamps) (1801): Bois muet, sombre asile; Adieu, bocage frais; Comment ne pas croire; Avant que de l'amour; O vous dont un amant aimable; Il faut partir, adieu ma Laure
13ème recueil de 4 romances (1801): Le pont de la veuve (J. de Florian); Stances ('Tu plains mes jours troublés') (C. Colardeau); Quinze ans, Myra (J. Legouvé); Tant douce amie (Saint-Just)
14ème recueil de romances (?1801), lost, announced in *AMZ*, iv (1801), *Intelligenz-Blatt* (1801), Sept, p.56
15ème recueil de 4 nouvelles romances (Longchamps) (1803); Quand laissant la cité voisine; Au premiers jours de mon printemps; L'amour, pour prix de ma défaite; Rondeau ('Mon bon ami, je te conseille'), from Emma, ou La prisonnière
3 romances (1811): Longtemps je crus à la tendresse; Quelque gloire, beaucoup d'amour; Las d'espérer vainement le bonheur

*Other romances*

Dated: Le ménestrel (A. de Coupigny) (1795); L'absence (J. Lablée) (1796), Couplets à une demoiselle ('Vous m'ennuyez') (1796); L'attente (E. Jouy) (1798); Romance de Pinto (N. Lemercier) (1800); La chanson et la romance (E. Dupaty) (1800); Sous un saule au bord du rivage (Longchamps) (1802); Le billet consolateur de l'absence (Longchamps) (1802); Quoi! tu m'aimes et me délaisses (Longchamps) (1802); Romance tirée de Don Quichotte (trans. Florian) (1802); Vois ce vieux chêne (Longchamps) (1802); Eh! quoi, tu voulais me quitter

(Longchamps), 2 solo vv (1802); Le vieux ménestrel (Mendouze) (1807); Ce que je désire (N. Ségur) (1807); L'abandon (Messence) (1811); A Zelmire (1812); Mon Dieu qui seul compte mes pleurs (C. Mollevaut) (1818); Plus d'illusion (Fontenelle) (1825); L'enfant perdu (Lorin de Belmontet) (1825); Te voilà roi! (A. Naudet) (1830); L'ange des premiers amours (M. Bétourné), 2 solo vv (1830); Le chemin de Lorette (Naudet) (1834)

Undated, pubd: Le brave à ses derniers moments (M. Commerson); Célestine; Ce que j'aime en toi; Depuis que j'ai quitté ces lieux; Les deux jours; François Ier (Ravrio); Le ménestrel et le guerrier (Bérard), 1/2vv; Le rencontre du soir (H. Georgeon)

Undated, unpubd: Adieu, charmant pays de France (P.-J. Béranger), *F-Pn*; Le besoin d'aimer, *R*; Ma bouche encore ne sait pourquoi (Longchamps), *R*; Fuyez, fuyez de mon âme attendrie, *Pn*; Laure à la fleur de sa jeunesse, *R*; O mon amante (Longchamps), *R*; Tu fuis, cruel (Florian), *R*

Lost: Je t'aime, c'est là mon bonheur; Peux-tu douter; Quand tu m'aimais (J.-E. Jouy): all 3 arr. 1v, gui by Lintant (n.d.); Couramé, announced in *Journal général d'annonces* (26 Aug 1825); Le père bien malheureux (Bouilly), text in J.-N. Bouilly: *Le vieux glaneur* (Paris, n.d.); Arbre charmant qui me rappelle; O toi que j'aime; Pauvre Blondel: all 3 mentioned in Gougelot

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GEORGES FAVRE/THOMAS BETZWIESER

**Boieldieu, (Adrien) Louis (Victor)** (*b* Paris, 3 Nov 1815; *d* Quincy, 9 July 1883). French composer. The illegitimate son of Adrien Boieldieu and Thérèse Regnault, a singer at the Opéra-Comique, he was served both ill and well by his father's fame. Following the death of his father in 1834 the French government allocated him an annual pension of 1200 francs.

His début as a stage composer was with a work left incomplete by his father, the *opéra comique Marguerite*, which Louis hastened to finish. However, it was a failure at the box office and none of his subsequent works achieved more than ephemeral notice. *La fille invisible* (1854) is representative of Boieldieu's mature writing. It shows thorough acquaintance with the style of Donizetti and liberal use of modulations through 3rds; melodies are undistinguished. A waltz chorus provides local colour in the first two acts, a device used five years later by Gounod in *Faust*. *L'opéra à la cour* (1840), initially intended for the inauguration of a new building for the Opéra-Comique, is of interest as a particularly elaborate example of 19th-century French operatic pastiches. It includes musical materials from such diverse sources as Weber's *Der Freischütz*, Rossini's *Bianca e Falliero* and *God Save the Queen*.

All Boieldieu's other works are vocal. His drawing-room *romances* are often misattributed to his father.

WORKS

*stage works first performed in Paris unless otherwise stated*

Marguerite (oc, 3, E. Scribe and F. de Planard), OC (Bourse), 18 June 1838 (Paris, *c*1838), collab. A. Boieldieu

L'opéra à la cour (oc, 4, Scribe and J.-H. Vernoy de Saint-Georges), OC (Favart), 16 July 1840, collab. Grisar

L'aïeule (oc, 1, Saint-Georges), OC (Favart), 27 Aug 1841

Le bouquet de l'infante (oc, 3, Planard and A. de Leuven), OC (Favart), 27 April 1847, vs (Paris, *c*1847)
La butte des moulins (oc, 3, J. Gabriel and P. Desforges), Lyrique, 6 Jan 1852, vs (Paris, *c*1852)
La fille invisible (oc, 3, Saint-Georges and H. Dupin), Lyrique, 6 Feb 1854, vs (Paris, *c*1854)
Le moulin du roi (oc, 2, de Leuven), Baden-Baden, 15 July 1858
Le chevalier Lubin (oc, 1, M. Carré and V. Perrot), Fantaisies-Parisiennes, 23 May 1866, vs (Paris, *c*1867)
La fête des nations (à-propos allégorique, 1, A. Pougin), Fantaisies-Parisiennes, 27 April 1867
La halte du roi (oc, 2, C.-L.-E. Nuitter), Rouen, Arts, 16 Dec 1875
Alain Blanchard (opéra, 3, J. Réfuveille), unperf.
Phryné, unperf.
Many romances, 1v, pf; masses; motets

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STEVEN HUEBNER

**Boileau, Simon.** *See* BOYLEAU, SIMON.

**Boileau Bernasconi, Alessio** (*b* Verona, 14 March 1875; *d* Barcelona, 27 Sept 1948). Italian music publisher of French origin. He began as a music printing apprentice with Ricordi, Milan, then went as a printer to Marcello Capra of Turin. In 1904 he became a printer for Vidal Llimona y Boceta of Barcelona, whose printing works he took over in 1906. He went straight into the publishing business, founding, in partnership with others, the firm Iberia Musical in Barcelona; in 1928 he absorbed its publishing assets with those of other publishing firms to form the Editorial Boileau. He was active for several decades, publishing the standard repertory and much other music; later the firm devoted itself almost exclusively to printing music for other firms. His most popular collection was the Edición Ibérica which contained both didactic works and piano repertory. His engraving workshop set works by most Spanish composers and musicologists of the time.

JOSÉ LÓPEZ-CALO

**Boin, Henry Alphonse.** *See* DALMORÈS, CHARLES.

**Bois** (Fr.). *See* WOODWIND INSTRUMENTS.

**Bois, Jean du.** *See* BOSQUET.

**Bois, Rob du** (*b* Amsterdam, 28 May 1934). Dutch composer. He studied piano with Hans Sachs and Hart Nibbrig-de Graeff, and law at the University of Amsterdam. As a lawyer he was legal adviser to the Dutch performing rights society until 1994. Nowadays he is free to spend all of his time composing. Hearing two symphonies by Vermeulen in 1949, he was so impressed that he decided to become a composer himself. As a composer he is self-taught, though guided as a young man by his older colleagues van Baaren and Ruyneman in the 1950s. From 1959 he was one of the composers fostered by the Gaudeamus Foundation. After he won the Visser-Neerlandia Prize (1966), his music was performed in the Warsaw Autumn Festival, the Zagreb Biennale, the Witten Festival and at the 1967 ISCM Festival in Prague. In the 1960s free experimentation, sometimes with graphic notation, replaced the strict 12-note technique that had determined his musical thinking before 1960. He has worked with Dutch musicians like the bass clarinettist Harry Sparnaay, and frequently with his Romanian friends such as the viola player Vladimir Mendelssohn and the pianist Hrisanide. In 1991 a concert was held in Bucharest in his honour. His works are mostly for a variety of chamber ensembles, and his many works show a rare talent for musical comedy as well as a habit of boldly exploring the possibilities of avant-garde matter in a joyful manner.

WORKS
(*selective list*)

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Vocal: Une façon de dire, S, pf, perc, 1963; Inferno (Dante), S, 2 vn, vc, hpd, 1974; Vandaag is het morgen van gisteren (R. du Bois, W. Wegerif), S, spkr, youth chorus, orch, brass band, 1975
Chbr: Danses tristes, hn, va, 1954; Pastorale I, ob, cl, hp, 1960, rev. 1969; Music for Alto Rec, 1961; Chants et contrepoints, wind qnt, 1962; Mood Music, ob, org, 1965; Summer Music, a sax, vn, vc, 1967; Musique d'atelier, cl, trbn, vc, pf, 1968, rev. 1973; The Dog named Boo, cl, vn, pf, 1972; Because it is, cl qt, 1973; Melody, cl, str qt, 1974; His Flow of Spirits, fl, b cl, pf, 1979; Sonata, va, 1981; Str Qt no.3, 1981; Autumn Leaves, gui, hpd, 1984; Das Liebesverbot, 4 Wagner tubas, 1986; Symphorine, fl, vn, va, vc, 1987; 4 Indulgent Pieces, pf, 1988; The Independent, str qt, 1990; Gaberbocchus, 4 pf, 1996; Fleeting, cl ens, 1997
Principal publishers: Donemus, Moeck, Molenaar, Schott

HUIB RAMAER

**Boismortier, Joseph Bodin de** (*b* Thionville, 23 Dec 1689; *d* Roissy-en-Brie, 28 Oct 1755). French composer. He spent his childhood in Thionville, and went to Metz about 1700. In 1713 he was *receveur de la régie royale des tabacs* for the Roussillon troops at Perpignan. On 7 November 1720 he married Marie Valette, the daughter of the city treasurer Guillaume Valette. He remained in Perpignan until about 1723, when he settled in Paris. In September 1724 he took out a royal privilege to engrave his works and began the process of publishing them, which ceased only on his death. From 1743 to 1745 he was *sous-chef* and then *chef d'orchestre* at the Foire St Laurent, and also, in 1745, at the Foire St Germain. He was a prolific composer of very profitable works, which according to the *Mercure de France* (October 1747) brought him over 500,000 écus, enabling him to live a life of fame and luxury without holding any official post. His Christmas motet *Fugit nox* (now lost), on themes from noëls, was popular at the Concert Spirituel from 1743 to 1770, with L.-C. Daquin and C.-B. Balbastre at the organ. His *pastorale Daphnis et Chloé*, to a libretto by Pierre Laujon, was well received when it was performed at the Opéra in September 1747, and was even parodied at the Comédie-Italienne under the title of *Les bergers de qualité* when it was revived on 4 May 1752. After his death his daughter continued to sell his available works, and also published several more.

Boismortier wrote a great deal of music. Many of his compositions, intended for amateur ensembles, require only average technical skill and envisage various possible combinations of instruments, as witness the *Sonates pour une flûte et un violon par accords sans basse* op.51 and the sonatas for two bassoons and four flutes. He also composed for such fashionable instruments of the time as the *musette*, hurdy-gurdy and transverse flute. This last was his favourite instrument, and he considerably extended its repertory. In his instrumental pieces he devoted equal attention to the various parts, which can consist

simply of a series of imitations; in his earliest sonatas for keyboard and flute, op.91 (*c*1741–2), the two instruments are complementary, whereas it was usual in such works at the time for the harpsichord to dominate. Boismortier adopted the three-movement form favoured by Italian composers. He wrote concertos for many different instruments. Some, such as his *VI concertos pour cinq flûtes traversières ou autres instruments sans basse* op.15 (1727), are for unusual ensembles. These are not so much solo concertos as works in the French style of François Couperin's *Concerts royaux* (1722) and Rameau's *Pièces de clavecin en concert* (1741).

Boismortier's cantatas and motets skilfully mingle French and Italian elements, with ternary form dominating in the *airs*. The rather lightweight anonymous texts of his cantatas are typical of the period. He was most at ease in short forms, and after 1738 followed fashion by abandoning the cantata in favour of the *cantatille*. His agreeable melodies were designed to please the taste of his audience, and the virtuoso vocal writing in his motets is strongly influenced by the Italian style. In his stage works he collaborated with the great librettists of the period: Charles-Antoine Le Clerc de La Bruère (who also wrote the libretto of Rameau's *Dardanus*), Pierre Laujon and Charles-Simon Favart. He composed to suit the taste of the time, as in his *ballet-comique* on a fashionable theme, *Don Quichotte chez la duchesse*, in which the music does not attempt any local Japanese colour but consists of lively, facile melodies.

Boismortier's pedagogical works (tutors for the flute and the descant viol) are apparently lost, but the fact that he wrote them is evidence of a didactic concern also shown in such instrumental works as his *Diverses pièces pour une flûte traversière seule . . . propres pour ceux qui commencent à jouer de cet instrument* op.22 (1728), and his *Quinque sur l'octave, ou Dictionnaire harmonique* (1734).

Boismortier's music demonstrates great facility, and one regrets that he wrote so few works on a large scale. It is difficult not to agree with La Borde, who said: 'He will always be regarded by professionals as a good harmonist . . . anyone who will take the trouble to excavate this abandoned mine might find enough gold dust there to make up an ingot'.

### WORKS

*published in Paris unless otherwise stated*

#### STAGE

Les voyages de l'Amour, op.60 (ballet, 4, C.-A. Le Clerc de La Bruère), Paris, Opéra, 26 April 1736 (1736)

Don Quichotte chez la Duchesse, op.97 (ballet-comique, 3, C.-S. Favart), Paris, Opéra, 12 Feb 1743, *F-Po*; (1743); ed. R. Blanchard (1971)

Daphnis et Chloé, op.102 (pastorale, 4, P. Laujon), Paris, Opéra, 28 Sept 1747 (1747)

Unperf.: Daphné (tragédie lyrique, Pigné), unpubd

#### OTHER VOCAL

† – *lost*

Cantates françoises [Les 4 saisons: Le printemps; L'été; L'automne; L'hyver], 1v, insts, bc, op.5 (1724), also pubd singly; ed. in ECFC, xvi (1991)

[1er] (–14e) Recueils d'airs à boire et sérieux, 1–3vv, opp.16 (1727), 36 (1732), †43 (*c*1733), 48 (1734), 54 (1735), 58 (1736), 62 (1737), 70 (1738), †76 (*c*1739), †82 (*c*1740), †89 (*c*1741), 93 (1742), †95 (after 1742), †98 (after 1742)

Motets, 1v, insts, b, op.23 (1728)

Exaudiat te Dominus (Ps xix), Motet à grand choeur 1730, *F-Pn*

Second livre de cantates [Vertumne; Actéon; Ixion; Les Titans], 1v, insts, bc, op.67 (1737), also pubd singly; ed. in ECFC, xvi (1991)

Hilas (cantatille), 1v, musette/vielle, b (1738)

Le buveur dompté (cantatille), basse taille, insts, bc (1740)

†Cantatilles, op.84 (*c*1740)

†Fugit nox (motet), 1741

†Cantate Domino (motet), 1743

#### INSTRUMENTAL

† – *lost*

| op. | |
|---|---|
| 1 | [6] Sonates, 2 fl (1724) |
| 2 | [6] Sonates, 2 fl (1724) |
| 3 | [6] Sonates, fl, b (1724) |
| 4 | [12] Petites sonates en trio, 2 fl, b (1724) |
| 6 | [6] Sonates, 2 fl (1725) |
| 7 | [6] Sonates en trio, 3 fl (1725/*R*) |
| 8 | [6] Sonates, 2 fl (1725) |
| 9 | [6] Sonates, fl, b (1725) |
| 10 | [6] Sonates, 2 viols (1725) |
| 11 | VI suites de pièces, 2 musettes/vielles/rec/fl/ob (1726) |
| 12 | [6] Sonates en trio, fls/vns/obs, b (1726) |
| 13 | [12] Petites sonates, 2 fl (1726) |
| 14 | VI sonates, 2 bn/vc/viols (1726) |
| 15 | VI concertos, 5 fl (1727) |
| 17 | VI suites, 2 musettes/vielles/rec/fl/ob (1727) |
| 18 | [6] Sonates en trio, 2 vn, b (1727) |
| 19 | [6] Sonates, fl, b (1727) |
| 20 | [6] Sonates, vn, b (1727) |
| 21 | Six concerto, fls/vns/obs, b (1728) |
| 22 | Diverses pièces . . . avec des préludes sur tous le tons, fl (1728) |
| 24 | Six concerto, fls/vns/obs, b (1729) |
| 25 | Six sonates, 2 fl (1729) |
| 26 | Cinq sonates . . . suivies d'un concerto, vc/viol/bn, bc (1729) |
| 27 | Six suites . . . suivies de 2 sonates, 2 vielles/musettes/rec/fl/ob (1730) |
| 28 | Six sonates en trio . . . suivies de 2 concerto, 2 ob/fl/vn, b (1730) |
| 29 | Six sonates à 2 dessus, obs/fls/vns (1730) |
| 30 | Six concerto, fls/vns/obs, b (1730) |
| 31 | Diverses pièces, viol, bc (1730) |
| †32 | Six sonates suivie d'une chaconne, ob/fl/vn, b (1730), see Hyatt King |
| 33 | Six gentillesses en 3 parties, musette, vielle, b (1731) |
| 34 | Six sonates à 4 parties différentes et également travaillées, 3 fl/vn/other insts, b (1731) |
| 35 | Six suites de pièces, fl, b (1731) |
| — | XXIV menuets pour l'année 1731, fls/vns/obs/other insts, b (1731) |
| 37 | V sonates en trio, 1 tr inst, 2 b insts, suivies d'un concerto à 5, fl, vn, ob, bn, b (1732) |
| 38 | VI concerto, 2 fl/other insts (1732) |
| 39 | II sérénades ou simphonies françoises en 3 parties, fls, vns, obs (1732) |
| 40 | Six sonates . . . suivies d'un nombre de pièces, 2 bn/vc/viols (1732) |
| 41 | VI sonates en trio (fl, vn)/2 vn/2 fl, b (1732) |
| 42 | Six pastorales, 2 musettes/vielles/rec/fl/ob (1732) |
| 44 | Six sonates, fl, b (1733) |
| 45 | 2e livre de gentillesses en 3 parties, musettes/vielles/obs/vns/recs/fls, b (1733) |
| 46 | Six nuits saltimbanques en 3 parties, vns/obs/fls, b (1733) |
| 47 | Six sonates, 2 fl (1733) |
| — | Les fleurettes (Airs), vn, 5 vols. (*c*1733) |
| 49 | II divertissemens de campagne, musette/vielle/rec/fl/vn/ob, b (1734) |
| 50 | VI sonates, 2 vc/bn/viols (1734), no.6 with b |
| 51 | VI sonates, fl, vn (1734) |
| 52 | IV balets de village en trio, musettes/vielles/recs/vns/obs/fls (1734) |
| — | Quinque sur l'octave, ou Espèce de dictionnaire harmonique, 4 vn, b (1734) |
| †53 | Six concerto en 7 parties (*c*1734) |
| †55 | Six sonates de chambre en quatuor, fl, vn, vc/viol, b (*c*1734), see Hyatt King |
| †56 | Huit sonates, 2 rec/fl (*c*1734), see Hyatt King |
| 57 | Six concerto, ou Gentillesses en 3 parties, fls/vns/tr viols/other insts, b (1735) |
| 59 | Quatre suites de pièces de clavecin (1736/*R*) |

| | |
|---|---|
| 61 | Six sonates, tr viol, b (*c*1736/*R*) |
| †63 | Six sonates, tr viols (*c*1736) |
| †64 | Six concerto, 3 fl (1737) |
| †65 | Fragmens mélodiques, ou Simphonies en trio, vns/tr viols/ other insts, b (1737) |
| 66 | [9] Petites sonates suivies d'une chaconne, 2 bn/vc/viols (1737) |
| 68 | Noels en concerto à 4 parties, musettes/vielles/vns/fls/obs (1737) |
| 69 | Fragmens mélodiques, ou Simphonies en 3 parties, musettes/vielles/fls/vns, b (1737) |
| †71 | Duo de violons (*c*1737) |
| 72 | Six sonates, vielle/musette, b (1738) |
| †73 | Fragmens mélodiques, ou Simphonies en 3 parties mêlées de trio, fls/vns, b, Livre III (*c*1739) |
| †74 | Six concerto en 4 livres d'un nouveau genre, obs/fls/bns/hns/vns/vas/org, other insts (*c*1739) |
| †75 | Trio, viol, fl, b (*c*1739) |
| 77 | Six sonates, vielle/musette/fl/vn, b (*c*1739) |
| 78 | [4] Sonates, 2 fl/other insts, b (1740) |
| †79 | Quatre gentillesses, musettes/vielles/other insts, b (*c*1740) |
| †80 | Six sonates, 2 fl (*c*1740) |
| †81 | Six sonates, vn, b (*c*1740) |
| †83 | Recueil de duo, 2 hn/other insts (*c*1740) |
| †85 | Suites et sonates, fl (*c*1740) |
| †86 | Trio (*c*1740) |
| †87 | Balets en duo, 2 fl (*c*1740) |
| †88 | Six concertino, vc/viol/bn, b (*c*1740) |
| †90 | Principes de flutes, see Bowers |
| †90 | Suites d'airs & sonates en duo . . . suivis d'un prélude sur chaque mode, 2 fl (*c*1740), see Hyatt King |
| 91 | Sonates, hpd, fl (*c*1741–2) |
| †92 | Principes de pardessus (*c*1741 or later) |
| †94 | Pantomines en trio (*c*1741 or later) |
| †96 | Six sonates en trio (vielle/musette, vn)/other insts, b (*c*1741 or later) |
| †99 | Noels avec leurs variations, vn, b (*c*1741 or later) |
| 100 | Nouvelles gentillesses, musette/vielle, vn/ob, b (*c*1741 or later) |
| †101 | Duo, musette, vn (*c*1741 or later) |
| †— | Diverses pièces, 2 hn/tpt/fl/ob (n.d.) |
| — | Les loisirs du bercails, ou Simphonies, musette/vielle, vn (n.d.) |
| †— | Menuets, 2 fl (n.d.) |
| †— | Noëls en concerto (n.d.) |
| †— | Quatre petites suittes, 2 fl (n.d.) |
| †— | Recueil de menuets avec la basse (n.d.) |
| †— | Suite, 2 musettes (n.d.) |

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PHILIPPE LESCAT

**Boisseau.** French family of organ builders. Robert Boisseau (*b* Bordeaux, 9 March 1909; *d* Poitiers, 29 Feb 1979), after studying engineering in Nantes, set up an independent organ building workshop in Poitiers in 1931. During the difficult economic conditions of the postwar period he worked for Roethinger in Strasbourg until about 1960, after which, teaming with erudite organists such as Edouard and Léon Souberbielle, he took the lead in championing a return to pre-19th-century production methods, using hammered pipe metal and mixture compositions after Dom Bédos de Celles (Benedictine convent in Limon, near Bièvres, 1959; St Nicolas du Chardonnet, Paris, 1960; Châteauneuf-sur-Loire, 1962). Often overshadowed by more prolific, high-profile firms, Robert Boisseau's work is nonetheless widely considered to be some of the finest examples of the 'neo-classical' or eclectic style, epitomized by his syncretic rebuild of the Isnard/Cavaillé-Coll organ in Pithiviers (1965) and by large new organs in Royan (1965), Monaco Cathedral, (1976) and Notre Dame, Cunault, near Angers (1976). Robert's son Jean-Loup Boisseau (*b* Poitiers, 26 July 1940) worked for many years with a partner, Bertrand Cattiaux (*b* Paris, 26 Aug 1955); they moved the workshop to Bethines, near Poitiers in 1980. New organs in the pre-Revolution manner (Levroux, Le Mesnil-Amelot, near Paris, and Versailles) and prestigious restorations such as the organs at Houdan, Cintegabelle, St Denis basilica, near Paris, Notre-Dame-de-la-Daurade and St Sernin in Toulouse and Poitiers Cathedral have established them as leading exponents of historical styles in France. The Boisseau family has also been closely identified with Notre Dame in Paris, carrying out regular organ maintenance since 1965 as well as a major rebuilding in 1992. Cattiaux took over the firm in 1997, employing Jean-Loup's son Jean-Baptiste Boisseau (*b* Poitiers, 22 April 1965). Jean-Loup himself has continued to contribute to projects on a freelance basis.

KURT LUEDERS

**Boîte à musique** (Fr.). *See* MUSICAL BOX.

**Boito, Arrigo** [Enrico] (*b* Padua, 24 Feb 1842; *d* Milan, 10 June 1918). Italian librettist, composer, poet and critic. He is best remembered for his one completed opera, *Mefistofele*, and for his collaborations as librettist with Verdi.

1. Life. 2. Librettos. 3. Compositions. 4. Criticism.

1. LIFE. The son of a painter of miniatures and a Polish countess, he was brought up in Venice after his father deserted his wife and two sons. Between the ages of five and ten he received his first musical instruction from Luigi Plet and the brothers Antonio and Giovanni Buzzolla. There being no conservatory at Venice, he enrolled at the Milan Conservatory in 1853; after 1854 his course was subsidized by a grant. At first his teachers found him eccentric and lackadaisical, but when he began his lifelong friendship with another student, Franco Faccio, admitted in 1855, Boito's progress became marked. In September 1860 their joint cantata, *Il quattro giugno*, was performed at the conservatory. The title referred to 4 June 1859, the date of the Battle of Magenta in which one of their schoolmates was killed. Boito supplied the text and composed half of the music, and the work earned a notable success in the Risorgimental fervour of those days. In their graduation year, 1861, he and Faccio presented a second cantata, *Le sorelle d'Italia*, celebrating European peoples still under foreign domination.

Boito's principal teacher and advocate at the conservatory was Alberto Mazzucato, an opera composer and, from 1859 to 1868, principal conductor at La Scala. On the strength of Mazzucato's support and that of the Countess Maffei, Boito and Faccio were awarded grants for a year's travel abroad. In March 1862 they arrived in Paris, where they met Rossini and Verdi. There Boito wrote the text for Verdi's *Inno delle nazioni*, performed at Her Majesty's Theatre, London, on 24 May 1862. Boito was already at work on an opera on the Faust subject, which he had begun, according to Alberto Mazzucato's son Gian Andrea, while he was still a student. He was also planning another opera, *Nerone*, which he would never complete. In summer 1862 he visited relatives in Poland, orchestrating part of what would become *Mefistofele* and writing the libretto of *Amleto* for Faccio. He was back in Milan at the end of the year.

At a banquet following the première of Faccio's opera *I profughi fiamminghi* at La Scala on 11 November 1863, Boito declaimed his notorious ode *All'arte italiana*, wherein he advocated cleansing the altars of Italian art that had been stained like the external walls of a brothel, a sentiment that gravely offended Verdi. This was the period when Boito was associated with the Scapigliatura ('the unkempt ones'), an iconoclastic and bohemian group dedicated to ridding the arts in Italy of their besetting provincialism. The conservatives of the day found the group's jaunty satire and propensity for derision offensive. At the première of *Amleto* in Genoa on 30 May 1865 the self-congratulatory antics of the *scapigliati* aroused antagonism, and the reviews made sardonic references to 'the music of the future', then a favourite cliché of disapproval. Boito's affinity for the Scapigliatura can be most clearly observed in the poems of 1862–5 (published in 1877 as the *Libro de' versi*) and in his fantastic fable *Re Orso*. Here in abundance are his ironical wit, his passion for exotic words and clever rhymes and, particularly in his poem *Dualismo*, the underlying ideas that he would later elaborate. These were also the years of his main activity as a music and drama critic. Most of these pieces appeared in *La perseveranza*, in the *Giornale della Società del quartetto di Milano* and in the short-lived *Il Figaro*, which he co-edited with Emilio Praga. In these articles, Boito, with great assurance and ready erudition, proposed abandoning the puerilities of the past for the grand simplicities of a mature art of the future.

Boito's work on his own opera was delayed by the enthusiastic reception of Gounod's *Faust* at La Scala on 11 November 1862. According to Leone Fortis, Boito had first determined upon a pair of operas, *Margherita* and *Elena*, derived from the two parts of Goethe's poetic drama (see P. Nardi, *Vita di Arrigo Boito*, 237). When he returned from service as a volunteer in Garibaldi's campaign of 1866 his friends urged him to take up his project again, and it was at this point that he decided to fuse the two parts into a single grandiose work. During 1867 he laboured over *Mefistofele*, which went into rehearsal in January 1868. Although he had originally designed the role of Faust for a tenor, he was persuaded for budgetary reasons to revise it for a baritone. This opera was the first at La Scala for which a composer was his own librettist, and Boito unprecedentedly circulated his printed libretto some weeks before the première. Late in the rehearsal period Mazzucato insisted upon making some cuts and withdrew when Boito refused to countenance them, leaving the inexperienced composer to conduct his own work.

The première of *Mefistofele* on 5 March 1868 was a historic fiasco, lasting until well past midnight with the opposing factions in the audience vociferously sustaining their positions; the only part to be well received was the prologue. A second performance was given, this time divided between two evenings, each prefaced by the prologue and completed by Dall'Argine's ballet *Brahma*. Both parts of the opera were scorned, but the ballet was much applauded. Boito withdrew his score, his self-confidence deeply shaken.

During the next few years Boito (frequently using the anagrammatic pseudonym 'Tobia Gorrio') devoted himself to writing articles, including many on opera (see Nardi, ed., *Tutti gli scritti di Arrigo Boito*), and to supplying Italian translations of German lieder, among them Wagner's *Wesendonck-Lieder*. He also did hack-work for the rival publishing houses of Lucca and Ricordi. Among his tasks was the preparation of Italian versions of *Armide*, *Der Freischütz*, *Ruslan and Lyudmila* and *Rienzi*. He began work, too, on a libretto, *Ero e Leandro*, and started to compose it, but then consigned it first to Bottesini and then to Luigi Mancinelli. The idea of salvaging *Mefistofele* was prompted by a successful performance of the prologue at Trieste in 1871. He shortened the work, restoring the role of Faust as a tenor part, and also made a few additions; he submitted his amended orchestration to Cesare Dominiceti, whose suggestions he heeded. The revised *Mefistofele* was performed with a strong cast on 4 October 1875 at the Teatro Comunale, Bologna, a town more hospitable to novelty than Milan. Further material was added to the



*1. Arrigo Boito: miniature by Salvatore Corvaya (Museo Teatrale alla Scala, Milan)*

Prison Scene the following year at Venice. In this form *Mefistofele* made its way, particularly after its revival at Milan in 1881.

To the 1870s belongs most of Boito's activity as librettist of a number of all but forgotten operas, the single exception being Ponchielli's *La Gioconda* (1876, La Scala). His translation of *Rienzi* was given in 1874. Giulio Ricordi, a supporter of Boito from the mid-1860s, having learnt that Verdi was interested in the subject of *Nerone*, suggested that Boito relinquish his libretto to the elder composer, but Verdi, still smouldering over Boito's ode, refused it. After this episode Boito returned to the subject, working desultorily on *Nerone*, and to this period belongs the first level of music for it. In 1879, through the offices of Ricordi and Faccio, came the rapprochement with Verdi and the idea of a possible collaboration on *Otello*.

Before the end of 1879 Boito submitted a complete libretto, rather different in some respects from the final version, but Verdi was impressed with its quality. It was arranged that, as a trial, Boito would revise Piave's libretto for *Simon Boccanegra* for a La Scala revival in March 1881. This *rifacimento* was successful, particularly the new scene in the council chamber. Verdi then agreed to start on *Otello*, but the work progressed fitfully, and only Boito's patience and his readiness to modify his text kept the project afloat. The triumphant first performance, on 5 February 1887, set the seal upon Boito's friendship with Verdi, a relationship he regarded as the climax of his artistic life.

Their collaboration on *Falstaff* proceeded more smoothly, except for the tragic parenthesis when Boito assumed the directorship of the Parma Conservatory for his friend Faccio, so that Faccio, confined to an institution with paralytic syphilis, might continue to receive his salary until his death (July 1891). After the successful introduction of *Falstaff* in 1893 Boito started to sketch a libretto for a *Re Lear* for Verdi, but the composer realized he was too old to undertake this challenge. Boito continued to be a frequent visitor to Verdi's home and was present when he died.

Another important friendship of Boito's life, that with the actress Eleanora Duse, began shortly after the première of *Otello*. After an initial passion, their diverse careers kept them much apart. For her, Boito made an Italian acting version of Shakespeare's *Antony and Cleopatra*, in which she triumphed in 1888; he also prepared a version of *Romeo and Juliet* for her, but this was apparently never staged. In 1894 Duse fell under the influence of D'Annunzio, and when she separated from him some ten years later, completely disillusioned, she found once more in Boito a selfless, intellectually challenging friend. It was during this second, platonic stage of their relationship that she began to refer to him as 'il santo'.

In May 1891 Boito had read his libretto of *Nerone* to Verdi, who urged him to get on with his own career. Within a month of Verdi's death, Boito published his five-act libretto, which was received as a major literary event. Giulio Ricordi urged Boito to complete the score so that the opera could be given at La Scala in 1904 with Tamagno in the title role. Increasingly reluctant to confront the public, Boito began an extensive study of classical metres and the musical ethos of the ancients, as well as a detailed study of harmony, as his notebooks of the period testify. Persuaded by Ricordi to discard the fifth act, Boito continued to fiddle indecisively with the score until his death. *Nerone*, which had engaged Boito's attention irregularly for nearly 60 years, was finally performed six years after his death, on 1 May 1924 at La Scala (fig.2), in a version extensively revised by a committee consisting of Toscanini, Antonio Smareglia and Vincenzo Tommasini.

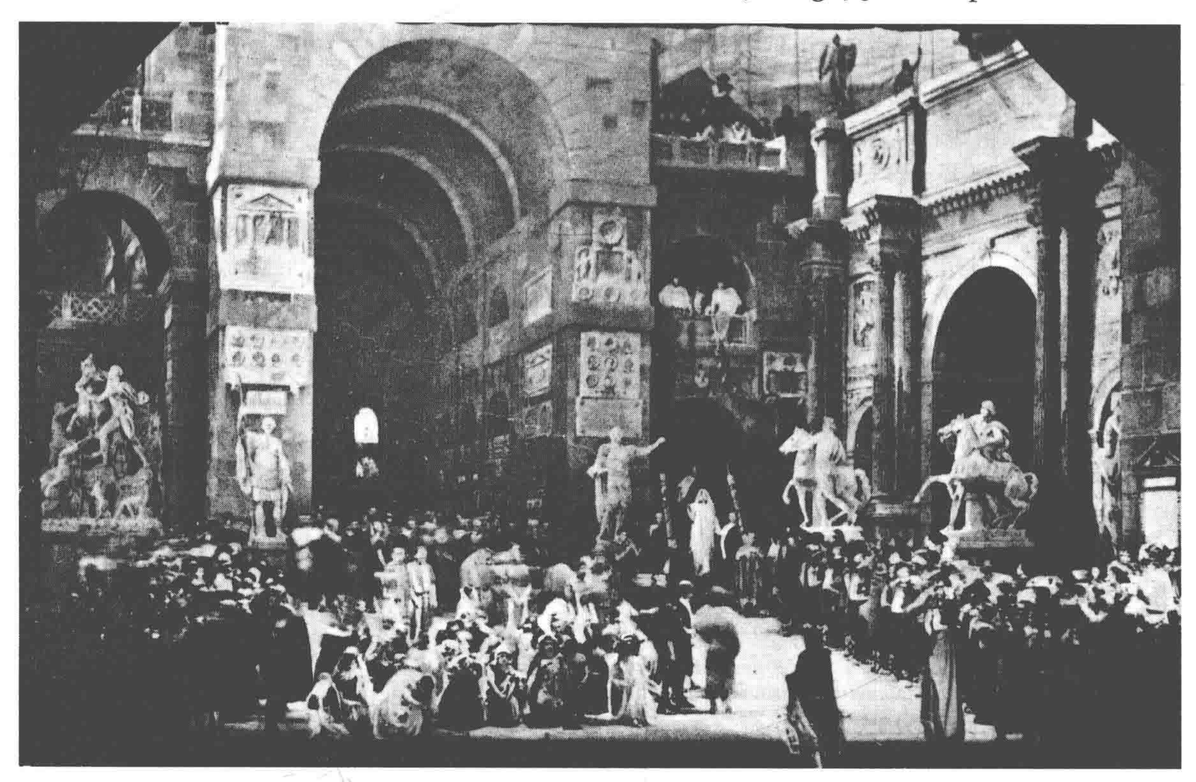
For much of his adult life Boito made a practice of helping struggling young composers, including Catalani and Puccini (at the time of *Le villi*). His attitude towards Puccini later changed. One of his closest friends was the dramatist Giuseppe Giacosa (to whom he suggested the plot of his play *Tristi amori*). With his ideals for the future of opera, Boito was opposed to Giacosa's participation in the libretto for *La bohème*, resenting both the subject and its composer's treatment of Giacosa. It is from this period that his coolness towards Puccini dates.

Boito's career also had an official side. In 1893, as substitute for Verdi, he was awarded an honorary degree by Cambridge University. He served on a national commission that supervised music education in Italy. In 1897 he was the author of a series of sensible proposals to improve conditions at La Scala. In 1912 he was named senator. The following year he was one of the prime movers in the establishment of the Museo Teatrale alla Scala.

It is clear from Duse's letters to her daughter that Boito in his last years lost the ability to concentrate. During the most discouraging days of World War I, he became almost a recluse, surrounded by the manuscript of his uncompletable *Nerone*. He developed a heart ailment and died in a Milanese clinic.

2. LIBRETTOS. Boito acknowledged, painfully, that he was pulled in contrary directions by his literary and musical impulses, a polarity reflected in his intellectual constitution by his fixation with an irresolvable dualism. When his *Libro de' versi* was published, he put first the poem 'Dualismo', which concludes with a vision of a man high on a tight-rope, balanced between a dream of virtue and a dream of sin. The philosophical struggle between these opposites led him to write a libretto that attempted to grapple with both parts of Goethe's *Faust*. A similar polarity underlies *Nerone*.

The literary quality of Boito's librettos follows an ascending scale from those he wrote for composers other than Verdi, through *Otello* and *Falstaff*, to those he supplied for himself. It was consistent with his belief that a libretto should be notable as drama that his first effort, *Amleto*, for Faccio, was drawn from Shakespeare. Boito's strengths and weaknesses are already evident: his ability to simplify a complicated plot and the variety of his poetic language, as well as his penchant for obscure polysyllables, his faulty sense of overall proportion, and his tendency to overstress contrasts of good and evil. *Ero e Leandro*, originally intended for himself, experiments with classical metres and embodies considerable antiquarian lore. *Semira*, written for Luigi San Germano, was withdrawn in rehearsal and never performed. *Basi e bote*, a comedy in Venetian dialect, was first performed in 1927 by Riccardo Pick-Mangiagalli. *Iràm* was intended for Cesare Dominiceti, who did not set it; it is a pithy comedy with foreshadowings of *Falstaff* (e.g. 'Il mondo è un trillo'). *Pier Luigi Farnese*, for Costantino Palumbo (1843–1928), is more intense and more vividly characterized than the other librettos in this group. The best-known of Boito's



*2. The Oppidium, Act 4 scene i of Boito's 'Nerone', La Scala, Milan, 1924: from 'L'illustrazione italiana' (4 May 1924)*

texts for composers other than Verdi is that for Ponchielli's *La Gioconda*, loosely derived from Hugo's *Angélo*. Boito changed the setting to Venice and introduced a good deal of local colour, and the flamboyant melodramatic tone faithfully mirrors Hugo's style. The characterization is anything but subtle.

*Otello*, the first of Boito's completed librettos for Verdi, has perhaps been overpraised. While undeniably a formidable achievement, the reduction of Shakespeare's text to operatic proportions was not as skilful as is usually maintained. Boito drastically altered Iago's motivation; Rodrigo's participation in the plot is inadequately developed; and the decisive fact of Cassio's survival is glossed over. That the libretto is finely proportioned is due more to Verdi's influence than to Boito. Nor was Boito's treatment as Shakespearean as is sometimes claimed. (Francis Hueffer's translation in the Ricordi scores has deceived more than one critic.) Laws of heresy in Shakespeare's day forbade specific Christian references on stage, yet many of Boito's changes and additions (the 'Credo' and the 'Ave Maria') insert these once-proscribed references. Boito's *Falstaff* is more extraordinary, perhaps because he was working from a lesser play. His fondness for word-play, his knack for hitting upon an epigrammatic phrase and his mordant irony all found full scope. The libretto seems less strained than *Otello*, and the result is exhilarating and beautifully paced.

The 1868 libretto of *Mefistofele* is more interesting as a literary document than as a potential text for music. The condensed version of 1875 sheds most of its novel features but is full of verbal felicities. The prologue, common to both versions, is without precedent in Italian operatic dramaturgy for its metrical variety and grandiose scope. *Nerone* exists in two versions: in five acts, as in the printed libretto of 1901, and in four acts, as in the printed score. The excised fifth act, for which Boito sketched music, presents Nero playing Aeschylus's Orestes while Rome burns. The four-act version ends with the death of the Christian convert Rubria. All in all, *Nerone* possesses great originality, vividly contrasting pagan magic, imperial corruption and Christian *caritas*. It is arguably Boito's finest achievement.

3. COMPOSITIONS. Boito left only two operas (one of them incomplete), as well as a handful of minor works. Clearly, he lacked the necessary compulsion to compose. He approached musical composition with such self-criticism and with so little confidence, that he reduced himself to silence for years, even decades. Yet he was capable of producing two episodes of irresistible effect in the prologue and Prison Scene of *Mefistofele*.

As a student at the Milan Conservatory, he was criticized for his gravely deficient sense of rhythm and for his unnatural and artificial tastes in harmony. To some extent these weaknesses are apparent in his mature works. Hardly a scene in *Mefistofele* is free of occasional signs of thinness and uncertainty; passages that begin well, like Faust's apostrophe to Helen, often degenerate into a mechanical series of sequences. He has not been kindly treated by some Italian critics and this results from the discrepancy between the aesthetic of his own criticism and his actual performance as a composer. From his letters it is clear that he himself was painfully aware of this discrepancy.

It is impossible to reconstruct the original *Mefistofele* because the revisions were made in the autograph score and the excised pages removed. The 1875 revision reveals Boito's uncertainty as a composer and his difficulty in

spinning out musical ideas. Although the music contains some allusions to Beethoven, the dominant influence is that of Meyerbeer, particularly in the arias of Mephistopheles. Two episodes keep the work on the fringes of the modern repertory: the prologue and the Prison Scene.

Boito's sketches and preparatory notebooks for *Nerone* survive; they bear eloquent witness to his extraordinary capacity for taking pains, but also reveal an increasing incapacity to come to practical grips with the opera. The peculiar eclecticism of *Nerone* arouses morbid fascination, but for all its grandiose spectacle and erudition the music contains little to move an audience, except in the scene of Rubria's death in the Spoliarium. In the lifelong struggle between literature and music that represents the true dualism of Boito's career, it was literature that proved supreme and in the end stifled his talent for composition.

4. Criticism. Boito's music criticism dates mostly from the 1860s. Although a good deal of it was ephemeral, enough of permanent interest remains to form a quirky witness to Boito's interests and aspirations. In a famous passage (from *Il Figaro*, 21 January 1864) he declared that opera could attain its high destiny by the following steps: 'the complete obliteration of *formula*; the creation of *form*; the realization of the vastest tonal and rhythmic development possible today; the supreme incarnation of drama'. This is a succinct statement of principles that he propounded at greater length in other articles.

Although Boito did not ignore other types of music, his chief concern was with the future of opera. He praised Mendelssohn, while regretting that he never achieved his dream of writing an opera on *The Tempest*. In another article he proclaimed that Meyerbeer's *Les Huguenots* had supplanted most Italian operas of the first half of the 19th century. On the whole, his articles treated Verdi with respect, finding particular merit in *Les vêpres siciliennes*, possibly because it is the most Meyerbeerian of Verdi's scores.

Boito was not the enthusiastic Wagnerian that has been alleged. As early as 1864, he blandly asserted that the days of Wagner's future were 'already over'. At the time of the first Italian performances of *Lohengrin* (Bologna, 1871), Wagner addressed to him *Ein Brief an einen italienischen Freund*. Wagner apparently wrote this open letter at the suggestion of the publisher Giovannina Lucca, and Boito's translation of Wagner's gratitude to his Italian audience was widely reprinted. His compliance in this matter can scarcely be blown up into partisanship. On many later occasions he expressed his lack of enthusiasm for Wagner and, later still, his antipathy to the music of Richard Strauss.

While Boito's principal accomplishments were literary rather than musical, he must nevertheless be regarded as an incomplete rather than an inconsequential composer. He was a man of aristocratic fastidiousness, a scholar of perception and sensitivity, a man who had a genius for friendship. The mark he left on Italian music of his time is greater than the sum of his own accomplishments.

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WILLIAM ASHBROOK

**Boivin.** *See* BOYVIN.

**Boivin, François** (*b c*1693; *d* Paris, 25 Nov 1733). French music seller and music publisher. He was the nephew of the double bass player and composer Montéclair, and brother of the string instrument maker Claude Boivin. On 15 July 1721 Boivin bought the music shop 'A la règle d'or' on the rue St Honoré, Paris, after the death of Henry Foucault who had owned it; he and his uncle went into partnership to trade there. In addition to selling scores he soon published music and bought two licences in 1728 and 1729. He published works by Montéclair, Jacques Loeillet and Quantz, among others. On 2 July 1724 he married Elizabeth Catherine Ballard, second daughter of Jean-Baptiste-Christophe Ballard, who assisted him. As a result of their efforts, and the family connection with Montéclair and Ballard, 'A la règle d'or' became one of the foremost music shops in Paris. Works by Vivaldi, Corelli, P.A. Locatelli, Telemann and Quantz could be found there, but the mainstay of the stock was French, including cantatas by Nicolas Bernier and Clérambault, harpsichord works by François Couperin, Louis Marchand and Jean-François Dandrieu, violin sonatas by J.-M. Leclair and Senaillé, sonatas for flute by Louis Hotteterre, suites for viola da gamba by Marais and Caix d'Hervelois, motets by Lalande (*see* LALANDE, fig.1), operas by Lully, Campra and Rameau, as well as brunettes and *airs* for amateurs. Boivin also associated with the Princess of Enghien, the Bishop of Reims, the Amsterdam publisher Le Cène, the London publisher Walsh and such composers as Daquin, Mouret, Boismortier, François Francoeur and P.D. Philidor.

After Boivin died his widow continued the business for 20 years, under the name 'la Veuve Boivin', assisted by her brother-in-law Claude Boivin and her father. The measure of her intelligent management is revealed by the value of the stock which increased unceasingly; worth 4500 livres in 1721 and 29,000 in 1724, its value had increased to 36,400 livres when trading ceased in 1753. She sold her shop to Marc Bayard on 2 March 1753 and died in Chartres on 13 February 1776.

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SYLVETTE MILLIOT

**Bokemeyer, Heinrich** (*b* Immensen, nr Lehrte, Lower Saxony, March 1679; *d* Wolfenbüttel, 7 Dec 1751). German composer and theorist. He was a friend of and frequent correspondent with J.G. Walther, who published Bokemeyer's autobiographical sketch in the *Musicalisches Lexicon*. From it we learn the few facts known of Bokemeyer's life. He was first educated in his home town and also in the neighbouring village, Burghof. From 1693 to 1699 he studied at the church school of St Martin and St Katharina in Brunswick, and in 1702–4 was at the university in Helmstedt. On 2 April 1704 he returned to Brunswick as Kantor at St Martin. Bokemeyer began composition lessons in 1706 with Georg Oesterreich, Kapellmeister and Kantor to the ducal court of Braunschweig-Lüneburg. Between 1712 and 1717 Bokemeyer served as Kantor in Husum (Schleswig) where, he states, he learnt the 'manner of singing *alla siciliana*' from Kapellmeister Bartolomeo Bernhardi, who also asked Bokemeyer to sing some of his Italian cantatas in the presence of the King of Denmark. In 1717 he moved to Wolfenbüttel to assist the ailing cantor at the ducal palace, Jacob Bendeler, whom he succeeded in 1720, retaining the position until his death.

Bokemeyer was widely respected in Germany as a composer, teacher and theorist, and his name appears in the works of many 18th-century theorists including Mattheson, Adlung, Scheibe and Mizler. A lengthy correspondence with J.G. Walther, in which the two learned men explored various problems encountered by the former in the preparation of his *Lexicon*, partly survives in 35 letters from Walther to Bokemeyer (*D-Bsb*; ed. in Beckmann and Schulze). In 1739 Bokemeyer was invited by Mizler to join (together with C.G. Schröter, G.H. Stölzel and Telemann) his Societät der Musikalischen Wissenschaften, a Leipzig corresponding society of musical scholars and composers.

Bokemeyer pursued a fascinating polemical argument with Johann Mattheson regarding the importance of canon and the nature of melodic composition. 'Die

canonische Anatomie', Mattheson's *Critica musica* (i, §§2–4), contains Bokemeyer's defence of canon, a musical craft he believed to be the highest peak of musical-poetical art, the basis of all fugues, imitation, double counterpoint and the *a cappella* style, as well as the actual basis of all music. Mattheson countered these conservative, scholastic and clearly non-Italian statements with his own more characteristic mid-18th-century viewpoint that canon was a fruitless, sterile artifice; furthermore, he proposed that it was melody, not canon, that served as the foundation of music. The two theorists pursued a second argument, developing out of Bokemeyer's doctrine of how to write good melodies (in *Critica musica*, ii, as 'Die melodische Vorhof'). In taking exception to almost everything Bokemeyer proposed, Mattheson formulated an extensive doctrine of melody that remains an important source of insight into the radical change of musical styles taking place in the mid-18th century.

Bokemeyer collected a remarkable library of books and music manuscripts (the Sammlung Bokemeyer) throughout his long life. On his death the collection was probably bequeathed to his son-in-law, the Celle organist J.C. Winter; it was subsequently purchased by J.N. Forkel, and in 1819 Forkel's library was sold to the forerunner of the Königliches Akademisches Institut für Kirchenmusik, Berlin. In 1844 the entire collection was acquired and absorbed into the holdings of the Königliche Bibliothek (now *D-Bsb*). Kümmerling, in his study of this extraordinary source for the study of Baroque music history, showed the magnitude of the original collection which contained more than 1800 scores and books, with some 850 manuscripts of sacred music. About 300 composers are represented, including Albinoni, P. Agricola, Allegri, Bononcini, Buxtehude, Caldara, J.W. Franck, Förtsch, F. Gasparini, Keiser, J.P. Krieger, Kuhnau, Legrenzi, Lotti, V. Lübeck, Österreich, Pistochi, Polaroli, Rosenmüller, Schürmann, Steffani, G.P. Telemann, Theile and Zachow. The largest portion of the library belonged originally to Georg Österreich who, as Kapellmeister at the court of Gottorf, copied or supervised the copying of the music.

Bokemeyer's own compositions, which must have been numerous, are almost entirely lost, although a considerable number of anonymous works in his own library could conceivably be his. A single cantata, *Me miserum! miseriarum conflictu obruor*, for two oboes and tenor solo, survives (*D-Bsb*); three brief didactic treatises in manuscript are in the same library: *Kurtze und gründliche Anweisung wie ein einfacher Contrapunct in lauter Consonantien zu Setzen sey*; *Bokemeyers Elaboratio dissonantiarum, nach den Fundamental Regeln des sel. Herrn Theilen*; and *Elaboratio contrapuncti duplicis alla duodecimi*.

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J.A. Scheibe: *Der critische Musikus* (Hamburg, 1738–40, 2/1745/*R*)

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GEORGE J. BUELOW

**Bokes, Vladimir** (*b* Bratislava, 11 Jan 1946). Slovak composer. He studied the cello with Pospíši and composition with Kořínek at the Bratislava Conservatory (1960–65) before continuing his composition studies with Alexander Moyzes and Kardoš at the College of Performing Arts. His college graduation piece was the First Symphony (1970). From 1971 to 1975 he taught music theory at the conservatory, and thereafter was appointed lecturer in composition at the college, where he was made professor in 1993. In the same year he was elected president of the board of Melos-Ethos, the international festival of contemporary music held in Bratislava.

Bokes's compositional style was first influenced by the Second Viennese School, by dodecaphony and serialism, and by the composition techniques of the postwar avant garde (see, for example, *Sequenza*, 1965, and the Piano Trio, 1967). Even later he remained faithful to rational methods of composition. (As a result of his orientation towards Western avant gardism, his works were not performed in Slovakia during the 1980s.) In his search for a personal style he has experimented with polyrhythms and even aleatorism, though the unifying element of his composition remains the use of the Golden Section and Fibonacci series, which he applies to both horizontal and vertical parameters of his music. In *Línie* ('Lines', 1978) for 12 voices he combines absolute control and organization with aleatory devices. Bokes is at his best writing for orchestra or chamber-instrumental ensembles. He has made arrangements of several works by Ján Levoslav Bella, and completed, in 1993, Kardoš's Second Piano Concerto.

WORKS

(*selective list*)

INSTRUMENTAL

Orch: Madrigal, op.5, str, 1967; Mouvement, op.6, chbr orch, 1968; Sym. no.1, op.8, 1970; Ov., op.12, 1971; Symfonické variácie, op.14, 1972; Pf Conc. no.1, op.21, 1976; Sym. no.2, op.24, 1978; Sym. no.3, op.36, 1980; Suite, op.39, pf, str, 1982; Pf Conc. no.2, 1984; Sym. no.5, op.51, 1987; Haydn pri počítači [Haydn at the Computer], ov., chbr orch, 1992; Variácie na tému Josepha Haydna, op.66, 1996; see OTHER WORKS (Choral) [Sym. no.4, 1982]

Chbr: Sextet, fl, cl, tpt, vn, va, vc, 1963; Str Trio, 1963; Sequenza, ob, cl, bn, hn, tpt, tuba, vn, va, vc, 1965; Pf Trio, op.2, 1967; Sonatina no.1, op.9, 2 vn, 1970; Str Qt no.1, op.10, 1971; Wind Qnt no.1, op.11, 1971; Sonatina, op.16a, vn, pf, 1972; 3 tance [3 Dances], op.15a, 2 pf, 1973, arr. str/3 accdn/(vn, pf) [movts 1 and 2 also arr. as 2 Bagatelles]; 3 bagately [3 Bagatelles], op.15b, 1973; Kadencia na pamiatku P. Picassa [Cadenza in Memory of Picasso], op. 16b, fl, gui, 1973; Str Qt no.2, op.18, 1974; Wind Qnt no.2, op19, 1975; Nokturno, op.20, fl, gui, 1975; Sonata, op.27, cl/vn, pf, 1978; Coll'Age, op.28, pf qnt, 1979, rev. 1984; Sonata, op.34, vc, pf, 1980; Sonatina, vc, pf, 1982; Sonatina no.2, op.39, 2 vn, 1982; Kadencia II, op.40, fl, ob, bn, hpd, 1982; Sonata, op.41, 2 pf, 1982; Wind Qnt, op.42, 1982; Str Qt no.3, op.44, 1982; Inquieto, op.49, cl, pf, 1985; Music for Org and Brass, op.50, 1986; Sonata, op.52, va, pf, 1987; Variácie na tému J. Egryho [Variations on a Theme by Ergy], op.60, wind octet, 1994; Capriccio, op.64, fl, hpd/pf, 1995; Rondo, op.67, ob, bn, 1997

Solo: Piece I, pf, 1963; Sonatina giocosa, pf, 1964; Partita, op.1, pf, 1966; La follia, op.3, 1967; Sonata no.1, op.17, pf, 1973; Dobrý deň, Mr Fibonacci [Good Morning, Mr. Fibonacci], op.23, pf, 1977; Sonata no.2, op.29, pf, 1979; 3 miniatúry, op.33, gui, 1980; Sonata no.3, op.32, pf, 1980; Prelude and Fugue, op.37, org, 1981; Preludes and Fugues, op.53, pf, 1984–8; Sonata no.4, op.48, pf, 1985

OTHER WORKS

Choral: Confiteor, op.5, SATB, 1968; Línie [Lines], op.25, 12 vv, 1978; Sym. no.4 (J. Mihalkovič), op.38, solo vv, SATB, orch, 1982; Missa posoniensis, op.55, solo vv, SATB, orch, org, 1988–91; Prichádzame k tebe, Pane [We are Coming to you, O Lord], op.59, SATB, chbr ens, 1994 [arrs. of songs and spirituals]

1v, acc.: Spôsob ticha [A Way of Silence] (Mihalkovič, op.22, B, bn, hn, vc, pf, 1977; Na svoj spôsob [In their Own Way] (Mihalkovič), op.26, Mez, pf, 1978; Pater noster, op.56a, Bar, tpt, 1990; Ave Maria, op.56b, S, str qt, 1991; Commedia dell'arte, op.61, T, pf, 1995
Tape: 3 letné prelúdiá [3 Summer Preludes], 1982; Lied ohne Worte, 1993
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'Metamorfózy komunikatívnosti' [Metamorphoses of communicativeness], *Hudba a totalita: Bratislava 1993*, 222–5 [with Ger. summary]
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'Úvaha o komunikatívnosti' [A Reflection on communicativeness], *Hudobnýživot*, xxx/14 (1998)

KATARÍNA LAKOTOVÁ

**Bol, John** [Jan]. *See* BULL, JOHN.

**Bolan, Marc** [Feld, Mark] (*b* London, 30 Sept 1947; *d* Barnes, London, 16 Sept 1977). English pop singer. Having worked as a fashion model in the early 1960s he formed the folk-influenced Tyrannosaurus Rex in 1968 and built up a sizeable cult following in the UK. However, it was not until he jettisoned the hippy-era whimsicality of his early work and replaced it with a more pop-orientated electric guitar sound that he achieved widespread success. The group changed its name to T. Rex and their single *Ride a White Swan* (1970) heralded an unbroken sequence of 11 UK top ten hits. Working with the American producer Tony Visconti, Bolan fashioned a commercial pop sound based on infectious riffs influenced by rhythm and blues and symphonic-like string arrangements. With his friend and rival David Bowie, Bolan made the transition from countercultural flower-power music to the glitter rock of the early 1970s, with the emphasis on visual daring and androgyny. However, unlike Bowie, he failed to refresh his music and his look, and as the decade progressed Bolan slipped into self-parody. He was also unable to transfer his British popularity to the USA. A talented and distinctive vocalist and, for a period, an excellent pop songwriter, Bolan was one of the most successful British pop stars of the 1970s, who with his band T. Rex helped codify glam rock. His work has remained popular, through reissues and re-packages, and he still has a British cult following. For further reading see M. Paytress: *Twentieth Century Boy: the Marc Bolan Story* (London, 1993).

DAVID BUCKLEY

**Bolaños, César** (*b* Lima, 4 June 1931). Peruvian composer and musicologist. He studied music at the National Conservatory and at the Sas-Rosay Academy with Sas (1946–53). In Lima he founded the group Renovación together with Valcárcel and Escot. His studies continued at the Manhattan School of Music in New York (1959) and at the RCA Institute of Electronic Technology (1960–63); he finished his training at the Di Tella Institute, Buenos Aires with Ginastera, Nono, Messiaen, Dallapiccola and Maderna. There he helped to establish the electronic music laboratory and taught electronic composition (1964–70). He worked with the mathematician M. Milchberg on the calculation of probabilities and on the possibilities of using computers for composition. The seven years he spent in Argentina marked his most creative period. On his return to Peru he became director of the department of music and dance of the National Cultural Institute (1973–83), held teaching posts at the National Conservatory and at Lima University and continued his research, making important contributions to the study of ancient and traditional music instruments.

After 1963, Bolaños put aside previous references to popular music, and firmly positioned himself as part of the avant garde. His view of music as inseparable from its social context and as a form of ideological expression led to such music-theatre works as *ESEPCO I* and *Divertimento III*, both of which retain a clear sense of play. More personal characteristics are displayed in his two multimedia pieces: *Alfa–Omega*, a staged cantata with biblical texts, and *I-10-AIFG/Rbt-1* in which the musicians remain hidden in darkness while the conductor is replaced by a system of automated light signals. The written word and the voice are central elements in Bolaños's compositions, as in *Intensidad y altura* (1964), his first electro-acoustic piece, in which the reading of a poem by César Vallejo, about the difficulty of verbal expression, is given dramatic treatment. This is again the case in *Alfa–Omega*, in which texts are fragmented and superimposed by the choir, making them incomprehensible, while the reciters speak in a theatrical manner and the written word becomes a visual element projected on slides. In *Ñacahuasu* (1970), the text is heightened by its simple, amplified presentation against an instrumental line which is fragmented between three instrumental groups positioned in different parts of the concert hall. Such spatial ideas have gone to form other works including, notably, the earlier *Interpolaciones* for electric guitar and tape (1961), in which the performer is echoed by recorded guitar sounds diffused through variously placed loudspeakers.

WORKS

Orch: Ensayo, str, 1956; Homenaje al cerro San Cosme, 1957
Vocal: Cant. Solar (R. Jodorowsky), A, Bar, B, chorus, orch, tape, 1963; Immanispatak (Quechua texts), mixed chorus, 1963; Variaciones (C. Vallejo), C, fl, cl, b cl, db, perc, 1963; Divertimento II, mixed chorus, fl, cl, pf, elec gui, perc, 1966; I-10-AIFG/Mn1-1 (various), 3 reciters, fl, vn, accdn, 2 perc, 1969; Ñacahuasu (Che Guevara: *Diario de campaña*), reciter, 21 or more insts, 1970; Sialoecibi (ESEPCO I), actor-reciter, pf, 1970
Chbr and solo inst: Nocturno, pf, 1952; Cuentos no.1, pf, 1952; Cuentos no.2, pf, 1953; Qt, fl, cl, vn, vc, 1953; Solo, fl, 1954; Cuentos no.3, pf, 1961; Variaciones, 2 pf, 1964; Divertimento I, fl, cl, b cl, tpt, hpd, pf, db, perc, 1966; Divertimento III, fl, cl, b cl, pf, perc, 1967; Pucayaku, pf, perc, 1984
El-ac: Interpolaciones, elec gui, tape, 1961; El ombú, tape, 1965; Intensidad y altura, tape, 1966 [after poem by Vallejo]; Alfa–Omega (Bible), 2 spkrs, chorus, elec gui, db, 2 perc, 2 dancers, lighting, 1967; I-10-AIFG/Rbt-1, 3 spkrs, hn, trbn, elec gui, perc, lighting, 9 slide projectors, 6 radios, tape, 1968; Flexum, ww, str, perc, tape, 1969; Canción sin palabras (ESEPCO II), pf 4 hands, tape, 1970
Music for film, theatre, dance

WRITINGS

*Técnicas del montaje audiovisual* (Sante Fe, 1969)
with F. García and A. Salazar: *Mapa de los instrumentos de uso popular en el Perú* (Lima, 1978)
'La música en el antiguo Perú', *La música en el Perú* (Lima, 1985)
*Las antaras nazca* (Lima, 1988)

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G. Behage: *La música en América Latina* (Caracas, 1983)
E. Pinilla: 'La música en el siglo XX', *La música en el Perú* (Lima, 1985), 174–6

J. CARLOS ESTENSSORO

**Bolcom, William (Elden)** (*b* Seattle, WA, 26 May 1938). American composer, pianist and author. He began composition studies with Verrall at an early age and continued with Milhaud at Mills College (1958–61) and with both Milhaud and Messiaen in Paris. After working with Leland Smith at Stanford University (1961–4), he taught at the University of Washington (1965–6) and Queens College, CUNY (1966–8). While in New York he developed a style of playing ragtime that, through concerts and recordings, placed him in the forefront of the ragtime revival. He has also composed original rags, among them *Graceful Ghost*. From 1968 to 1970 he was composer-in-residence at the Yale University Drama School and the New York University School of the Arts. He began to teach at the University of Michigan in 1973.

In 1975 Bolcom married mezzo-soprano Joan Morris with whom he began to develop programmes on the history of American popular song. Their recitals and recordings of songs by Henry Russell, Henry Clay Work and others have aroused much interest in parlour and music-hall songs of the 19th and early 20th centuries. Bolcom has also recorded solo albums of music by Gershwin, Milhaud and himself. He is the author with Robert Kimball of *Reminiscing with Sissle and Blake* (New York, 1973) and has edited the collected writings of Rochberg, *The Aesthetics of Survival: a Composer's View of 20th-century Music* (Ann Arbor, MI, 1984).

Bolcom began his career composing in a serial idiom; he particularly admired the work of Boulez, Stockhausen and Berio. In the 1960s, however, he gradually shed this academic approach in favour of a language that embraced a wider variety of musical styles. In most of his mature music he has sought to erase boundaries between popular and serious music. An intensely dramatic atonality may contrast with the song styles of World War I (as in the cabaret opera *Dynamite Tonite*), ragtime (*Black Host*), old popular tunes (*Whisper Moon*), or a waltz (Piano Quartet).

The dance suite *Seattle Slew* (1986), named after a famous racehorse, uses regular, formally predictable dances such as the tango, gavotte, and rag to evoke the old-fashioned atmosphere of a racetrack. The Fifth Symphony (1989) opens in a highly abstract, even Expressionistic style, featuring angular melodies and dissonant harmonies. Later the music mixes these in a collage-like manner with popular tunes and quotations from works such as Wagner's *Tristan* prelude and Mahler's horn fanfares. Bolcom's ideology, rooted in the transcendentalism of William Blake, has inspired compositions concerned with momentous religious and philosophical themes. These concerns are expressed with intense, even flamboyant music of vivid illustrative power. Such qualities appear in *Frescoes*, for example, and most notably in the monumental setting of the 46 poems in Blake's *Songs of Innocence and of Experience*, a work that stands as a summation of Bolcom's achievements as a composer.

WORKS

STAGE

Songs of Innocence and of Experience (musical illumination, W. Blake), 1956–81; Dynamite Tonite (cabaret op, 2, A. Weinstein), 1963, New York, 1963; Greatshot (cabaret op, 2, Weinstein), 1966, New Haven, CT, 1969; Theatre of the Absurd (paraphrase, Bolcom), 1970, San Francisco, 1979; The Beggar's Opera (J. Gay), 1978, Minneapolis, 1979 [completion of adaptation begun by Milhaud, 1937]; Casino Paradise (music-theatre op, 2, Weinstein), 1986–90, Philadelphia, 1990; McTeague (op, 2, Weinstein and R. Altman, after F. Norris), 1991–2, Chicago, 1992; A View from the Bridge (op, 2), 1997–9

INSTRUMENTAL

Orch: Sym. no.1, 1957; Concertante, fl, ob, vn, orch, 1961; Conc. Serenade, vn, str, 1964; Sym. no.2 'Oracles', 1965; Fives, vn, pf, str, 1966; Commedia, chbr orch, 1971; Summer Divertimento, 1973; Pf Conc., 1976; Humoresk, org, orch, 1979; Sym. no.3, chbr orch, 1979; Broadside, ceremonial, wind, 1981; Ragomania, 1982; Vn Conc., 1983; Conc., D, vn, orch, 1984; Fantasia Concertante, va, vc, orch, 1985; Liberty Enlightening the World, band, 1985; Seattle Slew, dance suite, 1986; Spring Concertino, ob, chbr orch, 1986–7; Sym. no.4 (T. Roethke), medium v, orch, 1986; Sym. no.5, 1989; Cl Conc., 1990; MCMXC Tanglewood, 1990; Lyric Conc., fl, orch, 1993; A Whitman Triptych (W. Whitman), Mez, orch, 1995; Gaea, 2 pf LH, orch, 1996; Gala Variation, 1996; Molto adagio, 1996 [from Sym. no.6]; Sym. no.6, 1996–7; A Gentle Little Fanfare, 1997; Classical Action Samba, 1997; 3 Delgado Palacios Dances, 1997 [arr. and orch of work by D. Palacios]

Chbr and solo inst: 7 str qts, 1950–61, Sonata no.1, vn, pf, 1956, rev. 1984; Concert Piece, cl, pf, 1958; Décalage, vc, pf, 1961; Pastorale, vn, pf, 1961; Octet, fl, cl, bn, vn, va, vc, db, pf, 1962; Scherzo-Fantasy, wind qnt, pf, 1962; Session I, 7 insts, 1965; Str Qt no.8, 1965; Dream Music no.2, hpd, 3 perc, 1966; Phrygia, hp, 1966; Session II, vn, va, 1966; Black Host, org, perc, tape, 1967; Session III, E♭-cl, vn, vc, pf, perc, 1967; Session IV, 9 insts, 1967; Dark Music, vc, timp, 1969; Praeludium, org, vib, 1969; Duets for Qnt, fl, cl, vn, vc, pf, 1971; Fancy Tales, vn, pf, 1971; Whisper Moon, a fl, cl, 2 vn, pf, 1971; Novella (Str Qt no.9), 1972; Duo Fantasy, vn, pf, 1973; Trauermarsch, fl, ob, elec hpd, elec vc, 1973; Seasons, gui, 1974; Pf Qt, 1976; Short Lecture, cl, 1976; Sonata no.2, vn, pf, 1978; Afternoon, rag suite, cl, vn, pf, 1979 [after Joplin, Lamb and Scott]; Graceful Ghost, concert variation, vn, pf, 1979; Brass Qnt, 1980; Aubade, ob, pf, 1982; Virtuosity Rag, 2 tpt, 2 hn, 2 trbn, 1982; Lilith, sax, pf, 1984; Orphee-Serenade, fl, cl, bn, vn, va, vc, db, pf, 1984; Capriccio, vc, pf, 1985; Little Suite of Four Dances, E♭-cl, pf, 1985; Five Fold Five, wind qnt, pf, 1987; Fairy Tales, va, vc, db, 1988; Str Qt no.10, 1988; Fanfare: Converging on the Mountains, brass, timp, perc, org, 1989; 3 Rags, str qt, 1989; Sonata, vc, pf, 1989; Sonata no.3, vn, pf, 1992; Suite no.1, c, vc, 1994–5; Trio, cl, vn, pf, 1994; 3 piezas lindas, fl, gui, 1995; Sonata no.4, vn, pf, 1995; Celestial Dinner Music, fl, hp, 1996; Fanfare for the Detroit Opera House, brass, 1996 ; Pf Qt no.2, 1996; Spring Trio, pf trio, 1996; Suite, vn, vc, 1997

Kbd (pf, unless otherwise stated): 12 Etudes, 1959–60; Romantic Pieces, 1959; Fantasy Sonata no.1, 1961; Interlude, 2 pf, 1963; Dream Music no.1, 1965; Brass Knuckles, 1968; Garden of Eden, suite, 1968; Chorale and Prelude, org, 1970 [after Abide with me]; 3 Ghost Rags, 1970; Seabiscuits Rag, 1970; Frescoes, pf + hpd, pf + hmn, 1971; Hydraulis, org, 1971; Raggin' Rudi, 1972; Mysteries, org, 1976; Revelation Studies, carillon [2 pfmrs], 1976; 12 New Etudes, 1977–86; Fields of Flowers, 1978; Gospel Preludes, org, 1979–84; Monsterpieces (and Others), 1980; The Dead Moth Tango, 1983–4; Cadenzas for Beethoven Conc. no.4, 1986; 3 Dance Portraits, 1986; Rag Tango (Homage to Ernesto Nazareth), 1988; Recuerdos, 2 pf, 1991; Dédicace: a Small Measure of Affection, pf 4 hands, 1992; Sonata, 2 pf, 1993; Haunted Labyrinth, 1994; 9 Bagatelles, 1996

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Choral: Satires (Bolcom), madrigal ens, 1970; Vocalise, SATB, 1977 [from Songs of Innocence and of Experience]; Simple Stories (D. Hall), S, SATB, fl, cl, hn, vc, pf, 1979–91; Chorale on St Anne's Hymn, 1988; The More Loving One (W.H. Auden), men's vv, pf, 1989; Maha Sonnet (A. Weinstein), men's vv, pf, 1990; The Mask (T.R. Anderson III, G.B. Bennett, R. Bruce, P.L. Dunbar, C.C. Thomas), SATB, pf, 1990; Alleluia, SATB, 1992

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STEVEN JOHNSON

**Boldemann, Laci** (*b* Helsinki, Finland, 24 April 1921; *d* Munich, 18 Aug 1969). Swedish composer. He studied conducting with Wood and the piano at the Royal Academy of Music, London; then in 1939 he moved to Sweden and there took piano lessons with de Frumerie. Forced to join the German army in 1942, he served in Russia, Poland and Italy, where he deserted to join the partisans in the Abruzzi. After two years in an American prison camp he returned to Sweden in 1947. During the 1950s he supported himself as a timber measurer, and in the next decade he worked in music teaching and administration. As a composer he aimed at simplicity, purity and expressiveness, finding vocal music his ideal medium. He felt musically isolated in the Sweden of the 1950s, but his works achieved recognition in Germany. In later years he became increasingly concerned with composing for children. The opera *Dårskapens timme*, constructed from 20 leitmotifs, has a self-ironic tone, and Boldemann's music is generally cheerful, direct and tuneful.

WORKS
(*selective list*)

Stage: Svart är vitt – sa kejsaren (children's op, prelude, 2, L. Hellsing, after K. Boldemann), op.20, 1963–4; Dårskapens timme (comic op, 3, epilogue, K. Boldemann, after A. Bonacci), op.21, 1965–6; John Bauer (children's stage orat, Hellsing), op.23, solo vv, orch, 1967; . . . och så drömmer han om Per-Jonathan (scene, Boldemann), op.26, B, orch, 1969

Orch: La danza, sym. ov., op.4, 1949–50; Sinfonietta, op.11, str, 1954; Fantasia concertante, op.12, vc, orch, 1954; Pf Conc., op.13, 1956; Vn Conc., op.15, 1959; Sym. no.1, op.18, 1959–62

Vocal: Lieder der Vergänglichkeit (H. Michaud), op.8, Bar, str orch, 1951; Notturno (Michaud), op.14, S, orch, 1958; 5 other orch songs, *c*180 songs with pf incl. 112 children's songs

Choral: 6 sånger (V. Ekelund), op.28, male vv, 1969

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ROLF HAGLUND

**Bolden, Buddy** [Charles Joseph] (*b* New Orleans, 6 Sept 1877; *d* Jackson, LA, 4 Nov 1931). American blues and ragtime cornettist and bandleader. The first of the New Orleans cornet 'kings', he was highly regarded by contemporary fellow black musicians in the city, who in their reminiscences embroidered his life with a great many legends and spurious anecdotes. He came relatively late to music, adopting the cornet around 1894 after completing his schooling, and emerged not from the brass marching-band tradition but rather from the string bands which played for private dances and parties. By 1895, while working as a plasterer, he was leading his own semi-professional group, and by 1901, when his name first appears in city directories as a professional musician, his group had stabilized into a six-piece unit with cornet, clarinet, valve trombone, guitar, double bass and drums. Bolden's rise to fame coincided with the emergence of a black pleasure district – Black Storyville – at South Rampart and Perdido streets, where he played in the dives and tonks (but not the brothels). His fame was at its peak in 1905, when his group performed regularly in the city's dance halls and parks, and undertook excursions to outlying towns. In the following year Bolden showed distinct signs of violent mental derangement, and his band rapidly disintegrated. In 1907, in a state of hopeless indigence and alcoholism, he was admitted to a mental institution in Jackson, where he spent his remaining years. His life formed the basis of M. Ondaatje's novel *Coming through Slaughter* (New York, 1976).

Contemporary musicians universally praised the power of Bolden's tone, his rhythmic drive and the emotional content of his slow blues playing. He reportedly found ingenious ways of ornamenting existing melodies, but recent research has cast doubt on his reputation as the first jazz musician.

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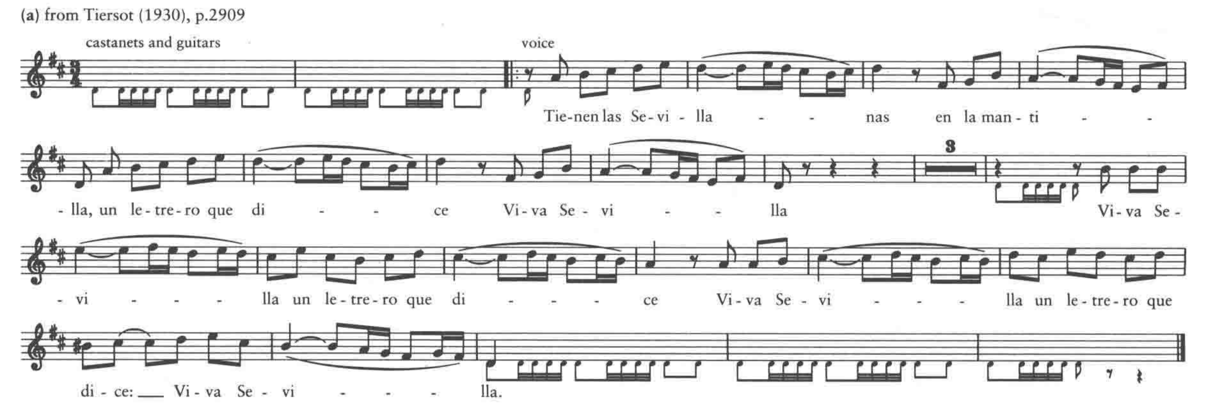
J. BRADFORD ROBINSON

**Boldon** [Baldoni], **Tomaso** (*b* Padua; *fl* 1598–1601). Italian composer. He was a priest. His surname 'Boldon' is probably a Paduan dialect version of the more common name 'Baldoni'. His earliest known work, *Volse Giove saper*, was first published in a collection of five-voice madrigals composed by 'diversi Eccellenti Musici di Padova' (RISM 1598[2]). His *Vesperi per tutte le solennità dell'anno* (Venice, 1601) contains as well as the psalm settings a mass, a *Te Deum* for six voices, a *falsobordone*, a *Gloria Patri* and an eight-voice setting of the Litany of the Blessed Virgin Mary. The dedication to Abbate G.F. Moresini indicates that the psalm settings had been composed in response to a request from Paduan clerics for pieces which could be performed 'alla Bassa senza soprani & all'Alta senza Bassi'.
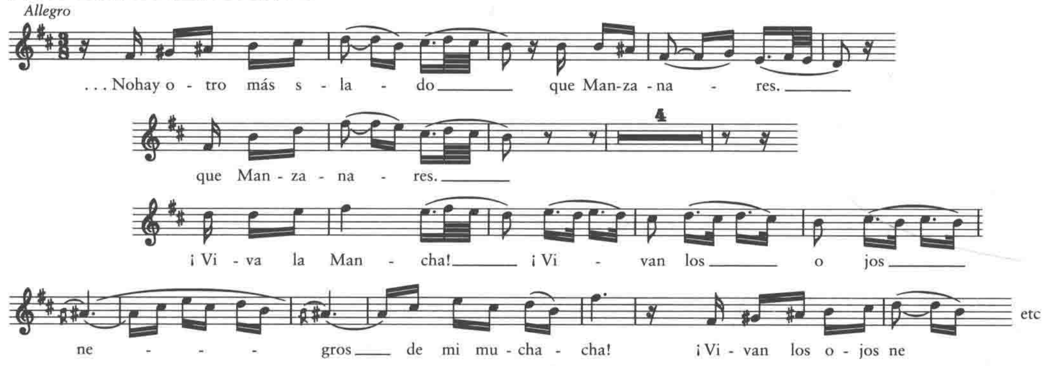
**Bolero.** A Spanish popular dance or song. Its dancers are called *boleros* or *boleras*. Of the several possible etymologies considered by Suárez-Pajares (A1993), the most plausible are those deriving from the verb *volar* ('to fly') and from the name *boleras*, given to the Gypsy women 'who were the first to dance it [and called so] because of the little gold-braided balls (*bolitas de pasamanería*) that adorned their dresses'. From its beginnings in Spain

**Ex.1** Typical bolero (a) and seguidilla manchega (b)

(a) from Tiersot (1930), p.2909




(b) from Rodríguez Marin (1881–3), p.878

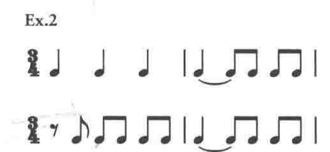



during the last third of the 18th century the bolero's popularity in the court and theatre persisted throughout the 19th century, and it has since been absorbed among the traditional dance and song genres of Andalusia, Castile and Mallorca.

Consensus among the early writers (Sor, A1835; El Solitario, A1847) points to the bolero's having derived from the *seguidilla*, whose accompanying rhythm and movements it modified and to whose verse form it was sung. After the *seguidilla* had absorbed steps and movements from such other dances as the fandango, *polo*, *tirana* and *cachucha*, two types gained prominence: the *seguidilla manchega* (which later became the bolero) and the *seguidilla murciana*. The former was much quicker and began with two verses, whereas the latter began with one. Comparison of a typical bolero and *seguidilla manchega* (ex.1) reveals their similarity.

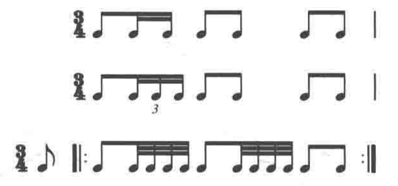
The bolero is in moderate tempo and triple metre. It is usually performed by a couple, but in theatrical performances was executed by four to eight couples. It comprises three equal sections (*coplas*), each beginning with a *paseo* (promenade). Only in the middle section is solo performance alternated with couple-dancing. The *bien parado* (a fixed pose with one arm arched over the head and the other crossed in front of the chest) closes each section and, sometimes, phrases within the section. Complicated steps, including the *cuarta* (kicking and crossing the feet while executing a leap) and *battement* (in which the lifted leg is struck against the standing leg), and fast movements characterize the solo sections. The dancers accompany themselves with singing (often a vocalise) and castanets, and sometimes also on the guitar and tambourine. Musically the Spanish bolero is usually in *AAB* form. The entry of the voice is preceded by at least one bar of sharply marked rhythm, and short instrumental interludes separate the sung couplets. The earliest rhythms (shown in ex.2) took on characteristics closely related to traditional polonaise rhythm (ex.3).

**Ex.2**



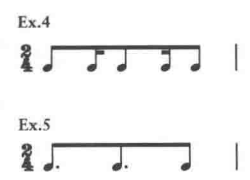
Varying interpretations of the dance are found in Mexico, Cuba and other Latin American countries, especially

**Ex.3**



Colombia and Venezuela. The Cuban bolero is a duple-metre dance that exhibits closer relationships with the habanera and Afro-Cuban musical styles than with its Spanish counterpart. It is a binary song form that developed from such 19th-century forms as the conga, *danzón* and *contradanza*. Its often sentimental quatrains,

sometimes as many as 20, are presented in two contrasting musical periods characterized by long, flowing melodies. Rhythm is characteristically complex and includes the use of the *cinquillo* (ex.4) and *tresillo* (ex.5) in the melody as




well as in the accompaniment, which is for bongo, conga drum and claves.

According to Suárez-Pajares (A1993), the earliest use of the term 'bolero' was the dance Ramón de la Cruz specified for his *sainete La hostería del buen gusto* (1773). Dances were often incorporated in *sainetes* and in *entremeses* inserted between the acts of longer plays and lyrical dramas. Boleros were also included in many 18th- and 19th-century *tonadillas* and zarzuelas. J.A. Zamácola (1756–1826), a prominent Spanish folklorist and song collector who wrote under the pseudonym Don Preciso, attributed the dance's origin to Sebastián (Lorenzo) Cerezo or Zerezo, an acclaimed dancer from La Mancha. J.J. Rodríguez Calderón, writing in 1807, credited the Gypsy-born dancer Antón Boliche from Seville (*d* 1794) with having refined its movements and surmised that Bolidne's surname might possibly have earned him the nickname Bolero.

Among the foreign authors who kept journals of their travels in Spain during the late 18th and early 19th centuries, the Englishman J. Townsend described the dance (*volero*) performed at a ball in Aranjuez, seeing in it some resemblance to the fandango. The German C.A. Fischer saw it performed in a theatre in Cádiz and described it in more detail, mentioning printed material available from bookstalls in the Puerta del Sol district in Madrid. These manuals and methods, bearing such titles as *L'animas que manifiestan los varias pasos, y mudanzas de los seguidillas voleros y los trages mas proprios para esse bayle* and *Modo facil para aprender el ayre volero en la guitarra y arreglar la voz*, may be the earliest sources of their kind. The poet Théophile Gautier described in contemptuous terms a performance he and a companion witnessed in a theatre in Vitoria, their first viewing of a national Spanish dance (*baile nacional*).

Around the beginning of the 19th century the Spanish dancer Requejo initiated reforms in bolero dancing in a successful collaboration with the Spanish violinist and composer Dámaso Cañada (*d* 1849), whose *boleros teatrales* were written as instrumental dances with the flute replacing the voice. (The *Dance de Reguejo*, arranged for flute and piano and possibly from Cañada's collection, is printed in Sor, A1835, p.91, and several boleros by Cañada can be found in Paz, B1813.) In Seville, which was not affected by Requejo's reforms, a theatrical form of the bolero took root, giving rise to the so-called bolero school (see Cairón, B1820). Curiously, the term 'bolero' was not included in the *Diccionario de la lengua castellana*, issued by the Real Academia Española, until the fifth edition (1817), where it was defined as requiring 'much grace and elegance' (*mucho garbo y gentileza*), clearly a reference to the elevated taste of the bolero school.

The bolero quickly found favour beyond Spain's borders. It was extremely popular in Paris, and was included in the repertory of the singer-composer Manuel García in his tours throughout Europe, the USA and Mexico. Along with the older fandango, *seguidilla* and *tirana*, the bolero became one of the most popular dances in the New World during the colonial period. The Cuban bolero, however, superseded the Spanish one in Latin America, entering the repertory of marimba bands in Central America and Mexico during the 19th century. Two types of bolero exist in Mexico: the *romantico*, danced and/or sung, which has an international music-hall character, and the *ranchero*, only sung, which is found only in Mexico and is accompanied by a mariachi consort using stylized bolero rhythms. In Colombia and Venezuela boleros are part of the popular song repertory.

Early examples of the bolero in art music are Sor's famous bolero for three female voices (ed. in Mitjana y Gordón, A1920, p.2335), dating from around the middle of the period of the dance's greatest popularity in Spain, and two of Beethoven's folksong arrangements with piano, violin and cello accompaniment: the 'bolero a solo' *Una paloma blanca* and 'bolero a due' *Como la mariposa* WoO158*a* nos.19–20. Opera composers were also attracted to the form: Weber included a bolero in the incidental music to *Preciosa* (1820), and in *Der Freischütz* (1821) he employed its rhythm in the arietta 'Kommt ein schlanker Bursch gegangen'; further examples are found in the works of Méhul (*Les deux aveugles de Tolède*, 1806), Auber (*La muette de Portici*, 1828; *Le domino noir*, 1837), Berlioz (*Benvenuto Cellini*, 1838), Joaquín Gaztambide (the zarzuela *El estreno de un artista*, 1852) and Verdi (*Les vêpres siciliennes*, 1855). Moritz Moszkowski composed boleros for violin and piano (op.16 no.2) and for piano solo (op.12 no.5). Chopin's *Boléro* op.19 more nearly resembles a polonaise, particularly in the *allegro vivace*. Ravel's *Boléro* (1928), initially conceived under the title *Fandango*, employs a consistently moderate and uniform tempo, as much in its melody and harmony as in its recurrent underlying rhythm, which suggests a fleeting relationship with the traditional dance (ex.6).

Ex.6



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WILLI KAHL, ISRAEL J. KATZ

**Bolet, Jorge** (*b* Havana, 15 Nov 1914; *d* Mountain View, CA, 16 Oct 1990). American pianist of Cuban birth. He studied with his sister Maria before entering the Curtis Institute of Music in Philadelphia in 1927, where he worked principally with David Saperton (Godowsky's son-in-law). During this time he also played for Godowsky, Josef Hofmann and Moriz Rosenthal. In 1935 he spent nine months in Paris and London broadening his education before returning to the Curtis Institute to study conducting with Fritz Reiner. In 1937 Bolet won New York's Naumburg International Piano Competition; his official New York début, given later that year, was attended by Rachmaninoff, Horowitz, Mischa Elman, Piatigorsky and Godowsky. However, success followed slowly, and the 1940s and 50s were notably lean years supplemented by teaching as Serkin's assistant at the Curtis Institute (1939–42) and Bloomington, Indiana (1968–77). In 1942 he was made military attaché for Cuba in Washington, DC, and in 1946, while serving in the US army in Japan, he conducted the first Japanese performance of Gilbert and Sullivan's *Mikado*. During the 1970s he achieved greater recognition, beginning with his magisterial performances of Liszt's transcriptions of *Rigoletto* and *Lucia di Lammermoor* at an International Piano Archive concert at New York's Hunter College in 1970. The following year Bolet played Liszt's *Totentanz* with the New York PO under Boulez to great critical success, and in 1974 his epic Carnegie Hall recital proved a turning-point in his career. A 1976 recital at London's Queen Elizabeth Hall confirmed his stature; in the same year he signed an exclusive contract with Decca, with whom he recorded the cornerstones of his repertory, principally music by Chopin, Schumann and, above all, Liszt. Although he disliked working in the studio, missing the stimulus of an audience, he recorded extensively and in 1984 he won a Gramophone Award for his disc of the first (Swiss) book of Liszt's *Années de pèlerinage*. While his repertory was essentially orientated towards the Romantics, it was surprisingly wide, and included such works as John La Montaine's Piano Concerto, Norman Dello Joio's Third Sonata and Joseph Marx's *Romantisches Klavier-Konzert*. Acclaim came late to Bolet, but his very personal mastery and refinement are widely held in awe and affection.

BRYCE MORRISON

**Bolgarskiy raspev** (Russ.: 'Bulgarian chant'). A term used for part of the Russian chant repertory from the mid-17th century. *See* RUSSIAN AND SLAVONIC CHURCH MUSIC, §2.

**Bolivia** (Sp. República de Bolivia). Country in South America, sharing borders with Brazil to the north and east, Paraguay and Argentina to the south, and Chile and Peru to the west.

I. Art music. II. Traditional music.

### *I. Art music*

Until 1776 Bolivia formed part of the Viceroyalty of Peru, as 'Audiencia de Charcas' or 'Alto Peru'; the early history of art music in Bolivia is therefore related to that of Peru. During the colonial period the capital, La Plata (or Chuquisaca, and since 1839 Sucre), was one of the important intellectual and artistic centres of Spanish America, particularly because of its S Francisco Xavier University and its cathedral. Founded in 1538 it became a bishopric in 1552 and as early as 1569 its first music school was established by the musicians Juan de la Peña Madrid and Hernán García, to teach the Amerindians singing and instrumental performance. The wealth and consequent musical development of La Plata Cathedral (whose liturgy was closely linked to that of Seville) during the 17th and 18th centuries is attested to by the substantial historical and musical archives at the cathedral, whose holdings dating from the Baroque period make it one of

the richest South American archival centres. Manuscript copies of works by such European composers as Galuppi, Hidalgo, Durón and Michael Haydn have been little explored. Throughout this period the cathedral library expanded considerably, receiving works from Spain and the colonies, especially Mexico. At the same time works of composers active at the cathedral were copied locally: the manuscript copy made in Potosí in 1784 of a mass by Zipoli, active in Córdoba, Argentina, is in the cathedral archive. The cathedral chapter maintained an ensemble of singers and instrumentalists numbering 50 musicians by the beginning of the 18th century.

Gutierre Fernández Hidalgo (1553–1620), who had worked at Bogotá and Quito, became *maestro de capilla* at La Plata in 1598. None of his works has been found in Sucre but his vain attempts to have them published in Spain or France are documented (1607). The most important 17th-century composer in La Plata was Juan de Araujo, who was born in Spain and who studied at the University of S Marcos in Lima with Tomás de Torrejón y Velasco. He was *maestro de capilla* at La Plata Cathedral from 1680 until his death in 1712. Almost 200 of his works are in the music archive, and five more are in the archive of the Seminary of S Antonio de Abad in Cuzco, Peru. He wrote sacred and secular vernacular works, of a consistent quality, including Latin psalms, hymns, part-songs and polychoral villancicos. The music of another 17th-century *maestro de capilla* at the cathedral, Pedro Villalobos, is also in the Cuzco archive. The musical activity of the mining city of Potosí during the 17th century is well documented in local archives. Theatrical representations with music were predominant, but no music survives.

During the 18th century Manuel Mesa y Carrizo distinguished himself as the *maestro de capilla* at La Plata from 1761 to 1773. His numerous works, dating from the 1760s and 1770s, and now in the cathedral archive and in private libraries, include masses, psalm settings, hymns, villancicos, *jácaras* and *juguetes*.

The Jesuits developed significant musical activities in the missions of Moxos and Chiquitos where the Indians were taught singing, instrumental performance and instrument making. Historical documents attest to the ability of the Indians in mastering the European musical idiom. The S Ignacio de Moxos church and the Episcopal Archive of Concepción, in particular, hold fairly substantial collections of secular and sacred works (including copies of works by Juan de Araugo and Domenico Zipoli). Even after the expulsion of the Jesuits, the missions maintained this tradition of neo-European music, concurrently with the inclusion of native indigenous dances in various religious processions.

In contrast to the activity of the colonial period, music in Bolivia developed little in the 19th century after independence (1825). La Paz, the effective capital (Sucre being the nominal one), began organizing its musical life in the mid-19th century. The first pianos were introduced in the 1840s; some operas were produced in 1845. But musical organizations with some degree of continuity were not established until the early 20th century, when the foundation of the Military School of Music (1904), the National Conservatory of Music (1908), the Circle of Fine Arts (1910) and many similar institutions contributed considerably to La Paz's musical life. The National Orchestra was established in 1940 under the direction of José María Velasco-Maidana, who was the foremost Bolivian nationalist composer of his time. His ballet *Amerindia* (1934–5), first performed in Berlin in 1938, and many of his symphonic poems (*Cuento brujo*, 1935, *Los Khuzillos*, 1936) are based on Aymara-Quechua mythological subjects. The nationalist movement is also represented by Antonio González Bravo (1885–1961), Eduardo Caba (*b* 1890), Teófilo Vargas Candia (1886–1961) and Humberto Viscarra Monje (1898–1971). Caba, a native of Potosí, studied in Buenos Aires with Felipe Boero and with Turina in Madrid, and became director of the La Paz Conservatory in 1942. Most of his works, such as the tone poem *Potosí*, the ballet *Kollana* and the 18 piano pieces *Aires Indios*, are in a marked Indian idiom with modal and pentatonic structures and rhythms characteristic of music of the Bolivian plateau. Viscarra Monje mainly wrote piano miniatures, among which a Rondino became very popular in Bolivia. Simeón Roncal, a native of Sucre, wrote a series of 20 *cuecas* (Bolivia's chief national dance) and other popular genre pieces in a Romantic virtuoso piano style. González Bravo, primarily a student of folk music, wrote numerous choral works for teaching purposes and orchestrated many Aymara folk tunes.

The younger generation of composers has further explored native music within neo-classical or neo-Romantic styles or else has experimented in advanced compositional idioms. Jaime Mendoza-Nava and Gustavo Navarre represent the former tendency, Hugo Patiño Thórrez, Atiliano Auza, Alberto Villalpando, Marvin Sandi, Florencio Pozadas Cordero and others the latter. Most of these composers studied abroad. Auza, Villalpando and Pozadas were fellows in the 1960s of the Di Tella Institute, Buenos Aires, under the direction of Ginastera, where they became aware of avant-garde techniques. Auza moved from a dissonant neo-classicism to serial and aleatory techniques in his works of the late 1960s. Villalpando chiefly used serialism, and wrote some successful scores for films. In general, however, opportunities for experimental composition in Bolivia have been slight. Younger composers active since the 1970s and 80s include Juan Antonio Maldonado, Willy Pozadas, Cergio Prudencio, Cesar Junaro, Oscar García and Augustín Fernández Sánchez.

*See also* PERU, §I.

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## *II. Traditional music*

1. ANDEAN HIGHLANDS. The Andean highlands of Bolivia occupy more than a quarter of the country's entire area. By contrast with the more thinly populated lowlands of eastern Bolivia (*Oriente*) and the north-eastern Andean slope of the Yungas, the mountain plateaux and the high valleys are relatively densely inhabited. Members of Amerindian societies constitute more than half of the population. Most live in small rural settlements on the altiplano and in the valleys of the cordilleras at 2500 to 4500 metres above sea level, for which reason they are sometimes called 'highland Indians'. The Spanish term 'indio' (Indian), a denomination from outsiders, refers today primarily to the feeling of semantic, cultural and social solidarity among these groups. The indios speak at least one Indian language as their mother tongue and feel bound to traditional Andean cultural heritage. Following the land reform of 1953, the term indio was replaced by the now customary term 'campesino' (peasant or farmer). Most of this rural population lives from farming and stockbreeding.

Numerically, the largest language groups of the Andean highlands are the Quechua- and Aymara-speaking farmers. Quechua is primarily spoken in the departments of Cochabamba, Oruro, Potosí and Chuquisaca, as well as in some provinces of the department of La Paz. It is a vernacular language which has evolved from the classical Quechua of the Inca Empire (1438–1537). The Aymara language survives in the vicinity of the pre-Inca ritual sites at Tiahuanaco near Lake Titicaca. Indios or indigenous peoples who speak one of these languages are designated here as Quechuas or Aymaras. The Aymaras (or Kollas) live primarily on the altiplano in La Paz and Puno (Peru) as well as in relatively large areas of Oruro and Potosí. Many musical terms and concepts from the Aymara seem to have been transmitted to the Quechuas. In addition to the Aymaras and Quechuas, a smaller group of indios still survives in linguistic and cultural isolation near Lake Coipasa; their language, Chipaya, is spoken by fewer than a thousand people. It is assumed that these people, known as Chipayas, together with the Urus of Lake Titicaca were among the first settlers of the central Andes. Some 2000 of the Callawayas or Kallawayas, the Quechua-speaking provinces of Bautista Saavedra, Muñecas and parts of the provinces of Tamayo and La Paz use their own esoteric language, Machchaj-Juyai, (literally, 'language of the compatriot or companion'); otherwise they generally speak Quechua. The Callawayas differ culturally from the Quechuas and Aymaras, although many reciprocal influences can be observed, especially in the realms of music and musical instruments.

*(i) Musical ensembles.* The traditional music of the indios of the Bolivian central Andes uses a large variety of wind instruments, a smaller number of different kinds of drums and a few idiophones. Wind instruments hold the most important position within the Andean tradition of the campesinos, followed by drums (*wankaras* or *bombos*, *tambores*) which are used primarily as accompaniment. Unlike the urban folklore ensembles (*conjuntos*), in which acculturated string instruments are mixed with some or all of the three basic types of flutes, the rural ensembles of the indios (*tropas*) generally consist of a set of one type of melody instrument. The musical groups of the campesinos can usually be divided into three main types of flute ensemble, according to native categorization: panpipe ensembles (*sikus*), notched flute ensembles (*kenas*) and duct flute ensembles (*pinkillos*). Some include drum accompaniment.

Except for the one-string musical bow (*arco selvatico*, *arco musical* or *arco de boca*), no string instruments were known in pre-conquest South America. Various guitar types, such as *vihuelas*, lutes and *bandurrias*, spread throughout the affluent mining centres of Bolivia with Spanish colonization. Through the mediation of the mestizos, the *guitarrillo*, *jitarrón* and *charango* were also introduced to the campesinos of the altiplano and were adapted and transformed there.

Traditional instruments and ensembles often have particular regional and individual names, related to the areas in which they are played. This applies especially to terms used to classify the sizes or tonal registers of one generic type of instrument in a particular ensemble. In a duct flute ensemble from the Arque province, for example, the various *pinkillos* or *charkas* are divided into four categories according to their tonal register (similar to the choral divisions of soprano, alto, tenor and bass). Each instrument is assigned an individual name according to the register group to which it belongs: the deepest and longest flute is called *charka machu*, the instrument belonging to the next higher register (about a 5th higher) is called *charka mala*; next is the *charka tara*, pitched an octave higher than the *charka machu*. The instrument belonging to the highest register is called *charka ch'ili*, it is also the smallest instrument, sounding a 5th higher than the *charka tara*. *Machu*, *mala* (also *malta*), *tara* and *ch'ili* also symbolize the social hierarchy: *machu* means 'honourable' and, as a rule, is associated with the oldest and most experienced musicians; *mala* or *malta* means 'intermediate one', while *ch'ili* ('smallest') is usually played by the youngest and least experienced musician.

*(ii) Musical characteristics.* In the Bolivian highlands, music, dance, song and ritual are closely intertwined. Dance is present in almost all group music-making. The Quechua term *taki* (song) encompasses not only the idea of sung language but also rhythmic melody and dance. The three key terms *takiy* (to sing), *tukay* (to play) and *tusuy* (to dance), each emphasize only one aspect of an integrated musical whole. These three complementary elements signify the inherent unity of structured sound, movement and symbolic expression.

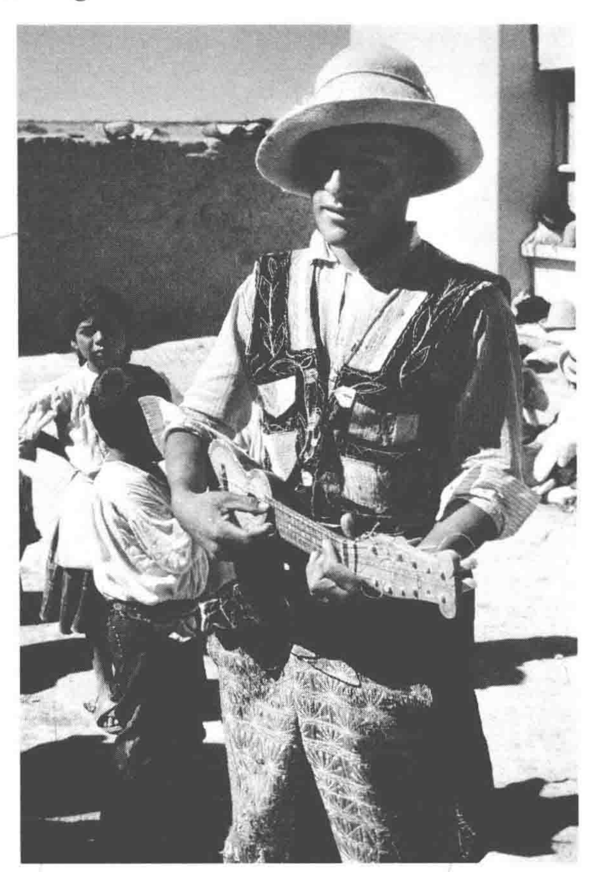
Most instrumental and vocal melodies possess a pronounced anhemitonic pentatonic structure. Although certain flute types have a diatonic tuning and could theoretically be played diatonically, the scales actually played by the campesinos are predominantly pentatonic. These scales are more traditional and are played most often. Semitones do occur, in particular in melodies of wide range. Such melodies seem to be the result of a transposition by a 4th to a lower register or a 5th to a higher one; this occurs, for example, in some *sikura* panpipe ensembles. Such hexatonic and heptatonic scales can be explained as the combination of two anhemitonic pentatonic scales whose tonal centres are arranged in layers of a sequence of intervals built up first on the final and then on the upper fifth. Influenced by Western-type compositions such as national and regional anthems, and the urban folklore groups, traditional ensembles now more often adopt melodies in major and minor keys.

Generally speaking, the melodies produced by the various traditional panpipe types are performed in a playing technique of interlocking pairs (*tinku* or *contra-*

*punto*). Each pair consists of a complementary set of female and male instruments (*arka* and *ira*, fig.1). The melody is simultaneously performed by several panpipe pairs in two to five parallel octaves. Parallel octaves also occur in some duct flute and some *kena* ensembles. In ensembles of double-row panpipes, as well as in some duct flute and notched flute ensembles, parallel octaves will often be embellished with parallel 5ths and/or 4ths or, somewhat less often, with parallel intervals approximating a tritone.

In formal terms, the traditional indio melodies are marked by phrases that are relatively short and few in number; these phrases are repeated individually within a melody which itself undergoes several repetitions. Instrumental pieces often begin with a drum introduction (*qallaykuy*); after the much repeated main section (*tukana*, *kantu* or *wirsu*) there is a shorter coda (*tukuchana*). Rhythmically, a binary character predominates, related to the countless forms of the *wayñu* dance (Sp. *huayño*).

The singing (*takiy*) of men and women is mostly accompanied by one or more *charango* players and is combined with particularly lively and rhythmic dances with their own stamping sequences (*tusuna* or *zapateo*). The most important traditional song genres include *wayñu*, *tunada* (*tonada*, *copla*), *yaraví*, *bailesitu* (*bailecito*) and *kwika* (*cueca*). These are now mainly performed in connection with the Christian festivals, such as Carnival, Easter, Holy Cross Day (3 May), All Saints' Day (1 November), and Christmas. Solo singers perform *lari-wayñu* and *burruqhatiy* songs, accompanying themselves on the *charango* while journeying through the countryside (fig.2); there is also ensemble singing (*taki*, *tusuna*) and antiphonal singing between two contesting singers or groups of singers (*takipayanaku*). The individual melodies (*tunadas*, *wirsus*) and types of instrumental ensembles (*tropas*) are tied to specific festivals: examples include the carnival music of the *puka uma* or *pujllay* ensembles (*tonada del carnaval*), the *tonada de la Cruz* and the *cosecha wirsu* (harvest melody).



*2. Charango played by Quechua musician R. Albarracín from Rakaypampa, cantón Molineri, Mizque province, department of Cochabamba, 1977*



*1. Jula-jula panpipe players (arca with 3 pipes, ira with 4): Quechuas from Sikipampa, cantón Ventilla, Arque province, department of Cochabamba, 1977*

Song, dance and music are associated with festive occasions such as the sowing and harvesting seasons, family celebrations, communal celebrations in honour of patron saints and other occasions particular to each group. The festivities and music-making reach their zenith when celebrating the various rites of offering, involving drinks, incense or animals, as well as during animal branding ceremonies. Music, song and dance are always an inseparable part of diverse fertility rites.

The basic figure of the dance ensemble is the circle formation, in which participants dance in single file, the oldest first, the youngest last. In traditional dance ensembles instruments are played by men while women take a leading role in dance and song, often waving coloured flags to the music. The dances always begin in an anticlockwise direction and after a certain time change symmetrically to clockwise; the musicians then make a half-turn on their own axis and continue dancing in the same formation, one behind another. This fundamental pattern can be observed in many dances such as the *charangeada*, the *sikuriada*, the 'wild dance' (*chúkarubaile*) of the *jula-julas* panpipe ensemble and the *ushnizatni* of the Chipayas' duct flute (*ch'utu*) ensemble. The circle dance is also combined with dancing in single file,

with serpentine movements in the *jula-jula* dances or with dancing in double rows, as in *lichiwayu* (*kena*) dances. The leader of the music group, the *tata mayor*, sometimes plays a *pututu* (signal horn) and holds a whip in his hand to signify his authority.

*(iii) Ritual calendar, music and dance.* Traditional musical behaviour is always embedded in a particular context within the ritual and religious annual cycle. Music-making and singing are determined by the two halves of the agricultural cycle: the rainy season and the dry season. The seasons generally determine the kinds of musical instruments to be used and the melodies and dances to be performed.

The various festivals also need to be considered in connection with historical layers and traditional re-interpretations that have been superimposed. Often, for example, the old astronomical (or Inca) calendar, the Christian (or Gregorian) calendar and the annual agricultural cycle simultaneously influence such celebrations. Numerous festivals celebrated the earth deities. In these, offerings of smoke, drink and animal sacrifices are made, related to the tilling of the ground, the sowing of seeds, the growth of crops and prayer for a good harvest. Each has its own set melodies and musical instruments. Music and dance may also be expressions of joy as well as offerings to honour Father and Mother Earth (Pachatata and Pachamama).

The contemporary cosmological-religious world view of the altiplano indios seems to be partially syncretic. Traditional central Andean beliefs partly survive; some have mixed with Christian conceptions of faith and worship. The Virgin Mary is associated with the concept of Pachamama (*pacha* = earth, *mama* = mother) to the extent that Pachamama is generally interpreted as the Virgin Mary, manifesting herself on a local level in the form of individual virgins, such as the Virgen de Candelaria, Virgen de Copacabana, Virgen del Carmen and Mamita Asunta (Virgen de Asunción). More broadly speaking, the female concept of Pachamama is the timeless and female aspect of the Mother Earth. Throughout the centuries, incoming religious figures such as the Virgin Mary have been considered reincarnations of an element of this fundamental principle.

During the rainy season, in the department of Oruro, *charka* flutes are sounded in honour of Pachamama to give thanks for the first good harvest of the season. *Charkas* of various sizes are played by men to accompany dances, together with a cow horn or *pututu*, while unmarried girls sing '*Takisun pachamamaman mañarisun*' ('Let us sing and call to the Pachamama') in a high falsetto voice.

Other duct flutes such as *pinkillos*, *mohoceños* or *aymaras* (fig.3), *ch'utus*, *tokurus* and *tarkas* or *anatas* are traditional to the rainy season, from All Saints' Day until the carnival season in February or March. These instruments belong to the 'female' cycle of the year. The distinction between 'female' and 'male' times of year can be related to the old Inca calendar. Wooden duct flutes symbolize the female principle of irrigation and fertility; they celebrate the sprouting seeds and the harvest. Their connection with water is emphasized by the fact that they are sometimes filled with water so that they can become saturated and airtight. Because of the superimposition of Christian religious concepts on the festivals, duct flutes are also closely related to the numerous festivals of the Virgin Mary in the rainy season, such as the feast of the



*3. Mohoceño ensemble of duct flutes (mohoceño is held horizontally, pinkillo is held vertically): Quechuas from Chamacoma, Calchani, Ayopaya province, department of Cochabamba, 1977*



*4. Mojos performing a machatero dance in Trinidad, department of Beni, 1981*

Immaculate Conception (Fiesta de la Concepción; 8 December) or Candlemas (2 February). The instruments are also played to celebrate Christmas and the New Year.

By contrast with these instruments there are others (panpipes and notched flutes) made of hard bamboo and played predominantly during the dry season. These are closely tied to the 'male' festivals during this part of the year, such as Holy Cross Day (3 May) and Corpus Christi (end of May or beginning of June). They are also played during the numerous festivals honouring male saints. Such festivals are linked to the concept of Pachatata, Tatapacha or Apu. During this dry season the instruments used are predominantly notched flutes made of bamboo (*kenas*, *chokelas*, *kena-kenas*, *lichiwayus*, *pusi-ppias*) and different kinds of panpipes (*sikus*, *sikuras*, *antaras*, *jula-julas*, *laqitas*). These instruments are associated with the male principle, represented also by the sun, the dry season and the wind.

2. Lowland Amerindians. More than 30 large and small ethnic groups live in the tropical lowlands, particularly in the departments of Beni, Santa Cruz, Pando, La Paz, Cochabamba and Tarija. Indios of the savanna and forests, about 150,000 in number, belong linguistically to the Arawak, Tacana, Guaraní and Pano language groups. The languages of the Chiquitos, Chimanes, Movimas, Yaracarés, Itonamas, Canichanas and others also fall into these groups.

Melodies based on characteristic rhythmic patterns make up the most popular songs and instrumental pieces. Typically for music of the eastern lowlands these are extensively marked by the rhythms of the dance or dance-song genres *taquirari*, *chobena*, *machichi*, *cumbia* and *polca*. They are played by various ensembles as monophonic, biphonic or polyphonic melodies, from Rio Mamoré to deep in the vicinity of Santa Cruz de la Sierra. In their simplest form, these ensembles consist of a vertical or transverse flute (*pífano* or *sibibire*) and a large and a small drum. One or two calabash rattles (*sonajes* or *caracachá*) accompany the lively and strophically structured melodies. Two cymbals (*platillos*) may be added for extra rhythmical support. In the cities, groups of one to three guitars or mandolins with a *matraca* (rattle) as rhythmical accompaniment are preferred. String instruments have become popular and accompany one or more singers. Other instruments, such as home-made violins, *bombo* and *tambor* drums, accompany strophic songs for entertainment at church festivities.

There have been few ethnomusicological studies of the indios of eastern Bolivia. This also applies to those of the Chapare region in the department of Cochabamba, to the Yungas north of La Paz and indios in the Chaco area of the department of Tarija. The best documented indio groups, in musical terms, are the Mojos, Sirionós, Morés and Chimanes in Beni.

For almost 100 years, from 1675, the Mojos underwent the missionary influence of Jesuits in 21 missionary stations, receiving instruction in religious singing and church music. Indio dances were partly adapted by the priests, blended with Spanish dances and used in processions on patron saints' days. The *machatero* dances are famous examples (fig.4). Mojos, decorated with colourful head feathers and foot rattles (*cascabales*), perform a variety of dance steps, holding machetes fashioned from wood. In Trinidad (Bolivia) the dancers are accompanied by a six-hole bone flute (*yópeque*) and four drums, which

might include a *caja* (large drum), one each of the smaller *cajita mayor* and *cajita menor* and a *zancuti*. In San Ignacio the melody is played on a transverse flute (*sibibire*). The ensemble can be expanded to include two panpipes (*jerure*). Almost all dances have been influenced by the Jesuits' missionary activities. Like the *machateros*, many traditional dances were functionally changed to become Christian and then allowed to be used in the church festivals and processions. These include the theatrical dances performed between Christmas and New Year including *angelitos*, *barco* ('boot'), *marcha de los reyes* and dances for the saints' days such as *toritos*, *achus* ('the old ones'), *mascaritas* (masked dancers) and *sol y luna*. A form of church music called *coro de la capilla* survives in San Ignacio, performed on feast days by singers and an ensemble of four violins, two transverse flutes, clarinet and large and small drum, with four *bajones* (trumpets) made of palm leaves, up to two metres long and arranged like panpipes. They are played in pairs using hocket technique and imitate the deep bass notes of a church organ.

The Morés, in the region along the border between Bolivia and Brazil, play various idiophones, bamboo trumpets, transverse flutes and panpipes (Snethlage, 1939). Among these is a two-string mouthbow (*mapuíp*), a relatively rare example of an autochthonous South American string instrument. Drums were a later introduction among the Morés. Although they are almost completely acculturated, the Morés formerly had numerous war dances as well as dances and songs honouring nature and the animal world.

Musical instruments were formerly unknown among the Sirionós in the high forests of eastern central Bolivia. The morning song (*hibera*) occupies an important position in their musical life. This is an individually inspired and improvised song sung by a single hunter before dawn; through it he magically enters the proper mood for the hunt. The hunter sings of the specific marsupial that he wants to hunt down, calling for luck in his endeavour. Singing the morning song is at the same time a rite of repentance for the necessity of hunting. The *tyuruki* songs accompanying group dances, performed in the evening, are differentiated from the morning songs in their performance style as well as content; they alternate between solo voice and chorus.

Songs are also performed by the Chimanes in the province of Ballivián (Beni), mostly before sleeping and immediately after daybreak. These songs are built on basic models of two or three pitches or on pentatonic sequences; they are characterized by mythological conceptions of the world of hunters and fishermen, and take as their topics both social relations and entertaining or ironic incidents. Shaman songs, on the other hand, refer to the act of creation.

Little is known about the shamanic songs of the Ayoreós, which are microtonally structured and are performed with the *caracachá* or *paracará* calabash rattle. Their healing power is used to calm natural forces and cast a spell on their evil elements.

There have been hardly any ethnomusicological investigations of the numerous mythical, social and work-related songs and dances of the Chiquitanos, Chiriguanos, Guarayús, Itonamas, Izozeños, Matacos, Movimas or Tacanas. Most of these groups have been influenced by missionaries of the Catholic Church and Protestant denominations to the extent that their Amerindian music has been almost completely suppressed. Secretly, and only in small circles, some traditional conceptions and musical practices still exist, but these have to fight, like most Bolivian lowland indio groups, for survival.

3. Mestizos, folklore groups and 'canto nuevo'. In addition to the music of the indios and the sacred and secular music of Spanish descendants (the *criollos*, about 13% of the population) a unique branch has developed: the music of the mestizos (*cholos*). Mestizos comprise approximately 32% of the population. Their music, which has become urban, is marked by acculturated Spanish social dances (*cueca*, *bailecito*, *carnavalito*, *vals*, *marcha*, *pasodoble*, *polca*, *pasacalle*), as well as Indian forms that have been adapted in the urban areas (*huayño*, *kacharpaya*, *kaluyos taquirari* etc.). The mestizos are brought up bilingually and speak Spanish as well as at least one Amerindian language. Popular among them are *coplas* (song-forms) in the Quechua language, songs for swinging (*columpios* or *wallunkas*), *takipayanaku* antiphonal songs, *villancicos* and *canciones* that they themselves create. Many songs are performed for dancing and entertainment at social events. Numerous music cassettes and singles have been released with Quechua songs sung in a rural style by mestizo women. Famous female singers have established their own entertainment market. Their performances are often accompanied by an *orquesta* that usually contains one or two accordians and a set of percussion (*batería*).

Since the 1950s urban mestizo folklore has also developed in the cities of La Paz, Cochabamba, Santa Cruz, Oruro, Sucre and Tarija, bringing thousands of people together at the large Fiestas del Gran Poder in La Paz, at the Carnaval de Oruro, at the Fiesta de Virgen de Urkupiña in Cochabamba at the Fiesta de San Roque in Tarija, and many others. Brass bands (*bandas*) have pushed traditional ensembles into the background. Choreographed dances are performed to trumpets, trombones, sousaphones, drums of various sizes and cymbals. Brotherhoods of musicians and dancers vow to perform a dance for a saint or the Virgin Mary as a feast day offering at a parade or a church procession. Among the best known of these show dances are the *diablada*, *caporales*, *morenos*, *reyes morenos*, *morenada*, *kullawada*, *llamerada*, *toritos*, *waka tokoris*, *doctorcitos*, *chuntunquis* and *tobas*.

The *peñas folklóricas* began to exert an influence on traditional music among the upper social classes in the early 1960s. These are urban folklore restaurants and performance locations catering for both Bolivians and tourists, in which 'typical' Andean ensembles can be heard. Such *cunjuntos folklóricos* link individuality and virtuosity with traditional genres and Indian musical instruments in an innovatory way. New melodies are created for a standard *cunjunto* instrumentation of guitar, *charango*, *bombo*, *kena* flute and *zampoña* panpipes with texts in Spanish or a mixture of languages. This folklore music establishes a connection between an aesthetic of concert presentation and Amerindian, Spanish and mestizo performance genres. Even Afro-Bolivian dances such as *saya* and *tunduqui* are integrated into this entertainment genre (*música folklórica*), which is considered typically Bolivian. The music is extensively supported by the harmonic progression I–IV–V–I. *Música folklórica* has consciously established itself as a form of commercialized folklore distinct from international pop and rock music,

which, as every other form of pan-American entertainment music, has also found a wide audience through discotheques and the mass media in Bolivia.

As a result of contact with internationally famous singers such as Atahualpa Yupanqui, Mercedes Sosa (Argentina), Violeta Parra, Victor Jara (Chile) and Nicómedes Santa Cruz (Peru), a politically orientated movement called *nueva canción* or *canto nuevo* was formed at the beginning of the 1970s. This was associated with a more progressively minded younger generation which strove to move away from the 'romantic clichés' of the songs concerning the landscape or love. The songs, more direct in manner, using everyday language and showing commitment to social reform, were performed by musicians eager to confront contemporary life in their music. Traditional structures were still followed, but without excluding such international idioms as jazz, the avant garde, Latin American protest song or elements of rock and pop music. A cultural-political movement emerged which celebrated its first large assembly of singer-composers and poets of the new Bolivian song in 1983 at Santa Cruz de la Sierra.

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GERARD BÉHAGUE (I), MAX PETER BAUMANN (II)

**Bollioud-Mermet, Louis** (*b* Lyons, 13 Feb 1709; *d* Lyons, 31 Aug 1794). French academician and musician. He was elected to membership in the Académie des Beaux-Arts of Lyons in 1736, and in the Académie des Sciences et des Belles-Lettres in 1739; when these bodies combined in 1758 he was appointed *secrétaire perpétuel*. Between 1736 and 1757 he read before both bodies a number of essays on music, five of which remain in manuscript. His single published work on music, *De la corruption du goust dans la musique françoise*, added to the controversy between the supporters of Lully and those of Rameau. A conservative, he took issue with the musical novelties of the time, rejecting virtuosity in favour of a simple, natural and rational art based on models of an earlier period, particularly the works of Lully and Lalande. While in his works he praised the theories of Rameau, he questioned the practical application of those theories. He proposed two inventions intended for use by performers: the *phtongomètre*, an aid to tuning keyboard instruments, and the *chronomètre harmonique*, a means of regulating musical beats. According to La Borde and contemporary accounts he was a talented organist and singer, and by his own testimony (in the *Athénée de Lyon retabli*) he composed works for keyboard and chamber ensembles, a cantata and at least 40 motets. None of his compositions survives, although two sacred works by him were apparently published in Lyons.

WRITINGS

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ALBERT COHEN

**Bollius** [Pollius], **Daniel** (*b* Hechingen, Württemberg, *c*1590; *d* Mainz, *c*1638). German composer, organist and teacher. His father, Marcus Bollius, was vice-Kapellmeister of the Hohenzollern court at Hechingen. After attending the University of Dillingen he studied with

Jakob Hassler and Christian Erbach and was then court organist at Sigmaringen – which was also under the Hohenzollerns – from 1613 to *c*1619. By 1626 he had moved to Mainz as organist to the elector, Archbishop Johann Schweikard von Kronberg, a keen supporter of learning and the arts, and he remained there until his death. From no later than 1631 he was Kapellmeister as well as organist. He was renowned in his time as composer, performer and teacher; he had several distinguished organ pupils.

Bollius is primarily important as the composer of one of the earliest examples in Germany of the Italian oratorio form. The *Repraesentatio*, based on St Luke's account of the early life of John the Baptist, dates from between 1615 and 1625 and is thus contemporary with, or earlier than, Schütz's *Resurrection History*. Planned along the lines of the conventional settings of the Passion story, it is distinguished by interludes for a variety of specified instruments, by the expressive, declamatory nature of most of the solo writing, by the characterization of each participant in the narrative and by the homophonic treatment of the turbae and eight-voice epilogue. Bollius's other works, which were also of historical interest for their oratorical or concertato styles, included psalms and hymns and sacred dialogues and concertos; some manuscript copies, once thought to have been destroyed in World War II, survive (in *PL-WRu*). Except in the case of one motet, no printed copies are known to exist. Some vocal exercises, printed in Herbst's *Musica practica*, demonstrate Bollius's interest in the Italian ornamental style of singing; other evidence of this occurs in three of the arias in the *Repraesentatio*.

WORKS

Salve lux mundi, motet, 3vv, bc, in 1623[2]

Repraesentatio harmonica conceptionis et nativitatis S Joannis Baptistae, 4/4vv, insts, bc, *PL-WRu*

Nobis datus, nobis natus, conc., 6vv, 2 cornetts, bn, bc, *WRu*

Dialogus, Christus und der Hauptmann von Kapharnaum, 2vv, 6 insts, bc, *WRu*

Pastorale nel nascimento di Christo, 2vv, 2vn, bc, *WRu*

Lost, formerly in *WRu*: Dialogus sacro die assumptionis Beatae Mariae Virginis, 3vv, 3 insts, bc; Dialogus sacro die dedicationis templi, 4vv, bc; Dialogus de nativitate S Joannis, 4vv, insts, bc; Ps lxxxviii, vv, 3 bn, theorbo, bc

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A. LINDSEY KIRWAN/GREGORY S. JOHNSTON

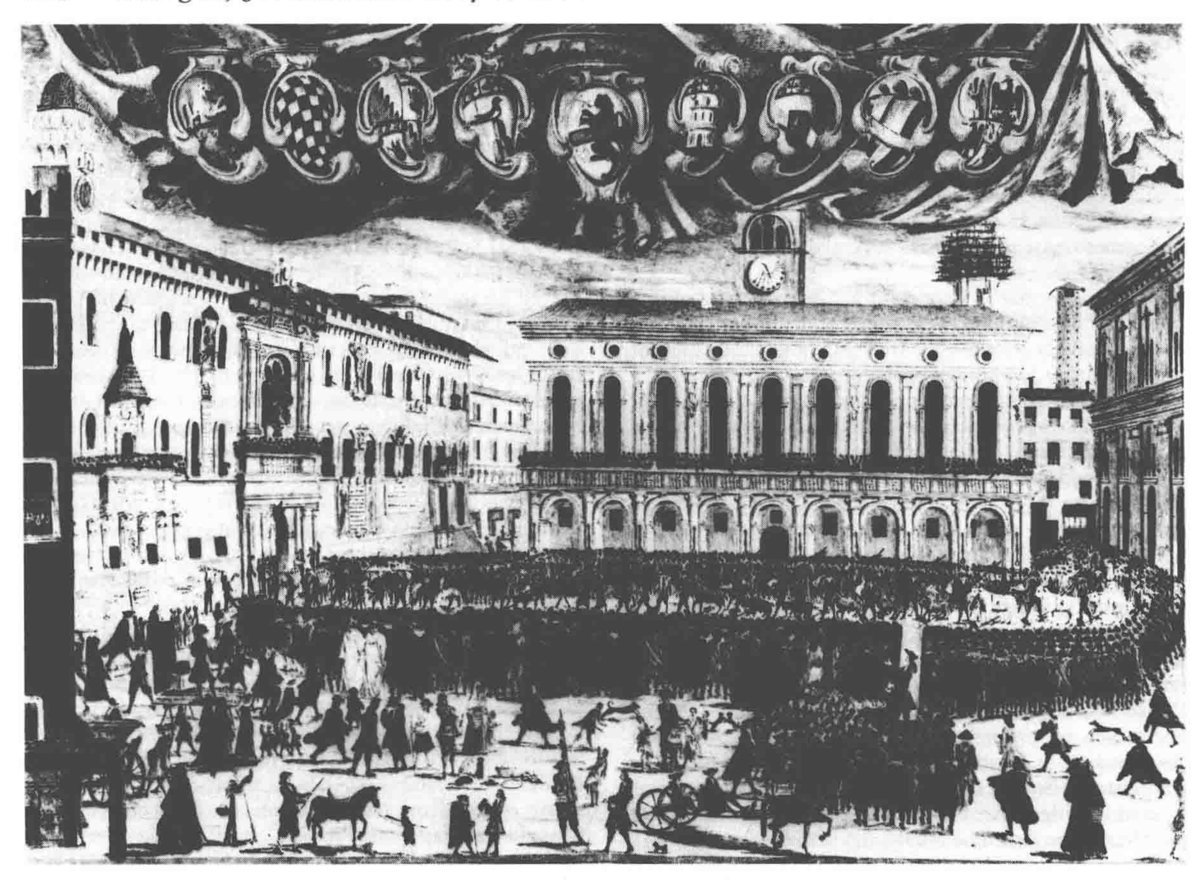
**Bologna.** City in Italy. As one of the chief musical centres of the peninsula, Bologna has maintained a practically uninterrupted outstanding tradition in the cultivation of many aspects of the musical arts. Its central geographic position allowed easy contact with other musical centres in Italy, which resulted in the distinctive cosmopolitan tinge that has characterized the activities of its musical institutions. As the trading and economic hub of Italy, the city remained for centuries a thriving commercial centre whose wealthy classes could patronize the arts. Second in importance only to Rome within the administration of the Papal States, it maintained numerous churches (over 150 in 1700) and religious communities which always played an important role in the city's musical life. As a centre of learning, Bologna has always had an eminence unequalled in Italy and recognized throughout Europe. Its university, founded at the end of the 11th century, maintained for centuries a prominent tradition in the humanistic disciplines, attracting numerous students and scholars from various regions of the continent.

In this environment the study and advancement of music was characterized by a propensity to retain existing traditions while simultaneously promoting experimentation and discussion, thus making it a city of critics and connoisseurs. This tendency was confirmed by the institution of a chair of music at the university in 1450 by Pope Nicholas V. Since then the teaching of music at Bologna has been associated with many illustrious figures.

Ramos de Pareia probably expected an appointment as teacher in the new chair at the university during his decade in Bologna (1472–82). He was giving public lectures before publishing his *Musica practica* (printed in Bologna by Rubiera, 1482), a treatise that aroused a storm of academic controversies. In the 16th century, Spataro (a pupil of Ramos), Bartolomeo Spontone, Melone and Bottrigari were active there as theorists and teachers. At the turn of the century, the staunch conservative G.M. Artusi was at the centre of another controversy as the fanatical opponent of Monteverdi's *seconda prattica*. At the same time Adriano Banchieri took an active part as theorist and teacher in promoting experimentation and defining the newest techniques of musical expression. Intellectual discussion was also fostered by the academies established in the first half of the 17th century. By the mid-century there was a flourishing school of string playing centred on S Petronio and in the 18th the city acquired a wide reputation as a training ground for opera singers who for many years dominated the major Italian and European theatres. The most important treatise on singing of the 18th century, P.F. Tosi's *Opinioni de' cantori antichi e moderni*, was published at Bologna in 1723. Academic conservatism was, however, evident in the didactic activities of the Accademia Filarmonica and of Padre Martini, both responsible for rigidly maintaining the practice of the earlier polyphonic style.



1. GENERAL HISTORY TO 1500. The earliest evidence of musical life at Bologna is furnished by a manuscript (*I-Ra* 123) which includes a gradual-troper in diastematic notation that originated in the area about 1029–39. Moreover, from the first decades of the 11th century a *presbiter-cantor* seems to have played a vital role in the administrative structure of the Cathedral of S Pietro. In the 13th century various *scholae puerorum* were instituted by the Franciscan and Dominican orders. (Bologna was, with Paris, the leading Dominican centre in the 13th



1. *Festival of St Petronius in the Piazza Maggiore, Bologna, 4 October 1701: miniature from 'Le insignia degli Anziani del comune', xi (I-Bas)*

century.) The theorist Guido Faba, active at Bologna from about 1225 to 1240 as professor of rhetoric at the university, furnished useful information on the teaching of plainchant in the city in his treatise *Ars musica* (*D-Bsb* Theol.lat.Qu.261, f.36*r*, and *I-PESo* 1336, f.14*r*). The Bolognese musicians Jacopo and Bartolomeo da Bologna and Johannes Baçus Corregarius made notable contributions to the Ars Nova. By the beginning of the 15th century music at Bologna assumed an international character, as is shown by the Italian–French repertory of a manuscript (*I-MOe* Lat.568) that originated and was probably compiled there in 1410. Du Fay was living in Bologna from late February or March 1426 until August 1428, studying canon law at the university. His motets *Juvenis qui puellam* and *Rite majorem Jacobum* and the *Missa Sancti Jacobi*, written for the church of S Giacomo Maggiore, date from that period. Popular traditions of street vocal performances on Christmas night and during May were also maintained until the end of the 16th century. These street songs were later incorporated in the polyphonic villottas that were widely cultivated in Bologna during the 16th century. The three books of the *Villotte del fiore*, printed in Venice by Gardane in 1557, 1559 and 1569, contain mostly works by the Bolognese Filippo Azzaiolo, though other composers active at Bologna are represented as well: Gherardo da Panico, Francesco Caldarino, Bartolomeo Pifaro, Paolo Casanuova, Ghinolfo Dattari, Bartolomeo Spontone, G.T. Lambertini and Alfonso Ganassi.

A love of massed wind instruments in Bologna can be traced back to the 13th century, when town-criers, called 'trombetti della signoria', accompanied their notices 'a son de trombe e de trombette'. By the beginning of the 15th century the number of players was increased to include eight trumpeters, three fifers and a drummer (also called *naccarino*) to form the nucleus of the Concerto Palatino della Signoria. This was a public body which not only performed for official university, civic and religious functions, but also appeared until the second half of the 18th century in evening concerts held on the terrace of the Palazzo della Signoria in Piazza Maggiore. On special occasions the size of the ensemble was greatly enlarged. At the marriage of Lucrezia d'Este to Annibale Bentivoglio (March 1487), the procession leading to S Petronio was preceded by '100 trombita e 70 pifari e trombuni e chorni e flauti e tamburrini e zamamele'. In the 16th century the Concerto Palatino became as famous throughout Italy as the concerted music at S Petronio. From 1537 onwards the number was standardized at 19 instrumentalists, though this number was occasionally augmented by other performers. Many of its musicians were also employed at S Petronio and their profession became a family tradition (e.g. in the 16th century various members of the Ganassi family, Zaccaria, Giovanni, Vincenzo and Alfonso, served in the ensemble).

2. Religious institutions. The city's musical life centred mainly on the numerous musical chapels found in most of the principal churches and monasteries. The most

important of these was S Petronio. Begun in 1390 and planned to be one of the largest churches in Italy, it became, particularly in the 17th century, an influential centre of vocal and instrumental music, famous throughout northern and central Italy. Its magnificent acoustics favoured the employment of massive groups of performers which eventually contributed to the development of the Baroque concerto style. Moreover, the excellent musicians attached to its *cappella musicale* in the 17th century played a decisive role in the evolution of the Baroque solo sonata, making the formal structure of the sonata (especially in the order and number of movements and the distinctive character of each) increasingly precise. In the second half of the 17th century S Petronio was also associated with the music for trumpet and strings that contributed to the development of the concerto. The emphasis from the early 17th century on a basso continuo instrumental group and on a predominant top line caused a thinning of the harmonic fabric and a polarity between the melody and the bass – a characteristic Baroque texture.

The church has two organs facing each other, placed above the choir stalls, one built in 1470–75 (*in cornu Epistolae*) by Lorenzo di Giacomo da Prato and the other in 1596 (*in cornu Evangelii*) by Baldassare Malamini. The series of organists who held posts at S Petronio begins in 1450 with Don Battista di Nicolò, who remained there until 1475. Later organists (both first and second) include Gregorio di Maestro Zoane Tintore (1468–78), Ogerio di Borgogna (Roger Saignand, 1474–1522), Maestro Guglielmo (also called 'navarrese', 1522–9), Pier Francese (1529–62), Vincenzo Bertalotti (1562–96), Giambattista Mecchi (1596–1613), Ottavio Vernizzi (1596–1649), Lucio Barbieri (1614–59), Giulio Cesare Arresti (1649–61 and 1671–99), G.P. Colonna (1659–74) and C.D. Cossoni (1662–71).

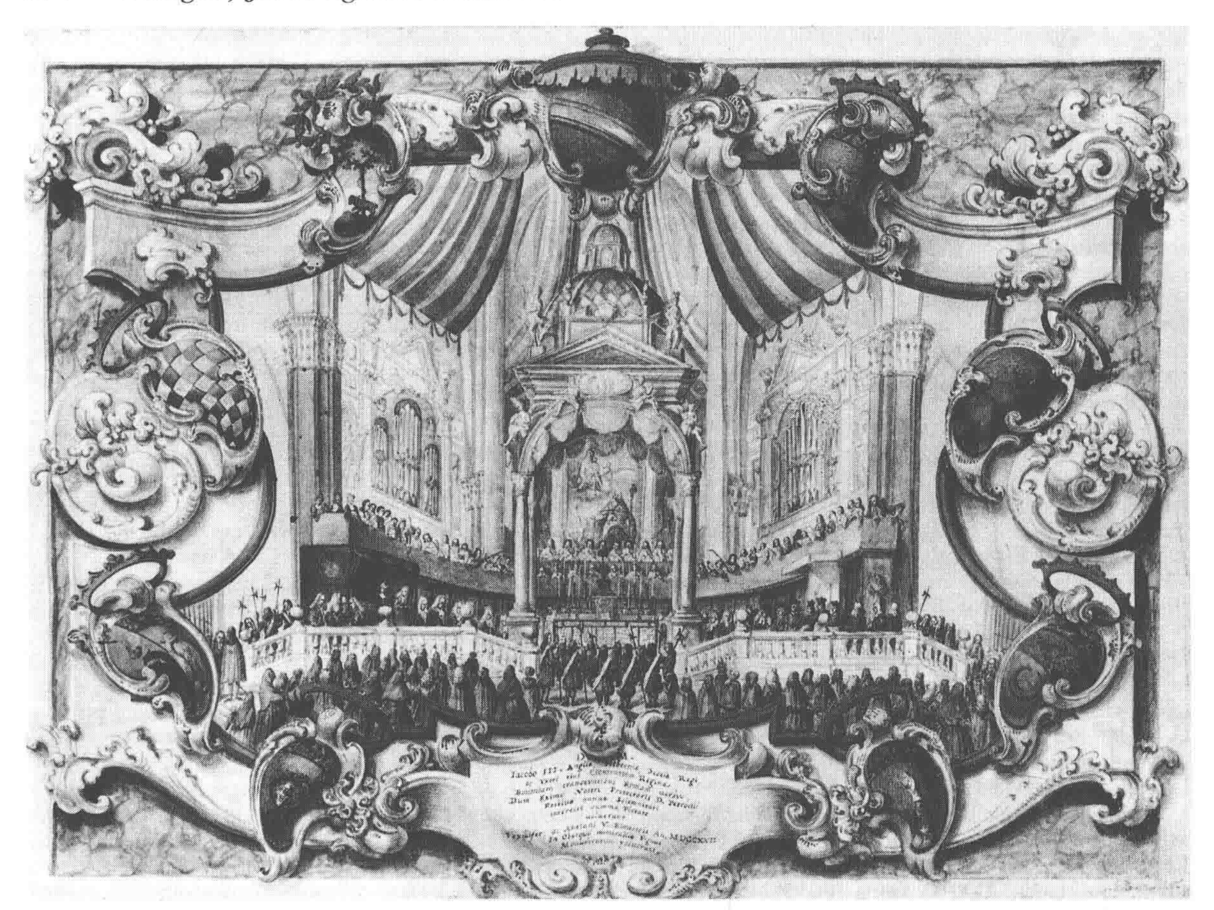
The organization of the *cappella musicale* was officially instituted on 4 October 1436 by Pope Eugene IV. Its temporal affairs fell under the jurisdiction of the *fabbriceria* (vestry board) composed of six laymen, also members of the Bolognese senate, who selected the candidates aspiring for positions; this lay control demonstrates the interest of the citizens in the city's musical affairs.

Giovanni Spataro was the first official *maestro di cappella* (1512–41). A post of *magister cantus et gramaticae*, however, was instituted in October 1466 and held successively by Simone di Pavia (1466–7), Robertus de Anglia (1467–74), Matteo Muzzi da Ferrara (1474–9), Giovanni da Manzolino (as substitute in 1479 and 1486) Giovanni Antonio Pecora da Milano (1479–85), Francesco de' Freschi (as substitute, 1486) and Gabriele Lunerio da Milano (1487–1512). Furthermore, the following *cantores* were active in the basilica from about 1460 to 1480: Pietro de Alemania, Bernardo di Reggio, Guglielmo di Francia, Mariotto di Firenze and Tommaso de' Marinasi. After Spataro, *maestri di cappella* included Michele Cimatore (1541–7), Domenico Maria Ferrabosco (1548–51), Nicolò Cavallari (1551–8), Giovanni Francesco Melioli (1558–70), Stefano Bettini ('Il Fornarino', 1570–77), Bartolomeo Spontone (1577–83), Andrea Rota (1583–97), Ghinolfo Dattari (as substitute in 1597–9), Pompilio Pisanelli (1599–1604), Girolamo Giacobbi (1604–28), Francesco Milani (1630–49), Alberto Bertelli (1650–57), Maurizio Cazzati (1657–71), Orazio Ceschi (as substitute in 1671–4), G.P. Colonna (1674–95), G.A. Perti (1696–1756), G.M. Carretti (1756–74), G.C.A. Zanotti (1774–1817), Stanislao Mattei (1817–25), Giuseppe Pilotti (1825–38), Luigi Palmerini (1838–42), Stefano Antonio Sarti (1842–55), Francesco Roncagli (1855–7), Gaetano Gaspari (1857–81), Luigi Mancinelli (1881–6), Raffaele Santoli (1886) and Giuseppe Martucci (1886–1902).

Instruments were added to the vocal ensemble early in the history of the *cappella musicale* and players from the Concerto Palatino often performed at S Petronio for special occasions (fragments of instrumental music dating from the 15th century and probably used on those occasions survive in the archives; see Hamm). However, the first regularly paid instrumentalists, besides organists, were added in the late 16th century. On special occasions (notably the feast of St Petronius on 4 October, anniversaries of Bolognese popes and Rogation Day) it was customary to hire extra musicians from the city's other *cappelle musicali* and from surrounding areas. For the visit of James the Pretender on the feast of St Petronius in 1722, 107 musicians were hired in addition to the 34 regular members (fig.2).

A landmark in Bolognese musical life was the employment of Maurizio Cazzati at S Petronio in 1657. Under his direction, the *cappella musicale* placed special emphasis on developing instrumental music, notably by hiring distinguished performers from nearby areas. By 1661 the regular *cappella* employed 33 musicians, a size it maintained throughout Cazzati's tenure (he was dismissed as the result of controversy over his compositions in 1671). He is especially noted for the repertory of music for trumpet and strings peculiar to the S Petronio *cappella musicale* which led to the concerto-like opposition of two styles (soloist contrasted with string ensemble), used to a greater extent by later S Petronio composers such as Perti and Torelli. Thanks to Cazzati and even more to his most famous pupil Giovanni Battista Vitali, who was active at the church as a singer and violoncino player, instrumental forms in general and the trio sonata in particular were developed, clarified and consolidated in architectural structure and thematic technique. A school of string playing flourished under Ercole Gaibara, Giovanni Benvenuti and Leonardo Brugnoli, and later under Pietro Degli Antonii, Bartolomeo Laurenti, D. Gabrielli and G.M. Jacchini. Torelli, a violetta player at S Petronio, contributed greatly to the form of the concerto grosso and violin concerto. Colonna (a pupil of Benevoli and Abbatini) succeeded Cazzati as director of the *cappella*, and elements originating in the Roman school were instilled in the Bolognese tradition. Colonna's followers included Giovanni Bononcini, G.F. Tosi, F.A. Urio, G.M. Clari, G.C. Predieri and G.A. Silvani. From February 1696 to February 1701 the regular orchestra was dissolved and only the choir and the choirmaster, G.A. Perti, were maintained on the payroll. This forced many instrumentalists to leave, thus helping to make their style known outside Bologna, in Italy and abroad. After 1701 only string players and a choir were in the regular *cappella*, although this group was augmented for special occasions. The pupils of G.A. Perti, *maestro di cappella* from 1696 to 1756, included Torelli, Jacchini, P.P. Laurenti, G. Consoni, Aldrovandini, G.M. Alberti, F.A. Pistocchi, F. Manfredini and Padre Martini.

Although S Petronio dominated Bolognese sacred music, many other local churches had active *cappelle musicali* associated with them. From the end of the 13th



*2. Basilica of S Petronio, Bologna, on the occasion of the visit of James III (the 'Pretender') and his wife Clementina Sobieski, 4 October 1722: miniature by Leonardo Sconzani from 'Le insignia degli Anziani del comune', xiii, f.37a (I-Bas)*

century choirboys were instructed and employed in the singing of plainchant at S Francesco. The church's expense registry between 1337 and 1430 reports the following names of monks in charge of singing there: Frate Paganino (1337), Antonius de Arimino (1356), Bartholomeus de Fantuciis (1380), Antonius de Ungaria (1386), Nicolaus Ungarus and Carluccius (1396), Johannes de Burgundia and Cristoforus de Alvernia (1423), Blasius Ungarus (1426), Joannes de Tibore and Petrus de Tuscanella (1430). The presence of an organ is documented from 1345; in 1621 a new organ was built by Antonio dal Corno.

A *cappella musicale* was officially instituted in 1537 and directed until 1540 by Bartolomeo da Tricarico; after this, however, the list of *maestri di cappella* is fragmentary. Among them were Bonifacio Pasquale (1567–9), Giuliano Cartari (1573–91 and possibly 1601–12), Bartolomeo Montalbano (1642–9), Felice Arconati (1660–67), Francesco Passarini (1667–73, 1681–91 and 1693–4), Domenico Scorpione (1674–5), Guido Montalbani (1675–80), Francesco Antonio Calegari (1700–02), F.A. Lazari (1702–5), Padre Martini (1725–70) and Stanislao Mattei (1770–97). After the suppression of convents by the French in 1797, a regular *cappella musicale* was never reactivated.

Musical activity at the Cathedral of S Pietro must have begun soon after its construction in the first decades of the 11th century when a *presbiter-cantor* was included in its administrative structure. A gradual troper in diastematic notation (*I-Ra* 123), containing its liturgy, originated there during that period. Only fragmentary evidence of its musical life, however, is recorded until the 16th century. A post of *magister cantus et gramaticae* was officially sanctioned in 1439 by a Bull of Pope Eugene IV and reconfirmed in 1510 by another Bull of Pope Giulio II. In 1491 Ludovico di Gregorio Tintore was appointed organist. Giovanni Guidetti, associated with the assemblage and the revision of chant books for the Roman Church in the second half of the 16th century, had his formation in the *schola* of the cathedral. Among the composers who served as *maestri di cappella* there were Cimatore (1559), Domenico Micheli (1588–91), Paolo Magri (1591–5), Lorenzo Vecchi (1599–1611, 1624), Domenico Brunetti (1611–46), Vincenzo Pellegrini (1676–80), Giacomo Antonio Perti (1691–6), Angelo Antonio Caroli (1742–67), Vincenzo Fontana (1798–1820) and Giovanni Tadolini (1825–9). Organists included Lucio Barbieri (1610–20), Giacomo Predieri (1679–93) and Floriano Arresti (1713–17).

At S Maria dei Servi the earliest evidence of musical activity is given by 11 choirbooks from the 13th and 14th centuries (*I-Bsm*); only scant information, however, exists on the musical life of the convent in the following centuries. *Maestri di cappella* included Antonio d'Alessandria (1509), Arcangelo Gherardini (1615), Giacomo d'Alessandria (1642), Attilio Ottavio Ariosti (1695)

and Domenico Barbieri (1769). In the 17th century performances sponsored by the nearby Accademia Filarmonica were held in the church. Vincenzo Carrati celebrated the founding of the Accademia with solemn services there on 18 July 1667. Musical academies with pastoral plays were held in the 18th century, for example Domenico Barbieri's *Sacrificio di Pane dio d'Arcadia*, performed on 19 July 1758 in honour of the prior-general of the order. A *cappella musicale* was organized in 1934 by Luigi Artusi who was succeeded by Pellegrino Santucci in 1947; it gives orchestral and choral concerts. In 1967 the Crema organ builders Tamburini installed a new organ with mechanical action; seasonal organ recitals are given.

A Confraternita del Rosario governed by the city's nobility was founded at S Domenico in 1596 and, after erecting a chapel for its devotions in 1592, began subsidizing concerts every Saturday as well as on the major feasts of the Blessed Virgin Mary. A regular *cappella musicale* was instituted at the beginning of the 17th century and employed some of the illustrious musicians associated with S Petronio. The first *maestro di cappella* was Francesco Milani (1624–52), followed by Domenico Manzoli (1653–8), Cazzati (1658–71), G.B. Vitali (1671–4), G.C. Arresti (1674–1704), G.A. Perti (1704–55, replaced by G.M. Alberti from 1734), Giovanni Battista Gaiani (1792–1819) and Angelo Ottani (1820–27). A new organ was commissioned from Venetian builders in 1644–5; another organ was built in its place by Petronio Maria Giovagnoni in 1759–61.

In 1618 Pope Gregory XV granted the Filippine Fathers permission to use the church of the Madonna di Galliera as their devotional centre in Bologna; in the years that followed it became the city's seat of oratorio performance. Previously the Congregazione dell'Oratorio, founded at Bologna in 1615, held its *esercizi spirituali* every Sunday at the small church of S Barbara. The oratorios written for the Madonna di Galliera in the first half of the century show the strong influence of the Roman style, for example those of Giovanni Paolo Colonna, a pupil of Carissimi and *maestro di cappella* there from 1673 to 1688. Oratorio composition flourished at Bologna in the last decades of the century, with Vitali, Ariosti, Domenico Gabrielli, Pistocchi, degli Antonii and Perti. These masters departed from the conventional Roman oratorio and focussed their attention particularly on the brilliant instrumental ritornellos.

Detailed research is still to be carried out on musical activities at the many other churches which maintained a *cappella* on a more or less continuous basis, especially for particularly important liturgical celebrations, with contributions by musicians from both within and outside the city. At the basilica of S Paolo Maggiore, with its three organs (one installed in 1624, the other two in 1647), there is evidence that, from 1712 onwards, the polychoric music at the celebration of the feast of the Madonna of S Luca was particularly lavish. Among other *maestri di cappella* were three members of the Predieri family: Giacomo Cesare (1712–21, 1731), Luca Antonio (1725–9, 1733) and Giovanni Battista (*c*1748); and Lorenzo Gibelli (1760–1812), Carlo Rinieri (1812–31) and Luigi Bortolotti (1831–56).

3. The academies and conservatory. The extraordinary flourishing of musical life at Bologna in the 17th century coincided with the establishment of musical academies to patronize, stimulate and consolidate all musical activities. Unlike most of the literary academies of the Renaissance and Baroque, the Bolognese academies, notably the Accademia Filarmonica, were institutions primarily under the control of professional musicians that intended to provide both theoretical and practical training for their members.

The first Bolognese academy to include music among its activities was the Accademia degli Ardenti, founded in 1558; it was renamed the Accademia del Porto when it moved in 1586. From 1581, however, it had functioned mainly as an institution for instructing young noblemen in science, literature and music. The first academy dedicated exclusively to musical activities was the Accademia dei Floridi, which held its meetings at S Michele in Bosco under the leadership of Adriano Banchieri. It was founded in 1615 for the spiritual and cultural education of its members. A description of its organization and accounts of its meetings are found in Banchieri's *Lettere armoniche* (1628, pp.34ff, 141–2). Its activity was interrupted in 1623–4, but was revived in 1625 under the name of Accademia dei Filomusi and sponsored by Girolamo Giacobbi. It had included among its members such composers as Banchieri, Monteverdi and Merula before it was dissolved in 1630 because of a plague. Another academy was formed in 1633, by Domenico Brunetti and Francesco Bertacchi, and called Accademia dei Filaschisi; it continued to prosper until 1666 when most of its members joined the Accademia Filarmonica.

The Accademia Filarmonica di Bologna was formally founded on 26 May 1666 by 50 musicians, meeting at the home of Count Vincenzo Maria Carrati, who had been encouraged to sponsor the academy by the local aristocracy. The first *Regole capitolari* (*I-Baf* vols. 1–3, n.244) divided the academicians into three orders: composers, singers and instrumentalists. The administrative officers were the *principe*, two *consiglieri* and two *censori dei conti* or auditors; the executive committee consisted of the president (elected each year from the composers residing at Bologna), the secretary and the advisers. The motto of the academy was 'Unitate melos' and its patron saint St Anthony of Padua, on whose feast day elaborate performances were prepared each year. The honorary office of founder and protector was hereditary and continued by a member of the Carrati family. New constitutions were drawn up in 1689–90 and 1721, and on 22 February 1749 Pope Benedict XIV granted the academy the same status as Rome's Accademia di S Cecilia, including the authority to supervise performing musicians in all Bolognese churches.

Among the activities of the academy were the *esercizi* for composer members and the *conferenze* for the performing members. The *esercizi* were held twice a week, on Mondays and Thursdays, while the *conferenze* took place on Thursday evenings. The purpose of these meetings was to provide opportunities for discussing theoretical works and for the performance of members' new works to be introduced and then analysed by the academicians. The academy was, therefore, in a strong position to determine taste and to exercise control over its members, thus helping to codify an acceptable and proper musical style.

The most important and influential of the members of the Accademia Filarmonica was Padre Martini, who was elected in 1758. He was *maestro di cappella* at S Francesco

from 1725 to 1770 and lived all his life in Bologna, where he assiduously devoted himself to teaching, composing and collecting historical documents on music in preparation for his *Storia della musica*. His teaching of composition became famous, as did his expertise on the subject, and he conducted an extensive correspondence with most musicians throughout Europe (only a small number of his estimated 6000 letters have been published; many are in *I-Bc*). Among his pupils were J.C. Bach, Gluck, Grétry, Jommelli, Sarti, Abbé Vogler, Padre S. Mattei and Mozart (who submitted a setting of the antiphon *Quaerite primum* K86/73*v* for examination at the academy on 9 October 1770 after a period of study). During the 18th century and part of the 19th the academy remained the absolute dictator of the city's musical life and the bestower of much coveted music diplomas eagerly sought by Italian and foreign musicians alike.

The Accademia Filarmonica declined in the first half of the 19th century, but revitalized itself in December 1853 by inaugurating a series of chamber music concerts; the series lasted until 1864 but was resumed in 1880. The programmes featured performances of string quartets that significantly included works by Beethoven, Mozart, Haydn and Hummel and were the first such performances outside Bolognese private circles. The periodical *L'arpa*, published every five days beginning on 20 August 1853, became the main vehicle of information for the academy's activities, such as meetings, elections and musical performances. Beginning with this period of renewed vigour, many illustrious figures were associated with the academy: Verdi (1868), Wagner (1876), Busoni (1882), Puccini (1899), Respighi (1910) and Ravel (1922). Special concerts and lectures were held in 1966 to celebrate the third centenary of the academy's foundation.

At the end of the 18th century and early in the 19th three academies were active briefly at Bologna. The Armonici Uniti, whose statutes (see Sartori, p.147ff) were drawn up in 1784, emphasized performances by its amateur members as well as by outside professional musicians. In June 1806 the pianist and composer Maria Brizzi Giorgi founded the Accademia Polimniaca, which lasted until her death in 1811. The Bolognese nobility subsidized its concerts, held mainly at the home of the founder, and frequently featuring illustrious performers. Instituted in 1808 by Tommaso Marchesi and continuing its activities to about 1830, the Accademia dei Concordi functioned as a channel for diffusing the Viennese repertory, particularly Haydn's works.

Before a teaching institution was firmly established on 30 November 1804, formal music instruction in Bologna took place at convents, churches and the academies. After the dissolution of the religious orders and corporations during the French invasion of 1796, the Liceo Filarmonico was founded on the site of the former monastery of S Giacomo to replace those that had been dispersed and establish a musical centre in the city. Initially, the Liceo was to absorb the Accademia Filarmonica, the chapel of S Petronio, the Filippini foundation, the libraries of Martini (about 17,000 volumes) and Mattei, as well as Martini's portrait collection and all the various musical collections saved from the plunder of the churches, convents and monasteries. The holdings were reordered and expanded through new acquisitions by Gaetano Gaspari from 1856 to 1881; he also compiled a catalogue. The Liceo also houses manuscripts of sacred and secular polyphony from the 14th to the 16th centuries, and a substantial collection of opera librettos.

The Accademia Filarmonica refused to be absorbed into the Liceo; thus in the first few decades after its foundation a state of tension developed between the two institutions, eased only at the nomination of Rossini in 1839 as *consulente perpetuo*. During his directorship, which lasted until 1848, the musical life of the Liceo was bolstered by the institution of weekly recitals; however a new period of decline followed, until Luigi Mancinelli was appointed director in 1881. He was succeeded by Giuseppe Martucci (1886–1902) and Marco Enrico Bossi (1902–11). Under the leadership of these three men the Liceo had its greatest period, during which it influenced the musical life of the entire city. Bossi was succeeded by Mugellini (1911–12), Torchi (1912) and Busoni (1913–14), by which time the Liceo was equal to other recognized Italian conservatories; directors since Busoni have been G. Marinuzzi (1916–19), F. Alfano (1919–23), Guglielmo Mattioli (1923–4), Francesco Vatielli (1924–5), Cesare Nordio (1925–45), Guido Spagnoli (1945–7), Guido Guerrini (1947–50), Ettore Desderi (1951–63), Lino Liviabella (1950–51, 1963–4), Adone Zecchi (1964–74), Giordano Noferini (1974–6), Cesare Franchini-Tassini (1976–9), Gianni Ramous (1981–4), Lidia Proietti (1979–81, 1984–91) and Carmine Carrisi (1991–). In 1925 it was named Conservatorio di Musica G.B. Martini and in 1942 it came under state control. The library remained city property even after 1942 (although acquisitions after then belonged to the state); it was later named Biblioteca Musicale G.B. Martini and in 1959 renamed Civico Museo Bibliografico Musicale. The university instituted classes in musicology in 1936 and today offers a wide variety of music courses, including ethnomusicology. Musicology periodicals currently published in Bologna include *Quadrivium* (since 1956) and *Il Saggiatore musicale* (since 1994).

4. Societies and music publishing. The Casino dei Nobili was organized in 1787 at the Palazzo Amorini, where it sponsored performances of operas (e.g. Gluck's *Orfeo* and *Alceste*, 1788). During the French occupation (beginning in 1796) it was renamed Società degli Amici; in 1809–10 it was reorganized after moving to the Palazzo Lambertini and called Società del Casino, still maintaining its aristocratic character. From 1810 it took an active part in introducing works of the Germanic repertory (particularly Mozart and Beethoven) and performers of international fame (Paganini in 1811 and 1818) at its evening and Sunday afternoon concerts. In 1823 it moved to the Palazzo Salina Amorini and concentrated until the mid-century on performances by amateur soloists, although illustrious performers were occasionally featured (e.g. Liszt in December 1838). Its legacy has been continued by the Domino Club, founded in 1866, whose archives contain all the documents of the Società del Casino.

In spring 1877 Camillo Pizzardi began to organize chamber music concerts in his home, which led to the institution of the Società del Quartetto. It was publicly inaugurated on 24 November 1879 with an orchestral concert conducted by Luigi Mancinelli, artistic director until 1885. Both its orchestral and chamber music concerts were held at the Liceo Musicale until 1893 and at the Teatro Comunale thereafter. Martucci was director from 1886 to 1902, and frequently played the piano at its chamber concerts. Its repertory shows that the Bolognese

public in the second half of the 19th century preferred Beethoven, works of the Classical Viennese school and chamber recitals; symphonies by Haydn, Mozart, Schubert, Mendelssohn and Brahms were the mainstay of its programmes. Its activities were interrupted in 1937, but were resumed after World War II under the name Società Bolognese di Musica da Camera.

Other societies include the Società Wagneriana, founded by Martucci at the Liceo Musicale in 1887 to give annual concert performances of excerpts from Wagner operas, and the Società Corale G.B. Martini, founded by M.E. Bossi in 1902.

Music publishing flourished comparatively late at Bologna. Throughout the 16th century most Bolognese composers had their works printed in Venice. Among the earliest works printed at Bologna are Ramos de Pareia's *Musica practica* (Rubiera; 1482) and Burtio's *Musices opusculum* (Rugeriis; 1487). It was not until a century later, however, that the first volume of music was set by Giovanni Rossi, a Venetian residing in Bologna: Camillo Cortellini's *Il secondo libro de' madrigali à cinque voci* (1584). His son, Perseo Rossi, published Banchieri's *Terzo libro di nuovi pensieri ecclesiastici* and Ercole Porta's *Vaga ghirlanda* op.3 in 1613. Subsequently, the flourishing musical life in Bologna supported several printing shops. From 1639 to 1688 Giacomo Monti established the most important printing press at Bologna, bringing out numerous editions of works for string instruments. He was succeeded by his son Pier Maria in 1689, who remained active until 1709 although the shop had been taken over in 1685 by Marino Silvani, the head of another prominent family of Bolognese printers. Silvani published from 1665 to 1726 under various names. Other printers at Bologna during the second half of the 17th century include Alessandro Pisarri, who published 10 volumes of works by Cazzati (1660–62); Evangelista Dozza's heirs Carlo Manolesi and Pietro Dozza, who issued Cazzati's opp.31–4 (1663–4); Cazzati, who probably established a shop in his home next to S Petronio in 1667; Giuseppe Micheletti, who printed sacred and instrumental works from 1683 to 1692; and Carlo Maria Fagnani, active particularly in 1695–6. From 1720 Lelio della Volpe issued elegantly printed musical and theoretical works (with engraved plates from 1744), including Martini's *Storia della musica* (1751–81).

5. Theatres. A deep interest in knowledge and culture has always characterized Bologna's theatrical life. Its operatic history is marked by a predisposition to accept and assimilate the prevailing theatrical fashions, stimulated by and often in competition with the major operatic centres in Italy. Until the mid-17th century, opera at Bologna was characterized by a heterogeneity of performances organized and subsidized mainly by prominent aristocratic intellectuals: Nicolò Zoppio Turchi, Virgilio Malvezzi, Carlo Bentivoglio, Paolo Emilio Fantuzzi and Cornelio Malvasia, who depended mostly either on singers from nearby Modena or on Venetian itinerant companies. At the peak of its splendour in the 18th century the city had four major theatres, and operas were produced privately in palaces and suburban villas, convents, monasteries and boarding-schools, subsidized by such aristocratic families as the Bentivoglio, Marescotti, Pepoli, Orsi and Albergati. During this period the city acquired a reputation as a training-ground for opera singers who for many years dominated the major Italian and European theatres. An important 18th-century treatise on singing, P.F. Tosti's *Opinioni de' cantori antichi e moderni*, was published in Bologna in 1723. Such polycentrism assured a multiplicity, variety and autonomy of operatic initiatives. In the 19th century the Bolognese public was exposed to the newest currents in European opera, welcoming first the grand operas of Meyerbeer and then enthusiastically accepting for the first time in Italy Wagner's music dramas. Important music periodicals published in the city contributed to this openess. Significantly Bologna's operatic activity proceeded without interruption (except in 1750) from 1634 to 1792. As the city was not ruled by a court or potentate, public opinion played an important role in conditioning the vicissitudes of its theatrical life.

The Teatro del Pubblico (also known as the Teatro della Sala or Sala del Pallone), in the Palazzo del Podestà and on the Piazza Maggiore, designed by A. Chenda, was used for public spectacles from 1547. Opera performances were mounted from 1610, beginning with Giacobbi's *L'Andromeda* (music lost); on 17 December 1623 it burnt down and was replaced by a wooden structure in 1624. The Teatro del Pubblico, like all Chenda's theatrical buildings, was arranged in superimposed rows of boxes rather than graded seating (a design later imitated in most Italian theatres), making it accessible not only to the nobility but also to the bourgeois paying public. Later in the century important opera productions were mounted elsewhere and entertainment for lower social classes prevailed; it was demolished as a dangerous structure in 1767.

Formally opened in 1636, the Teatro Formagliari was also called Guastavillani and dei Casali until about 1660; in the last quarter of the 18th century it was also known as Teatro Zagnoni. In January 1636 members of the Accademia dei Riaccesi rented the palace of the Formagliari family to stage operatic performances and comedies. Soon afterwards Marchese Filippo Guastavillani commissioned the architect Sighizzi to renovate the small hall with ranges of boxes sloping down and projecting towards the stage, so that the entire audience had an excellent view. Privately managed by Guastavillani, it was frequented by the nobility and devoted mainly to serious opera. In 1640 the singer, composer and impresario Francesco Manelli introduced such works of the fashionable Venetian repertory as his own *Delia* and Monteverdi's *Il ritorno d'Ulisse in patria* in this theatre. Subsequently and well into the 18th century composers previously heard in Venice dominated its stage (Cavalli, Pallavicino, M.A. and P.A. Ziani). During the 18th century its two or three seasons favoured a diversified repertory that included numerous *opere buffe* as well as serious operas. It was renovated in 1776 by Francesco Tadolini, but burnt down in 1802; the Teatro del Corso was built on the same site in 1805.

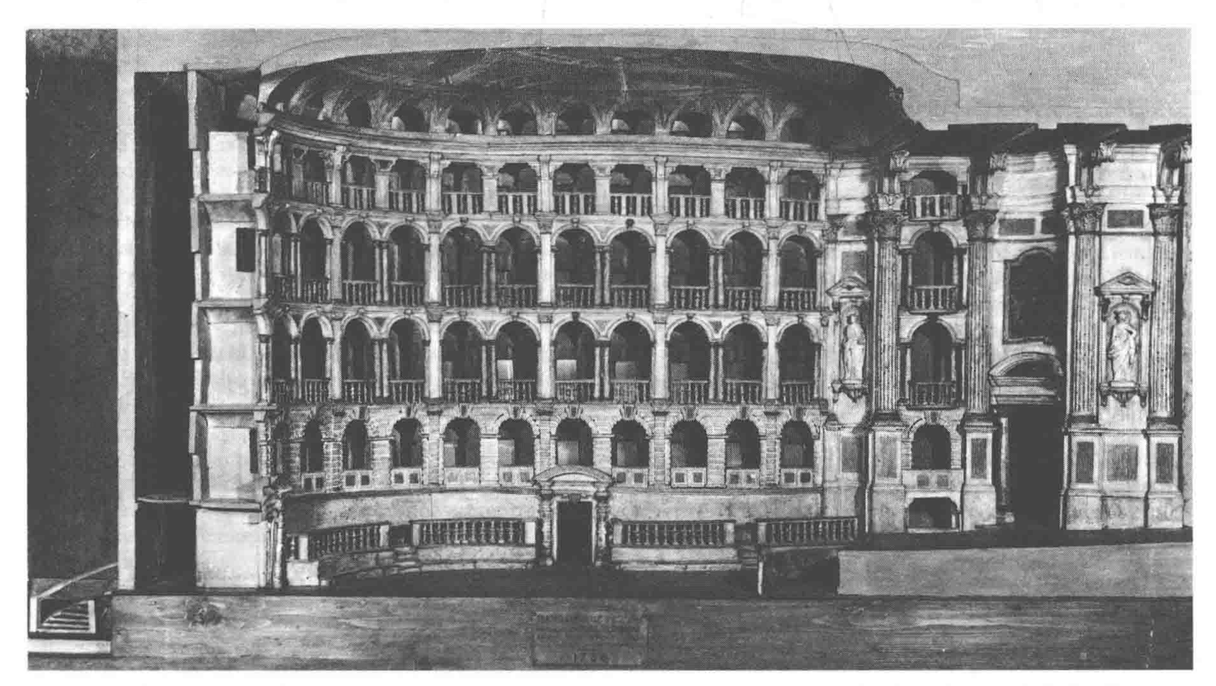
The Teatro Malvezzi opened on 27 March 1653, built on a site bought in 1651 by Marchese Francesco Pirro Malvezzi. It was restored several times from 1681 to 1691 and enlarged and repainted by the Galli-Bibiena brothers in 1697. Although it staged fewer works, it replaced the Teatro Formagliari as the theatre favoured by the Bolognese aristocracy. Its repertory included works by the best Bolognese composers (D. Gabrielli, Ariosti, Aldrovandini, G.M. Orlandini and particularly Perti), performed by eminent singers (M.M. Musi, M. Scarabelli

and Pistocchi), often using sets designed by members of the Galli-Bibiena family. It burnt down on 19 February 1745 and its leading position was taken over by the new Teatro Comunale.

The Marchese Silvio A. Marsigli-Rossi-Lombardi bought a large warehouse in 1709 and remodelled it to accommodate opera performances. As the Teatro Marsigli-Rossi it opened on 28 October 1710 with L.A. Predieri's *La Partenope*, and after it was enlarged in spring 1711, it reopened on 28 October that year with Predieri's *Griselda*. It remained a theatre of modest size in the shape of an open bell, with three tiers of boxes and an upper gallery circling as far as the proscenium. In keeping with the size of the theatre, performances of *opere buffe* and comedies, particularly by such local writers as G.M. Buini, were favoured, especially in the years 1722–36. During the French occupation it was renamed Teatro Civico, but was found to be a dangerous structure in 1821 and was demolished in 1825.

As a result of the destruction of the Teatro Malvezzi, a group of noblemen proposed in 1750 that a new theatre, the Teatro Comunale, be constructed. Financed by the papal government and the Bolognese senate, the building (designed and built by Antonio Galli-Bibiena; see fig.3) was completed in 1757. The first season was delayed by financial difficulties, but the theatre eventually opened on 14 May 1763 with Gluck's *Il trionfo di Clelia*, given its première under the composer's supervision. It became the leading operatic institution in the city, giving up to three seasons annually. Nevertheless, its activity was at times interrupted for several years (no record of operatic performances has survived for the years 1780–87). During the French occupation it was renamed Teatro Nazionale and from 1820 the administration granted use of the theatre to impresarios on a deposit of 5000 scudi. From 1820 to 1860 the repertory included works of the major Italian composers of the time (Morlacchi, Mercadante, Rossini, Donizetti, Bellini and from 1843, Verdi); there were usually three seasons a year, each comprising up to four new productions that were often repeated 30 to 40 times. The theatre was renovated in 1818–20, 1853–4 and 1859. Angelo Mariani's appointment as 'maestro concertatore e direttore delle musiche' in autumn 1860 inaugurated a splendid period for the theatre. Under his leadership, which lasted until 1872, the quality of the orchestra was greatly improved and the repertory notably revitalized with performances of operas by Meyerbeer, Verdi and Wagner; these included the Italian premières of *L'Africaine* (4 November 1865), *Don Carlos* (27 October 1867), *Lohengrin* (1 November 1871) and *Tannhäuser* (7 November 1872). Mariani's successors (Marino Mancinelli, Franco Faccio, Luigi Mancinelli and Martucci) also expanded the repertory of the Teatro Comunale by channelling it within the mainstream of European musical life (for example Martucci directed the Italian première of *Tristan and Isolde*, 2 June 1888). At the beginning of the 20th century the theatre still featured performances of German operas and gave the Italian première of *Parsifal* (1 January 1914), conducted by Ferrari. From 1931 to 1935 it was closed, following a fire that destroyed its stage. After it reopened it established a regular opera season and continued to be one of the main centres of Italian musical life, organized as an autonomous institution with its own orchestra and chorus.

In June 1980 the theatre was closed because of an infestation of woodworm. A scrupulous restoration, which strengthened the original structure and renovated Bibiena's characteristic white and gold decoration, enabled the theatre to reopen on 5 December 1981 with *Aida*. Contemporary works are given as well as the traditional repertory. Among world premières have been Giacomo Manzoni's *Per Massimiliano Robespierre* (17 April 1975), Adriano Guarnieri's *Trionfo della notte* (3 February 1987), Italian permières include Ligeti's *Le Grand Maca-*



*3. Section of the Teatro Comunale: wooden architectual model by G.B. Martorelli and A. Cambarini after designs by Antonio Galli-Bibiena, built 1775 (Teatro Comunale, Bologna)*

*bre* (5 May 1979) and Henze's *The English Cat* (20 April 1986), Fabio Vacchi's *Il viaggio* (23 January 1990) and Flavio Testi's *La brocca rotta* (30 May 1997). From 1986 to 1993 the principal conductor was Riccardo Chailly; his successors have been Christian Thielemann (1994–7) and Daniele Gatti (from 1997). During its season, lasting from December to June, the company takes its productions to other cities in the region and also makes foreign tours.

The opera house also organizes a series of orchestral concerts, chamber concerts, some in collaboration with 'Musica Insieme', ballets, and other activities aimed at young people and schools. In addition the theatre hosts the Feste Musicali devised by Tito Gotti, which, since 1967 have presented distinctive programmes, including modern revivals of rare works, using locations, instruments and music associated with Bologna, and unusual approaches to contemporary music. Notable events have included performances of the repertory of the chapel of S Petronio in 1967, and the inauguration of its restored organs in 1982 with new works by Franco Donatoni, Salvatore Sciarrino and Adriano Guarnieri. Another memorable event was John Cage's 'grand happening', *Three excursions for prepared train on a theme of Tito Gotti*, in June 1978.

Designed by the architects Santini and Gasparini, the Teatro del Corso opened on 19 May 1805 with Ferdinando Paer's *Sofonisba*, in the presence of Napoleon and with Rossini singing a minor role. The theatre was used for concerts (Paganini in 1818, Malibran in 1835), opera productions and plays. The première of Rossini's *L'equivoco stravagante* was given there in 1811. Its status declined during the second half of the 19th century because of the strong competition of the Teatro Comunale; it was destroyed during the war in 1944.

The Teatro Contavalli, constructed by Marinetti and Nadi on the site of the S Martino convent, opened on 3 October 1814 with Carlo Coccia's *La Matilde*. From 1815 to 1826, in 1840 and in 1843, Rossini supervised numerous performances of his works there. Operas by Donizetti (from 1830) and Verdi (from 1854) were among the most frequently performed. In 1938 the theatre was transformed into a film theatre.

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ELVIDIO SURIAN/GRAZIANO BALLERINI

**Bologna, Bartolomeo da.** *See* BARTOLOMEO DA BOLOGNA.

**Bolognese, Il.** *See* SPORTONIO, MARC'ANTONIO.

**Bolognini, Bernardo** (*b* Bologna, ?*c*1570–80; *d* ?Naples, ?after 1605). Italian composer. He is called 'Bolognese' on the title-page of his only surviving music: *Madrigali a cinque voci: il primo libro* (Naples, 1604[15]), dedicated to Giovanni di Sangro, whose father, Fabrizio di Sangro, Duke of Vietri, had entrusted Bolognini with his son's education. All 19 madrigal texts, except two by Marino, come from the 1601 book of madrigal poems by the Venetian poet Francesco Contarini, a member of the academies of the Olimpici, Ricovrati, Immaturi and Serafici. The music shows little influence of Gesualdo: with the exception of a French 6th, the few examples of chromaticism are of a type commonly found in the 1580s. Many of the motifs that Bolognini devised for imitative writing are also old-fashioned – square-rhythmed outlines of triads or alternations of descending 4ths and ascending 3rds – but they are sometimes combined in double subjects or with their inversions. He used phrase repetition, chordal textures and reduction of texture less than other Neapolitan madrigalists of the time. His collection also includes one piece by Scipione Dentice and one by Giovanni de Macque. The 1649 catalogue of the music library of King João IV of Portugal lists a second book of five-part madrigals by him (see *JoãoIL* p.544), but it seems to be lost.

KEITH A. LARSON

**Bolon** [bolombata, bolombato, bulumbata]. Large arched harp of the Manding peoples of West Africa, the Mandinka of the Gambia and Maninka of Guinea and Mali. The harp has a large, whole-calabash resonator with a rectangular soundhole in the side, a laced goatskin soundtable and three or four strings fastened to the handle by leather thongs (see illustration). Formerly used in warfare, when the resonator was beaten as a drum, the *bolon* is now played by professional musicians (mainly descended from slave caste) either as a solo instrument or, more commonly, to accompany singing.

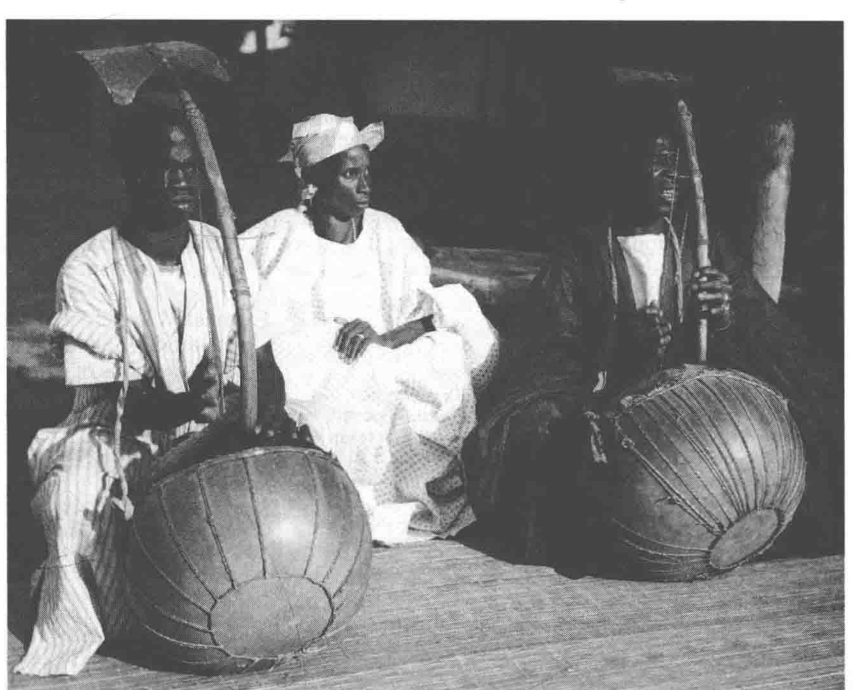
*See also* HARP-LUTE (i), MALI, GAMBIA, GUINEA.

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K.A. GOURLAY, LUCY DURÁN

**Bolsena, Il.** *See* ADAMI DA BOLSENA, ANDREA.



*Bolon (arched harp) of the Maninka people, Guinea*

**Bol'shoy raspev** (Russ.: 'great chant'). A category of melismatic Russian chant, attested from the late 16th century. *See* RUSSIAN AND SLAVONIC CHURCH MUSIC, §2.

**Bol'shoy Theatre.** Moscow theatre built in 1825. *See* MOSCOW, §§3–4.

**Bolton, Thomas** (*b* ?London, *c*1770; *d* ?London, *c*1820). English music teacher and composer. The advertisements in his various publications show that he worked as a music teacher in London from the 1790s to about 1820. He advertised: 'Ladies Instructed in Singing, with Accompaniment on the Piano Forte, Lute and Lyre – also Pupils Instructed for the Stage'. He composed many songs, of which those in *The Village Fete* (*c*1810) enjoyed particular popularity. His *Treatise on Singing* (1810, 2/1812) contains 'anatomical observations by John Hunter on the management and delivery of the voice'. He wrote a three-page *Instructions for the Tambourine* (published in Joseph Mazzinghi's *Twelve Airs for the Pianoforte with Accompaniments for a Flute and Tambourine*, 1799) and published collections of piano music: marches, rondos and other movements with percussion accompaniment (op.7, 1799), and airs, marches, dances and hymns (*c*1806).

Less common musical instruments in which he offered specialized tuition were the guitar and pianoforte guitar, for the players of which instruments he published his *Twenty four Easy and Pleasing Lessons for the Guitar or Piano forte Guitar* (*c*1790) and *Six Rondeaus, three Songs, three Preludes composed; and three Songs, selected and adapted, with an Accompaniment for Guitar or Piano forte Guitar*, op.3 (*c*1795). In addition to single songs and keyboard works he also published *A Collection of Lessons, Songs, Marches, and Dances* for harp, lute or lyre (*c*1810); and *A Select Collection of Songs & Airs* arranged for the harp or lute (*c*1815).

OWAIN EDWARDS

**Boluda** [Voluda], **Ginés de** (*b* Hellín, *c*1545; *d* ?Seville, after 24 April 1604). Spanish composer. In 1578 he was *maestro de capilla* of Cádiz Cathedral; following the death in that year of Gabriel Gálvez he became *maestro de capilla* of Cuenca Cathedral from 10 September, with a salary of 200 ducats. Although he remained in this position for little more than a year, he obtained the lasting patronage of the then Bishop of Cuenca, Rodrigo de Castro. In August 1579 Boluda requested permission to apply for a vacancy in Sigüenza Cathedral, but he never took up the position. Shortly afterwards he abandoned his duties in Cuenca.

The death of Andrés Torrentes in September 1580 created a vacancy at Toledo Cathedral, and Boluda was selected to be *maestro de capilla* over such eminent composers as Francisco de Velasco, Sebastián Vivanco and Gabriel Harnández, beginning his 13-year tenure early in 1581. He was extremely ill-paid, however, despite the intercession of Rodrigo de Castro (by then Cardinal of Seville) with the Archbishop of Toledo, Gaspar de Quiroga. Most of Boluda's surviving works date from his time in Toledo, and he conspicuously augmented the cathedral's music library by recommending the purchase of seven volumes of music, most of which remain in the Toledo archives. They included Guerrero's motets of 1570, La Hèle's *Octo missae* (1578), Victoria's *Missarum libri duo* (1583), and an important manuscript copied by Fray Pedro Durán. Boluda's taste is implied by the predominance of Spanish composers in the volumes he selected.

In 1593 Boluda retired from his position in Toledo and apparently from the profession of music; four years later he was in Seville as almoner to Rodrigo de Castro. In 1601 he refused the position of *maestro de capilla* of the royal chapel in Granada as he no longer desired to practise that profession. He is last recorded in 1604, still residing in Seville.

All Boluda's compositions are sacred and most belong to Vespers. Though they are varied in style, all reveal a concern for the intelligibility of the words. The techniques employed range from strict *fabordón* to elaborate imitative counterpoint, and are combined to give polyphonic variety to psalmody, one of the most rigid genres of the Spanish Renaissance. Plainchant is present in all Boluda's compositions (sometimes as cantus firmus); drawn from the Spanish tradition rather than the Roman, it is never varied or embellished even when integrated into the polyphonic texture.

WORKS

Kyrie, 4vv, ed. in Aguirre Rincón

1 Mass antiphon, 4vv: Asperges me, ed. in Navarro

6 psalms: Qui habitat in adiutorio (Ps xc), 4vv; Laudate pueri, 8us tonus (Ps cxii), 4–5vv; Laudate Dominum 3us tonus (Ps cxvi), 4vv; Laudate Dominum 7us tonus (Ps cxvi), 4vv; Lauda Jerusalem 3us tonus (Ps cxlvii), 4vv, ed. in *Tesoro sacro musical*, lix/2 (1975), suppl.; Lauda Jersualem 8us tonus (Ps cxlvii), 4–6vvm (inc.): all ed. in Aguirre Rincón

3 hymns, 4vv: Ave maris stella, *E-Tc*; Iste confessor, ed. in *Tesoro sacro musical*, lvii/3 (1974), suppl.; Sanctorum meritis, ed. in Aguirre Rincón

DOUBTFUL WORKS

3 hymns, 4vv: Exsultet coelum, Deus tuorum militum, Jesu corona virginum; all ed. in *Tesoro sacro musical*, lvii/3 (1974), suppl.

LOST WORKS

*known from inventories and tables of contents*

Missa 'Ut re mi fa sol la', 5vv, *Tc*

Et incarnatus est, *Tc*

2 psalms: In exitu Israel de Egypto (Ps cxiii), *Tc*; Lauda Jerusalem 1vs tonus (Ps cxlvii), *GU*

Coplillas de Navidad y Santos Reyes, *Tc*

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G.A. Trumpff: 'Die Messen des Cristobal de Morales', *AnM*, viii (1953), 93–151, esp. 121

R. Navarro: *Polifonía de la Santa Iglesia Catedral Basílica de Cuenca: Alonso Lobo, Ginés de Boluda y Juan Muro* (Cuenca, 1968)

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SOTERRAÑA AGUIRRE RINCÓN

**Bolzoni, Giovanni** (*b* Parma, 15 May 1841; *d* Turin, 21 Feb 1919). Italian conductor, teacher and composer. He studied at the music school in Parma with Giuseppe del Maino (violin), Griffini (singing) and Giovanni Rossi (composition). After graduating in 1859 he became leader and assistant conductor at Reggio nell'Emilia (1864–6) and at the Teatro della Concordia, Cremona, under Ponchielli (1866–7). He was director of the Civica Scuola di Musica in Savona (1867–73), and then became conductor at the Teatro Francesco Morlacchi in Perugia (1874–5). From 1876 he directed the Liceo Musicale and conducted the orchestra at the Teatro Municipale in Piacenza. Recommended by Ricordi and Verdi, he became conductor at the Teatro Regio in Turin from 1884 to 1889, where he conducted *Le Villi*, *Lohengrin*, *Tannhäuser* and Verdi's *Otello*, among other operas; in 1885–6 he conducted the last symphonic concerts of the Concerti Popolari there. A strict and gifted teacher, he was, from 1887 to 1916, director and professor of composition at the Turin Liceo Musicale, which he began to reorganize with less emphasis on its strictly operatic tradition; he introduced new instrumental classes, including one for string quartets. As a composer he had technical ability and inventiveness; in a period dominated by opera he wrote mostly chamber and symphonic music, favouring musical sketches, short character-pieces, overtures in a rhapsodic and descriptive style and non-conventional combinations of instruments rather than more academic forms. Significant among his works for string quartet are more than two dozen *romanze senza parole*.

WORKS

(*selective list*)

*printed works published in Milan unless otherwise stated*

Ops: Giulia da Gazzuolo (os, 3, V. Meinis), Florence, 1869; Il matrimonio civile (ob, 1, G. Schianelli), Parma, 11 Oct 1870; La stella delle Alpi (os, 4, Schianelli), Savona, 1871; Jella (os, 4, S. Interdonato), Piacenza, 30 July 1881; Venezia in Vienna (scena lirica), Vienna, 1899

Orch: 5 ovs. ('sinfonie'): E, op.12, *c*1868, Giulio Cesare, op.34, 1873 (1875), Saul, op.30, 1874, op.31, 1875, e, op.43, 1880; Pot pourri sulla Messa da requiem di Giuseppe Verdi, 1878; Preludio sinfonico, op.46, 1880s; Idillio sul mare, op.62, *c*1885; Dafne e Cloe, bozzetto campestre, small orch, op.99, 1894 (1907); Suite drammatica, op.111, 1898; Fra i campi, capriccio sinfonico, 1902; I funerali di Girella, marcia funebre umoristica, 1907; Da Torino a Roma, march, wind band (1912); Elegia funebre, 1917; Armonie della sera; Elegia; Suita romantica; Tempesta in un bicchier d'acqua, pezzo caratteristico (Turin, n.d.); Vers Paris charmeur, march (n.d.)

Chbr: Pf Qnt, D, 1878; Str Qt, A, op.18, 1869 (1878); 8 romanze senza parole, str qt, 1885–9 (Turin, 1890s); 8 romanze senza parole, str qt, 1886–99 (1917); Sextet, ob, 2 cl, hn, 2 bn, 1903; Trio, 3 vc, op.141; Dialogo, vc, str; La savoiarda, sonata descrittiva, vn, pf; *c*10 other romanze senza parole, str qt; *c*40 str pieces; pieces for pf, org, other combinations

Vocal: Cant. della patria, del lavoro e dell' umanità, 1911; songs 1v, pf, 1919; choruses and cants., 3–4vv

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G. Fino: *Il maestro Giovanni Bolzoni: commemorazione* (Turin, 1923) [with list of works]

A. Basso: *Il Conservatorio di Musica 'G. Verdi' di Torino: storia e documenti dalle origini al 1970* (Turin, 1971), 91–128

A. Basso: *Storia der Teatro Regio di Torino*, ii (Turin, 1976), 413ff

ANDREA LANZA

**Boman, Petter [Pehr] Conrad** (*b* Stockholm, 6 June 1804; *d* Stockholm, 17 March 1861). Swedish music critic, historian and composer. He was a pupil of Per Frigel. He earned his living as a clerk in the Swedish Customs and was for many years music critic for the *Post och inrikes tidningar*. In 1849 he was elected a member of the Swedish Royal Academy of Music, the library of which he helped to catalogue. In 1850 he translated Birch's *Darstellung der Bühnenkunst* into Swedish. He lectured extensively on music history at the conservatory in 1852, and wrote articles for the *Ny tidning för musik* during the whole period of its existence (1853–7). The most important of these was 'En blick på tonkonsten i Sverige', a survey of Swedish music during the previous 50 years. Boman is considered one of the most reliable and important Swedish writers on music before Adolf Lindgren. (*SBL*, T. Norlind)

WORKS

*all first performed and published in Stockholm*

Byn i bergen [The Village in the Mountains] (Spl, 2, after A. von Kotzebue: *Das Dorf im Gebirge*), 1846, *S-St*; Ljungby horn och pipa [The Horn and Pipe in Ljungby] (Spl, 3, G.L. Silverstolpe), 1858, *Skma, St*; Gustaf Wasas dröm (cant., B. von Beskow), *Skma*
5 collections of songs (1828–38), other songs, *Skma*; pubd choruses and pf pieces
Edns: *Valda svenska folksånger, folkdansar och folkleber* (Stockholm, 1845) [with J.N. Ahlström]

WRITINGS

*Läsning för tonkonstens vänner*(Stockholm, 1839–40)
'En blick på tonkonsten i Sverige', *Ny tidning för musik*, v (1857)
Other articles in *Stockholms musik-tidning* (1843–4) and in *Ny tidning för musik* (1853–7)

KATHLEEN DALE/AXEL HELMER

**Bombarde (i).** A term for various types of SHAWM. *See also* POMMER.

**Bombarde (ii).** A one-key or keyless oboe of Brittany. It takes the leading melodic role when coupled with the *biniou*. *See* BAGPIPE, §6.

**Bombarde (iii)** (Fr.). *See under* ORGAN STOP (*Bombardon*).

**Bombardino** [flicorno baritono] (It.). *See* FLICORNO and EUPHONIUM.

**Bombardon (i)** (Ger., Fr.; It. *bombardone*; Sp. *bombardón*). Tuba, especially in 12′ F and 14′ E♭, and particularly in a band (*see* TUBA (i)). The name was first used in Germany during the 1820s for various keyed bass brass instruments; from the 1830s onwards it was commonly applied to bass valved instruments. Thus the *Bombardon Ophocleide* [*sic*] exhibited by Pfaff of Kaiserslautern in 1851 was in fact a four-valved tuba, its name serving as a reminder that in German-speaking lands 'ophikleide' usually indicated a valved instrument rather than a keyed one (Heyde, 67–9).

'Bombardon' is the German name for the contrabass tuba (in BB♭ or CC). 'Bombardone' is used in Italy for the *flicorno basso-grave* in F or E♭. The E♭ and BB♭ tubas are sometimes 'bombardon contrabasse' in France, 'bombardón contrabajo' in Spain. Care should be taken not to confuse these with *bombardino*, the Italian *flicorno* and Spanish *fiscorn* equivalent to the three-valved euphonium. The Italian four-valved euphonium equivalent is sometimes 'bombarda a 4 pistoni'. All these terms represent band as opposed to orchestral use (for example, Verdi stage-bands, where *bombardino* and *bombardone* are found side by side). In English-speaking countries (although rarely in the USA) 'bombardon' has customarily been a term that is printed (as in some publishers' E♭ bass parts) rather than spoken; the word 'bass' is used among bandsmen. In 1840 Barth of Munich made a valved *kontrastbombardon* of which the distinguishing feature appears to have been its low register. Before 1845 Rivet of Lyons used the name 'bombardon' for a bass brass instrument of the *Néo-alto* family.

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C. Bevan: *The Tuba Family* (London, 1978)
H. Heyde: *Trompeten, Posaunen, Tuben* (Leipzig, 1980) [museum catalogue]
G. Zechmeister: 'Vom Bombardon zur Wiener Konzerttuba/Du bombardon au tuba de concert viennois/From the Bombardon to the Vienna Concert Tuba', *Brass Bulletin*, no.98 (1997), 46–55

CLIFFORD BEVAN

**Bombardon (ii)** [bombardone] (It.). A term for the bass or great bass SHAWM.

**Bombardon (iii).** *See under* ORGAN STOP.

**Bombardone** [flicorno basso-grave] (It.). *See* FLICORNO and TUBA (i).

**Bombo (i)** (It.; Ger. *Schwärmer, Schwermer*). A 17th- and 18th-century term for the string TREMOLO – that is, rapid reiteration of a single note bowed either with individual bowstrokes or in groups of slurred tremolo as in portato. W.C. Printz (*Musica modulatoria vocalis*, Schweidnitz, 1678) illustrated *bombi* by the music shown in ex. 1.

Ex.1 Printz: *Musica modulatoria vocalis* (1678)



DAVID D. BOYDEN

**Bombo (ii).** (1) Onomatopoeic and generic name for various forms of large, double-headed frame drums (*see* DRUM, §I, 2(vi)) of Spain, Portugal and South America. Two main types of construction are common: (a) large diameter heads (e.g. 50–70 cm) and a relatively shallow body, such as the military or orchestral bass drum, where the skins are secured and tensioned using cords connected to wooden hoops (see illustration), and a long cylindrical body (e.g. 50–70 cm) and (b) small diameter heads, such as the Argentine *bombo* of Pan-Andean urban folklore ensembles, with or without cords and hoops for tensioning the skins.

Both large diameter and cylindrical forms are found in Argentina, the former referred to as *bombo chato* and the latter as *bombo tubular*. A further conical shaped instrument, of probable African origin, is also played in Argentina for the dance form *candombe*. Unlike other forms of *bombo*, which are usually played standing, walking or seated (see illustration below), the player sits astride the instrument which he plays with his hands or two small sticks. *Bombo* playing techniques vary widely and hard sticks or soft headed beaters may be used (sometimes in combination with a hand) to strike various parts of the skin or shell. For example, in the Colombian song and dance form *cumbia* the single head of a large diameter instrument is played with two sticks, while in other traditions from the coast, both heads and the shell of a cylindrical or barrel-shaped drum are sounded. In the



*Bombo (frame drum) and accordion players, La Rioja, Argentina*

high, Bolivian Andes, where both large diameter and cylindrical forms of *bombo* are used to accompany wind ensembles, a large soft-headed beater is typically used to sound a single head.

(2) The *bombo gulu* or *gulu* is a double-headed bass drum of the Tonga people of the Inhambane region of Mozambique. The name of the drum and its form are of Portuguese derivation, and it is played to accompany dance.

HENRY STOBART

**Bombo (iii).** Mouth bow of the Republic of the Congo. (1) Braced mouth bow of the Mamvu and Mari peoples. The string is fastened to the bow not only at both ends but also by means of a short cord part way along its length. This produces two unequal lengths of vibrating string, giving two different notes. Other names reported are: *dumba, andobu, badingba* (*badinga*), *gedo, bongo-bongo, barikendikendi, kudungba, dingba, undemoü, kandiri kandiri, balu* and *guru*.

(2) Unbraced mouth bow of the Andile, Andekaka, Mari, Daba, Andekote, Kilima, Andemanza, Obvango and Aïmeri peoples.

HENRY STOBART

**Bombus** (Ger.). *See* ORNAMENTS, §8.

**Bomhard** [Bomhart] **(i)** (Ger.). A variant term for POMMER.

**Bomhard** [Bomhart] **(ii)** (Ger.). *See under* ORGAN STOP (*Bombardon*).

**Bommer, Johann Jakob** (*fl c*1720–67). Swiss organ builder. His family came from Weingarten, near Lommis, in the canton of Thurgau. Together with Speisegger he was one of the most important organ builders in eastern Switzerland in the first half of the 18th century. The only certain biographical date is that of his marriage on 15 October 1725 in Kutná Hora (Bohemia) to Anna Daussek of Plzeň. Stylistically Bommer had close links with the Swabian and south German organ builders, but some characteristics of his work probably reflect his years as a journeyman in Bohemia. He built organs in Switzerland at Unterägeri (1720), Fischingen Abbey (positive; 1727), the Cistercian convent at Kalchrain (positive; 1730), Fischingen (rebuild; 1736), the Dominican convent of St Katharinental (1736–41; still extant), Kirchberg (1750), the Iddakapelle at Fischingen (1750), Eschenbach (1761), the Laurenzenkirche, St Gallen (1761) and Frauenfeld (rebuild; 1767).

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FRIEDRICH JAKOB

**Bomtempo** [Buontempo], **João Domingos** (*b* Lisbon, 28 Dec 1775; *d* Lisbon, 18 Aug 1842). Portuguese pianist and composer. Son of the Italian oboist F.X. Bomtempo, who belonged to the royal chapel of Dom José I, he studied music with his father and was a pupil at the Patriarchal Seminary. A member of the brotherhood of St Cecilia from the age of 14, he replaced his father in the royal chapel a few years later, after the latter's death in Brazil. But soon afterwards (1801) he left for Paris, where he became well known as a pianist and composer: his first two piano concertos and the Symphony no.1 were widely acclaimed in the *Journal général de la France* and the *Courrier de l'Europe*. His meeting and friendship with Clementi, who published many of his works, date from his first years in Paris. Because of the Napoleonic invasions he left for London in 1810, where he taught music to a daughter of the Duchess of Hamilton for a year. He returned to Lisbon in 1811 but went back to London five years later; in 1820, after another brief sojourn in Paris during which he composed the Requiem Mass in memory of Camões, he finally settled in Portugal. Besides teaching there he also organized concerts; to this end he founded the Philharmonic Society which in August 1822 initiated the first series of regular concerts in which works by Haydn, Mozart and Beethoven were performed, as well as his own compositions. The Vilafrancada movement and the advent of the absolutist regime in 1828 interrupted the concerts and later led to the dissolution of the society itself, but the triumph of liberalism finally brought Bomtempo just reward for his abilities: in 1833 he was appointed the teacher of Dona Maria II and awarded the Order of Christ, and in 1835 he was made principal of the conservatory, which had been inaugurated the same year. He kept this position to the end of his life. Bomtempo was one of the principal reformers of Portuguese music, not only through his establishment of the conservatory, but also through the Philharmonic Society's activities on behalf of instrumental, symphonic and chamber music, in a milieu then completely dominated by Italian opera. To Bomtempo also Portuguese music owes its first examples of native symphonies, and chamber music.

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*printed works published in London, unless otherwise stated*

Vocal: Hymno lusitano, solo vv, chorus, orch, op.10 (1811); also arr. as La virtù trionfante (cant.), and as March of Lord Wellington, pf 4 hands; A paz da Europa (cant.), 4 solo vv, chorus, orch, op.17 (1814); also arr. as O annuncio da paz; Messe de requiem consacrée à … Camões, 4 solo vv, chorus, orch, op.23 (Paris, 1819); Mass, 2 Tantum ergo, *US-Wc*; Miserere, 4 solo vv, chorus, str, *P-Lcg*; Credo, 4 solo vv, chorus, orch, *La*; Veni Sancte Spiritus, 3vv, org, *Lc*; Mattutine de morti, 4vv, pf, private library of Ivo Cruz, Lisbon; Libera me, ded. Dom Pedro, Duke of Bragança, 1835, chorus, orch,*Lc*; Alessandro in Efeso, op, inc., *Lc*; see op.22

Orch and Chbr: Pf Conc., no.1, op.2 (Paris, 1804); Pc Conc. no.2, op.3 (Paris, 1805); Pf Conc. no.3, op.7 (1809); Sym. no.1, op.11, *P-Lc*, pf 4 hands score (1810); Pf Conc. no.4, op.12 (1810); Pf Qnt [no.1], op.16 (n.d.); Grande fantaisie, pf, orch (Lisbon, n.d.); Sym. [no.2], private library of Ivo Cruz, Lisbon; 2 pf concs. [nos.5–6], *Lc*; Divertimento, pf, orch, *Lc*; Marcha de Dona Maria II, orch, *Lc*; Serenade, pf, fl, cl, bn, hn, *Ln*; Sextet, pf, 2 vn, va, vc, db, private library of Ivo Cruz, Lisbon; Pf Qnt [no.2], *c*1816–20, *F-Pc*; others, private library of Ivo Cruz, Lisbon

Pf: Grande sonate, op.1 (Paris, 1803); Fandango with Variations, op.4 (n.d.); Elogio aos faustissimos annos de S.S.D. Carlota Joaquina, op.5 (?1808); Introduction, 5 Variations and Fantasie on Paisiello's Favourite Air, op.6 (n.d.); Capriccio and God Save the King, op.8 (1811); 3 Grand Sonatas, op.9 (n.d.); An Easy Sonata, pf, ad lib vn, op.13 (n.d.); Grand Fantasia, op.14 (n.d.); 2 Sonatas and a Popular Air with Variations, pf, ad lib vn, op.15 (n.d.); 3 Sonatas, pf, ad lib vn, op.18 (1816); Grande sonate, op.20 (Paris, 1818); Fantaisie et variations sur un air de Mozart, op.21 (Paris, n.d.); Air from Alessandro in Efeso, arr. pf, op.22 (n.d.); Waltz (n.d.); Fantasie and variations on a theme from La donna del lago, *P-Lc*

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FILIPE DE SOUSA

**Bon** [Boni], **Anna (Lucia)** (*b* ?Russia, ?1739/40). Italian composer and singer. She was the daughter of the (?Venetian) scenographer and librettist Girolamo Bon (Boni, Bonno, Bono, Bonn, Le Bon, Buon, Bunon) and the Bolognese singer Rosa Ruvinetti Bon. In 1743, at the age of four, she entered the Ospedale della Pietà in Venice as a pupil. She probably rejoined her parents at some time during their engagements at St Petersburg, Dresden, Potsdam and Regensburg between 1743 and late 1754. By 1755 she and her family were in Bayreuth in the service of Margrave Friedrich of Brandenburg Culmbach and his wife Wilhelmine, sister of Frederick the Great. After Wilhelmine's death in 1758 music at Bayreuth declined. In 1759–60 the Bon family all sang in opera performances directed by Girolamo in Pressburg. On 1 July 1762 the three Bons were contracted to serve the Esterházy court of Prince Nicolaus at Eisenstadt, where Anna remained until at least 25 April 1765 (Haydn wrote several roles for her mother). By 1767 she was resident in Hildburghausen, married to the singer Mongeri.

WORKS

6 sonate da camera, fl, bc, op.1 (Nuremberg, 1756), ed. B.G. Jackson (Fayetteville, AR, 1989); 6 sonate per il cembalo, op.2 (Nuremberg, 1757), ed. J.S. Hettrick (Bryn Mawr, PA, 1997); 6 divertimenti, 2 fl, bc, op.3 (Nuremberg, 1759), ed. S. Fortino (Bryn Mawr, PA, 1993)

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G. Rostirolla: 'L'organizzione musicale nell'Ospedale veneziano della Pietà al tempo di Vivaldi', *NRMI*, xiii (1979), 168–95
S. Fortino: 'Anna Bon', *Women Composers: Music through the Ages*, ed. S. Glickman and M.F. Schleifer, iii (New York, 1998), 16–24

JANE SCHATKIN HETTRICK

**Bon, Josephus Johannes Baptizta.** *See* BONNO, GIUSEPPE.

**Bon, Maarten** (*b* Amsterdam, 20 Aug 1933). Dutch pianist and composer. He studied piano with Hans Sachs and at the Muzieklyceum in Amsterdam with Jaap Spaanderman and Theo Bruins, and bassoon with Brian Pollard. In Paris he continued his piano studies with Magda Tagliaferro, and accompaniment with the singer Noëmie Perugia. Back in the Netherlands, he started a duo with his wife, the violinist Jeannelotte Herzberger, and took lessons in composition with van Baaren. As pianist of the RPO of the Dutch Broadcasting Company (1970–93) he worked under composer-conductors such as Berio, Stockhausen, Maderna and Otto Ketting. His lifelong fascination with Stravinsky's *Le sacre du printemps* resulted in an arrangement of this piece for four pianos, which was authorized by the Stravinsky estate and Boosey & Hawkes (1983), on condition that Bon should be the only pianist entitled to perform the arrangement with his deputies. His use of the sustaining pedal is characteristic of his arrangements for piano. He founded the Amsterdam Piano Quartet (1983) and in 1997 the Amsterdam Piano Quintet. He also inspired other composers to write for these ensembles, like Ivan Fedele (*Armoon per quattro pianoforti*, 1984) and Rob du Bois's *Gaberbocchus* for four pianos, 1996. Bon's *Whistle for a Friend* won a prize at the concourse for compositions for wind instruments (Ancona, 1980).

WORKS
(*selective list*)

Display IV, 6 pf, piano-tuner, 1980; Whistle for a Friend, fl, 1980; Boréal II, 2 pf, 1981; Display V, 12 vc, 1981; Nee, die idee(ë)n, pic, 1982; Solo for Clarinet, cl, 1985; 2 Dances, gui, bn, 1987; Gut und Böse . . . (m)einer Melodie, 6 fl, 6 va, 2 cel, 1989, rev. 1998; Persistent Patterns, wind ens, 3 perc, 2 pf, 1989; Self-Portrait, str qnt/4 pf [collab. Stephen Heller], 1990; 3 Sätze, fl, pf, 1993; De Aanslag (Toccata), pf, 1999

Arrs: C. Gesualdo: Canzon francese del principe, 4 sax, 1975; I. Stravinsky: Le sacre du printemps, 4 pf, 1981; A. Schönberg: 5 Orchesterstücce, 6 pf, 1988–9; Scherzo à la russe, 20 pf, 1993; R. Wagner: Siegfried Idyll, pf, 1997; Petrouchka, 5 pf, 1998; M. Vermeulen: Sym. no.2, 5 pf, 1998

Principal publisher: Donemus

HUIB RAMAER

**Bon, Willem Frederik** (*b* Amersfoort, 15 June 1940; *d* Nijeholtpade, Friesland, 14 April 1983). Dutch composer and conductor. He studied the clarinet at the Amsterdam Conservatory (1960–64), then composition with Van Baaren at the Hague Conservatory (1963–71). His principal conducting teachers were Louis Stotijn, Fournet, Van Otterloo and Dean Dixon. A versatile artist, he made a career as a musician, critic (on *Het vrije volk*, 1968–9), writer and broadcaster. In 1972 he succeeded Stotijn as conductor of the Amsterdam Sinfonietta and in the mid-1970s founded De IJsbreker, a centre for modern music in Amsterdam, formally opened in 1979. He taught composition at the Groningen Conservatory (1973–83); among his students were Jacob ter Veldhuis and Frans Vuursteen. He was assistant conductor to the Concertgebouw Orchestra (1973–5) and appeared as a guest conductor with several European orchestras. His death was caused by a brain tumour. Both his brother Maarten Bon (*b* 1933) and his sister Marja Bon (*b* 1948) are concert pianists, the former also a composer and music editor.

Bon's works reflect the serialism and atonality current in the 1960s and 70s, and are usually characterized by transparent, colourful and brilliant instrumentation; they can also on occasions reveal a sense of humour. His inspiration was often literary, and his later works are touched by a French, somewhat Impressionistic idiom, allowing a dramatic, neo-romantic expression which was hardly favoured at the time. In later life he professed a fascination for the music of Arnold Bax.

WORKS
(*selective list*)

Choral: Requiem, op.15, vv, pf, str, 1967; Missa brevis, op.25, vv, wind insts, 1969; Le grand âge millième (Nostradamus), male chorus, 1974

Orch: Concertino, pf, orch, 1964, rev. Maarten Bon, 1988; Dialogen en monologen, pf, orch, 1967; Nocturnes, op.16, str, 1968; Sketches, op.21, wind, 13 str, 1968; Sweelinck Variaties, op.24, 1969; Concert, op.33, str, 1970; Games, 1970, Sym. no.2 'Les prédictions', op.38, 1970; Usher Sym., op.29, 1970; To Catch a Heffalump, orch, elec org, tape, 1971; Aforismen, str, 1972; Circe, prelude, 1972; Passacaglia in Blue, wind band, db, 1972; Ob Conc., ob (4 types), str, 1974; Erik's wonderbaarlijke reis (G. Bomans), reciter, orch, 1979, rev. 1980; Sym. for Strings, 1982

Solo vocal: 3 poèmes de Verlaine, op.10, Mez, fl, vc, pf, 1967; Jadis et naguère (P. Verlaine), Mez, cl, vn, pf, 1970; 1999: 4 Prophéties de Nostradamus (Nostradamus), S, orch, 1973; Les 4 Saisons de Verlaine (Verlaine), 1976–9: L'été, A, orch, L'automne, B, orch, Le

printemps, S, orch, L'hiver, T, orch; Dag (P. van Ostaijen), Mez, perc, 1979; Songs of Nature (W. Wordsworth), Bar, pf, 1982

Chbr and solo inst: Spelen in het donker (film score, R. du Mée), str qt, 1965; Sonata, op.6, vc, pf, 1966; Wind Qnt no.1, op.13, 1966; Sunphoneion 1, op.22, fl + a fl, vib, pf, 1968; Wind Qnt no.2, op.26, 1969; Petite trilogie, tpt, 1970; Sonata, op.32, bn, pf, 1970; Sans paroles, cl, b cl, vn, va, vc, 1970; Riflessioni, fl, hp, 1971; Allégorie, hp, 1972; Sonata (3 Monogrammen), vn, pf, 1981; Trio saturnien, vn, vc, pf, 1981

Pf: Prelude no.1, pf LH, 1959; Prelude no.2, pf LH, 1961; 7 Preludes, op.14, 1961–8; Miniaturen, op.8, 1966; Prelude, 1978

Arr.: *E. Satie: 3 gnossiennes*, orch, 1976

Principal publishers: Donemus

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R. Koning: ' Willem Frederik Bon', *Key Notes*, xvii (1983), 47 only

H.J. van Royen, ed.: *Historie en Kroniek van het Concertgebouw en het Concertgebouworkest*, ii (Zutphen, 1989)

P.-U. Hiu and J. van der Klis, eds.: *Het Honderd Componisten Boek* (Bloemendaal, 1997)

THEODORE VAN HOUTEN

**Bona, Giovanni** (*b* Mondovì, Piedmont, 10 Oct 1609; *d* Rome, 28 Oct 1674). Italian theologian and scholar. He was a cardinal, a member of the Benedictine order and later its head in Italy. He spent much of his life in Rome, where he was one of the highest placed and most influential theologians (for a summary of his life and works see *DBI*). One of his publications, *Psallentis ecclesiae harmonia: tractatus historicus, symbolicus, asceticus de divina psalmodia eiusque causis, mysteriis et disciplinis, deque variis ritibus omnium ecclesiarum in psallendis divinis officiis* (Rome, 1653, 2/1663 as *De divina psalmodia*), appeared in many editions until well into the 18th century, several times in complete editions of his writings. This work, a history of psalmody, is clear, learned and reliable. The comprehensive range of subjects that it considers includes the modes, the use of the organ and other instruments, and the training of singers, his opinions on which echo the Benedictine and Cistercian rules for church music. □

**Bona** [Buona], **Valerio** (*b* Brescia, *c*1560; *d* Verona, *c*1620). Italian composer. He was a Franciscan friar and had a particular connection with Milan and Venice, where some of his works were printed. He was probably a pupil of Costanzo Porta and became *maestro di cappella* at S Francesco in Vercelli in 1591. He can be traced as having been at S Francesco in Milan in 1596, in Monferrato in 1599, in Mondovi in 1601 and at S Francesco in Brescia in 1611. From 1613 until his death he was most probably at S Fermo Maggiore in Verona, where he was also active as *Prefetto della musica* and where he maintained a relationship with the Accademia Filarmonica.

He was a prolific composer of the Venetian school, working during the transition period between the *prima* and the *seconda pratica*. In strict polyphonic textures, principally in his masses, he adopted a style reminiscent of that of Palestrina, while in other types of composition, such as canzoni, he endeavoured to combine the Gabrieli style of writing for double choirs with monodic writing 'con il partito delli Bassi modernamente composti'. In his theoretical work *Regole del contraponto* (1595) he relied largely upon Zarlino's *Istitutioni harmoniche*; he had already freed himself from exaggerated speculative elements in Zarlino's theory, but reproduced its practical elements, in somewhat haphazard form.

WORKS

SACRED

Litanie et aliae laudes, 4vv (Milan, 1590)
Missa et sacrae cantiones, 8vv (Milan, 1591), ?lost, listed in *EitnerQ*
Missa et motecta, 3vv, Magnificat, 6vv (Milan, 1594)
Psalmi omnes ad Vesperas, 4vv (Venice, 1600)
Motectorum, liber I, 6vv (Venice, 1601), ?lost, listed in *EitnerQ*
Missarum et motectorum, liber secundus, 2 choirs (Venice, 1601)
Li dilettevoli introiti, 2 choirs, bc, op.18 (Venice, 1611)
Messa e Vespro, 4 choirs, bc, op.19 (Venice, 1611)
Lamentazioni, 8vv, org, op.22 (Venice, 1616)
11 pieces, 1619[6]

SECULAR

Il secondo libro delle canzonette, 3vv (Venice, 1592) 12 3pt inst works ed. in IIM viii (1995)
Il quarto libro delle canzonette, 3vv (Milan, 1599[14])
Madrigali et canzoni, libro primo, 5vv (Venice, 1601); 2 in 1616[10]
6 canzoni italiane, 2 choirs, bc, op.21 (Venice, 1614)

WRITINGS

*Regole del contraponto et compositione brevemente raccolta da diversi autori* (Casale, 1595)

*Essempi delli passaggi delle consonanze et dissonanze, et d'altre cose pertinenti al compositore* (Milan, 1596)

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R.E. Murray: *The Voice of the Composer: Theory and Practice in the Works of Pietro Pontio* (diss., U. of N. Texas, 1989)

JOSEF-HORST LEDERER

**Bonaccorsi, Alfredo** (*b* Barga, 15 Dec 1887; *d* Florence, 12 May 1971). Italian musicologist. He studied at the Lucca Istituto Musicale (diploma 1913), and took courses in musicology under Heinitz at the University of Hamburg and in music criticism at the Hamburg Conservatory. He was music critic for the newspapers *Il mondo*, *Avanti* and (after 1944) *La voce repubblicana*. From 1952 to 1960 he was lecturer in music history and librarian at Pesaro Conservatory, where he edited the *Bollettino del Centro rossiniano di studi* (1954–60) and the *Quaderni rossiniani*; he also edited the four-volume *Classici italiani della musica* and many volumes for the Accademia Musicale Chigiana and the *Quaderni della Rassegna musicale*.

WRITINGS

*Contributo alla storia del concerto grosso* (Turin, 1932)
*Spettacoli musicali lucchesi: 'Le tasche'* (Turin, 1933)
*Alfredo Catalani* (Turin, ?1942)
*Elementi di forme musicali* (Milan, 1946)
'Un nuovo codice dell'Ars nova: il Codice lucchese', *Atti dell'Accademia nazionale dei Lincei*, 7th ser., i (1948), 539–615
*Giacomo Puccini e i suoi antenati musicali* (Milan, 1950)
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*Maestri di Lucca: i Guami e altri musicisti* (Florence, 1967)
ed.: *Gioacchino Rossini* (Florence, 1968) [incl. 'Gioacchino', 15–19; 'Qualche aspetto dell'arte rossiniana', 79–101; 'Gli inediti', 157–63]

FERRUCCIO TAMMARO

**Bonachelli, Giovanni** (*b* Seravezza, nr Carrara; *fl* 1642). Italian composer. He is known only by a book of motets for one to five voices and continuo, op.1 (Venice, 1642). Some of the motets have parts for three instruments in addition to continuo, and the volume also includes three sinfonias for three and four instruments. □

**Bonadies Codex** (*I-FZc* 117). *See* SOURCES, MS, §IX, 12 and SOURCES OF KEYBOARD MUSIC TO 1660, §2(i).

**Bonaffino, Filippo** (*b* ?Messina; *fl* Messina, 1623). Italian composer. He published a book of *Madrigali concertati* (Messina, 1623; ed. in Micali). The title-page announces pieces for two to four voices, with continuo, but the book also contains two melismatic solo songs for bass and continuo. Bonaffino, who described himself as 'from Messina', dedicated it to 'Signor Gioanni Watchin [John Watkin or Watkins], English gentleman', for whom the two bass solos may specifically have been intended. In addition to these, the volume comprises seven pieces for two voices, four for three voices and five for four voices, all settings of Marinist texts of a high literary order by, among others, Angelo Grillo, Luigi Groto, G.B. Marino, Maurizio Moro and Ottavio Rinuccini. The collection includes one of the last settings of *Ancidetemi pur*, made popular in the previous century by Arcadelt, and four spiritual madrigals, one in honour of the canonization of the saints Ignatius Loyola and Francis Xavier in Messina in the previous year. All of the madrigals reflect some of the mannerist tendencies found in the concertato style of the period. The melodic writing is rather restrained, but the harmony includes repeated unprepared 2nds and 7ths and 4–3 progressions reflecting the more emotive words of the poems. A few of the pieces are in ternary form (*AAB* or *ABB*).

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

**Bonagiunta** [Bonagionta], **Giulio** (*b* S Genesio, nr Macerata; *d* after 1582). Italian composer and editor. From 1561 to 19 April 1562, when he became a canon, he was a soprano at the Santa Casa, Loreto. In 1562 he became a singer at S Marco, Venice, where he stayed until 1567 or 1568. He was also employed as a singer, in exchange for board and lodgings, at the Augustinian convent of S Stefano (where his brother Andrea was a friar) for some months during 1565. In 1566 he accepted employment at Graz, but changed his mind shortly afterwards. By the end of the decade he was a singer and teacher to the Duke of Parma, with whom he remained until at least 1582. While in Venice, he edited two sets of three-voice *canzone napolitane* (RISM 1565[12] and 1566[7]), four books of madrigals (1566[2], 1566[3], 1567[13], 1567[16]) and a book of motets (1567[3]), all for the Scotto press. He was also the editor of a volume of madrigals dedicated to the memory of the poet Annibale Caro (1568[16]). These volumes contain several previously unpublished works by Lassus and Rore, as well as some works (mostly *napolitane*) by Bonagiunta himself.

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ANDREA MARCIALIS

**Bonaiuto di Corsino** [Bonaiutus Corsini] (*d* Florence, ?1414). Italian craftsman and composer. He was a painter in Florence of wedding *cassoni*. Around 1379 he was a pupil of polyphonist Andreas de Florentia, and from 1375 to 1395 a leading member of the Compagnia dei Laudesi of S Zanobi. Bonaiuto had a wife and children but around 1402, probably ruined by gambling and by a life of pleasure, he became a priest, generating a scandal that is described in an anonymous sonnet of the period. His ballatas, which are stylistically comparable to Landini's, probably date from the period before his religious vocation, since he is referred to as *pitor* in the unequivocal attributions in *GB-Lbl* 29987; it is uncertain whether a similar attribution in the Florentine section of *I-La* 184, to a *pitor* whose name is illegible, refers to the same musician. Bonaiuto became rector of the church of S Remigio (where the composer Gherardello had been prior) and died during the Florentine residence of the antipope John XXIII.

WORKS

*all ballatas for 2 voices*

Editions: *The Music of Fourteenth-Century Italy*, ed. N. Pirrotta, CMM, viii/5 (1964) [complete edn]
*Italian Secular Music*, ed. W.T. Marrocco, PMFC, x (1974) [complete edn]

Amor tu vedi ch'io per te
Donna non fu giammai
Piatà ti mova

S'avesse força [attrib. '. . . pitor' in *I-La* 184]

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E. Levi: 'Botteghe e canzoni della vecchia Firenze', *Nuovi studi medievali*, iii (1926–7), 93–110

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KURT VON FISCHER/GIULIANO DI BACCO

**Bonaldi, Francesco.** *See* BONARDO PERISSONE, FRANCESCO.

**Bonamici, Ferdinando** (*b* Naples, 1827; *d* Naples, Sept 1905). Italian pianist and composer. He was secretary of the Naples Conservatory and later taught the piano there. He shared the interest, widespread in the 1860s, in raising the level of Italian musical culture by fostering an appreciation of instrumental music and the Classical composers. To this end he founded, on the model of the quartet societies of Florence and other centres, the Circolo Musicale Bonamici. This existed until 1867 and from January 1865 published (again on the model of the Florence Society) the *Monitore del Circolo Bonamici*, which periodically issued biographies of great musicians. He organized the first Italian music congress, which opened in Naples on 15 September 1864. His last years were devoted to teaching and composing. He composed three operas (1871–9), which were not performed, and a large number of piano works, including operatic transcriptions, fantasies and salon pieces typical of the time, a number of which (*Momenti musicali*, *Romanze senza parole, Novellette*) in their intimate and expressive style anticipated the art of Martucci later in the century. He was longest remembered, however, for his studies, especially those for the left hand.

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S. Martinotti: *Ottocento strumentale italiano* (Bologna, 1972)

SERGIO MARTINOTTI

**Bonamico, Johann Franz.** ?Austrian composer. *See under* his father GUETFREUND, PETER.

**Bonamico, Pietro.** *See* GUETFREUND, PETER.

**Bonamicus, Cornelius.** *See* FREUNDT, CORNELIUS.

**Bonanni** [Buonanni], **Filippo** (*b* Rome, 11/16 Jan 1638; *d* Rome, 30 March 1725). Italian librarian and bibliographer. He seems to have been a Jesuit. He was chief librarian at the Collegio Romano from 1676; he was also in charge of the archives of the Museum Kircherianum, Rome, of which he compiled the catalogue (Rome, 1709). His other, more important work is the *Gabinetto armonico pieno d'istromenti sonori indicati e spiegati* (Rome, 1722, rev. and enlarged by G. Ceruti with 151 plates engraved on copper by A. van Westerhout, 1776). It is one of the principal documents for the history of 18th-century musical instruments.

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SERGIO MARTINOTTI

**Bonaparte.** French family of rulers and patrons. *See under* NAPOLEON I.

**Bonard** [Bonnard, Bonart], **Laurent** (*fl* 1547–54). French composer. He was a priest and *maître des enfants* at Amiens Cathedral between 1547 and 1553. Five of his four-voice chansons were published in Paris by Nicolas Du Chemin between 1550 and 1552 and another, arranged for voice and guitar, was printed by Le Roy & Ballard in 1554. Most of the chansons are courtly *huitains* set in the suave homophonic idiom of Pierre Sandrin and his generation. It is not known whether he was related to the Bonard family of instrumentalists (Roland, his brother Vincent and his sons Nicolas and Pierre), active in Paris in the early 17th century. Alternatively he might be related to Francesco Bonardo Perissone or Iseppo Bonardo.

WORKS

Amour et mort ont faict une alliance (G. d'Avrigny), 4vv, 1550[12]; Amour voyant le travail, 4vv, 1551[9]; Au jour, au joli point du jour, Sup, gui, 1554[33]; J'ay tant souffert pour ung plaisir avoir, 4vv, 1550[12]; Mort et amour un jour se rencontrent, 4vv, 1550[12]; Resveje point, Dieu, 4vv, 1552[4]

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FRANK DOBBINS

**Bonardo, Iseppo** (*fl* 1588). Italian composer and instrumentalist. He was employed as a 'sonatore' in the service of the Venetian republic at the time of publication of his collection of three-voice villanellas, *Il primo libro delle napolitane a tre voci* (Venice, 1588).

FRANK DOBBINS

**Bonardo** [Bonard, Bonardi] **Perissone, Francesco** [Bonaldi, Bunaldi, Francesco] (*b* ?1520–30; *d* after 1571). Flemish composer, active in Italy. He probably lived in Paris in the early 1550s. He was *maestro di cappella* at Padua Cathedral between 3 April 1565 and 18 March 1571. He was almost certainly a member of the Accademia dei Costanti in Padua, at least in 1565; his only known book of madrigals is dedicated to this academy. It resembles stylistically works of composers belonging within the Venetian orbit. One cannot eliminate the possibility of his being identical with PERISSONE CAMBIO, but this seems unlikely.

WORKS

Il primo libro di madrigali, 4–6vv (Venice, 1565)
3 chansons, 4vv, 1550[12]; 1 chanson, 4vv, 1551[9]; 1 chanson, 4vv, 1552[4]; 1 chanson, inc., *GB-Lbl*
2 greghesche, 4vv, 1564[16]; 4 napolitane, 3vv, 1565[12]; 2 giustiniane, 3vv, 1570[17]; greghesca ed. S. Cisilino (Padua, 1974)
1 madrigal, 6vv, 1570[15]; 1 madrigal, 3vv, 1586[12]; 1 madrigal, 5vv, 1589[12] (only S by Bonardo)

2 motets, 8vv, 1564[1]

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C. van den Borren: 'La contribution italienne au Thesaurus Musicus de 1564', *JRBM*, i (1946–7), 33–46

JOANNA WIECKOWSKI/R

**Bonarelli della Rovere, Prospero** (*b* Novellara, nr Reggio nell'Emilia, 5 Feb or Nov 1582; *d* Ancona, 9 March 1659). Italian dramatist. He spent his first years in Novellara with his relative Camillo Gonzaga. He was trained at the court of Ferrara and Modena where he lived with his brother Guidobaldo (a writer of tragedies) and then at the Collegio Borromeo in Pavia. Despite an offer of service with the Este family he established himself in Ancona (*c*1604), retaining his residency when he entered the service of the Medici in Florence. He was a member of various academies (including the Intrepidi of Ferrara, the Gelati of Bologna and the Umoristi of Rome); in Ancona he founded the Accademia dei Caliginosi (7 Jan 1624) and organized the activities of the public theatre of the 'Arsenale'.

Bonarelli's works were performed in various Italian cities and in Vienna, for which court he provided opera-ballettos, pastorals, *tornei* and *intermedi* (*c*1630–38), some of them set to music by Lodovico Bartolaia, for example the *torneo L'Antro dell'Eternità* and the *opera regia La Fidalma* (both for Vienna, 1636). His reputed collaboration with Antonio Bertali is doubtful. Mention of his occasional activity as a composer is found in his *Lettere* (Bologna, 1636), which also contains evidence of his connections with other writers and musicians and sets out his ideas on contemporary dramaturgy. A collection of his dramas, *Melodrami, cioè opere da rappresentarsi in musica*, was published in Ancona in 1647. He may have written the music for the *intermedi Esilio d'Amore* (for Ancona, 1623), but none of his music seems to have survived.

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R. Klein: 'Die Schauplätze der Hofoper', *ÖMz*, xxiv (1969), 371–6
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MARCO SALVARANI

**Bonart, Laurent.** *See* BONARD, LAURENT.

**Bonastre i Bertram, Francesc** (*b* Montblanch, Tarragona, 20 April 1944). Catalan musicologist. While at the diocesan seminary in Tarragona he won the attention of music professor Francesc Tápies, achieving in 1963 distinction in a course at the Tarragona Conservatory. At the Universitat Autònoma, Barcelona, he became a licentiate (1967) and later gained the doctorate (1970) in Romance philology. Concurrently he directed the university Schola Cantorum. In 1973 he co-founded the Societat Catalana de Musicologia and in the same year became a corresponding member of the Real Academia de S Fernando, Madrid. In 1976, newly elected as professor of musicology in his home university, he won a Juan March Foundation's musicological prize enabling him to investigate Antonio Rodríguez de Hita's theoretical and creative enterprises.

In 1981 Bonastre i Bertram founded *Recerca musicològica*, a Barcelona university yearbook that in the double volume xi-xii, 1991–2 (1996), published research articles in Catalan, Spanish, English, Italian and French. Between 1972 and 1993 he discussed Catalonian topics in his articles for *Anuario musical*, and in 1983 began work editing a number of neglected Catalonian works from the 17th century to the 19th. These range from oratorios by Luis Vicente Gargallo, Josep Carcoler's *Stabat mater* and Bernat Beltran's Symphony in E♭ (1798) to Pedrell's orchestral symphonic poem *Excelsior*.

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'Pedrell, precursor de la reforma musical litúrgica de 1903', *AnM*, xxvii (1972), 103–7
'El órgano de Sta. Maria de Montblanc y sus organistas durante los siglos XVII-XVIII', *AnM*, xxviii-xxix (1973–4), 243–67
'La interpretación de las verbetas', *AnM*, xxx (1975), 49–58
*Felipe Pedrell: acotaciones a una idea* (Tarragona, 1977)
*Música y parámetros de especulación* (Madrid, 1977)
'Estudio de la obra teórica y práctica del compositor Antonio Rodríguez de Hita', *RdMc*, ii (1979), 47–86
'A l'entorn d'una cançó francòfoba del s.XVII', *AnM*, xlii (1987), 105–10
'L'obra de Fra Bartolomeu Triay a l'orgue de Torroella de Montgrí (1682)', *AnM*, xliii (1988), 111–19
*La Banda Municipal de Barcelona: cent anys de Música Ciutadana* (Barcelona, 1989)
*Francesc Bonastre, Oriol Martorell: conversa/transcrita per Xavier Febres* (Barcelona, 1990)
'L'oratori a Barcelona en el primer terç del segle XIX', *AnM*, xlviii (1993), 207–16
*Juan Pau Pujol: la música d'una época* (Barcelona, 1994)

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R. Stevenson: 'Recerca musicològica, xi-xii, 1991–92 (1996)', *Inter-American Music Review*, xvi/1 (1997), 97–101

ROBERT STEVENSON

**Bonaventi, Giuseppe.** *See* BONIVENTI, GIUSEPPE.

**Bonaventura da Brescia** [de Brixia] (*fl* Brescia 1487–97). Italian music theorist. He studied in Padua in 1487, but seems to have spent the rest of his life as a friar in the Franciscan convent in Brescia. At the request of a fellow friar he undertook a brief treatise on the fundamentals of music 'for the use of poor and simple religious'. It was first published under the title *Breviloquium musicale* (Brescia, 1497), but all subsequent editions bear the title *Regula musicae planae*. In 42 short chapters Bonaventura covered the Guidonian hand, the staff, note names, hexachords and their properties, clefs, mutation, the 13 species of intervals, modes and intonations. Although the chapter headings are in Latin, the treatise itself is mostly in Italian; this may account for its substantial popularity and success.

Bonaventura's classification of the modes and the discussion of three semitones show his dependence on Marchetto da Padova. This is made explicit in the *Brevis collectio artis musicae* (also called *Venturina*), the earlier manuscript version (1489) from which the printed version was distilled: it quotes extensively from Marchetto's *Lucidarium* and Nicolò Burzio's *Florum libellus*, and parts are taken from D.B. de Francia's treatise (*I-Vnm* lat. VIII. 64=1315). Bonaventura's treatise, however, is

directed towards scholars, and acknowledges the correctness of the Pythagorean division of the tone.

WRITINGS

*Brevis collectio artis musicae (Venturina)* (MS, 15 Sept 1489, *I-Bc* A57); ed. A. Seay (Colorado Springs, 1980)
*Breviloquium musicale* (Brescia, 1497, 2/1497/*R* and 19 later edns to 1550 as *Regula musicae planae*); ed. and Eng. trans by A. Seay as *Rules of Plain Music (Breviloquium Musicale)* (Colorado Springs, 1979)

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A. Sartori: *Documenti per la storia della musica al Santo e nel Veneto* (Vicenza, 1977), 14
F.A. Gallo: 'La trattatistica musicale, III', *Storia della cultura veneta dal primo Quattrocento al Concilio di Trento*, iii (1981), 297–314, esp. 298

BONNIE J. BLACKBURN

**Bonbarde.** *See* PERRINET.

**Bonci, Alessandro** (*b* Cesena, nr Rimini, 10 Feb 1870; *d* Viserba, nr Rimini, 9 Aug 1940). Italian tenor. After study with Pedrotti and Felice Coen in Pesaro, and with Delle Sedie in Paris, he made his début in Parma (1896) as Fenton in *Falstaff*. In the early years of the new century he was for some time regarded as Caruso's only serious rival, excelling in roles demanding lightness, agility and elegance rather than in the heavier and more dramatic parts. After some appearances at Covent Garden, he scored a great success in New York in 1906, singing in *I puritani* at the opening of Hammerstein's new Manhattan Opera House; but for the next three seasons he transferred his activities to the Metropolitan, where he sang 65 performances of 14 roles. In World War I he served with the Italian Air Force; he made only sporadic appearances thereafter, devoting most of his time to teaching in Milan. In the older repertory he excelled by virtue of the sweetness of his tone and the finish of his phrasing, qualities especially evident in his earlier recordings.

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T. Hutchinson: 'Alessandro Bonci', *Record Collector*, xi (1957), 148–62, 234–5 [incl. discography]

DESMOND SHAWE-TAYLOR

**Bond, Capel** (*b* Gloucester, bap. 14 Dec 1730; *d* Coventry, 14 Feb 1790). English organist and composer. A son of William Bond, a bookseller in Gloucester, he probably attended the Crypt school under his uncle, the Rev. Daniel Bond, before being apprenticed (for £2 10s.) to the cathedral organist, Martin Smith, at the age of 12. In 1749 he moved to Coventry, becoming organist of St Michael and All Angels and, from Easter 1752, organist of Holy Trinity. Both churches were large; St Michael's, then said to be the second largest parish church in England and later to become Coventry Cathedral, housed an exceptionally fine three-manual organ by Thomas Swarbrück. Bond held both posts until his death in 1790, filling them with such distinction that from 1770, in consideration of his 'superior merit and regular attendance', he was given £10 per annum over and above his £30 salary for the Holy Trinity post, as a 'Compliment'. Bond did much to develop musical life in the Midlands. He organized subscription concerts, and under his direction the Musical Society in Coventry became choral as well as instrumental; in 1760 it held a festival, giving *Messiah* and *Samson* with professional choristers from Worcester and Gloucester. Bond directed in the first Birmingham Festival (1768), and brought oratorio to other Midland towns.

The subscribers to Bond's *Six Concertos in Seven Parts* (London, 1766/*R*) included many prominent musicians in the Midlands as well as 12 musical societies. The set has features in common with those published earlier by the Midlands composers Richard Mudge (1749) and John Alcock (1750). Indeed, Mudge's no.1 and Bond's no.1, both trumpet concertos, are closely related. Nos.2–5 in Bond's set are concerti grossi of a more orthodox type, mixing elements of Geminiani, Handel, Stanley and Domenico Scarlatti as arranged by Charles Avison, while no.6, a *galant* bassoon concerto, has points of contact with the bassoon writing in 'Softly rise, O southern breeze' from Boyce's *Solomon* (1742) and, perhaps, Boyce's lost bassoon concerto of 1745.

Nevertheless, Bond's concertos have a quiet individuality and are attractive and fluent. The set is arguably the best produced by an English provincial composer, and two of them were played in the Concerts of Antient Music until 1812. Nos.1 and 6 have been edited by Gerald Finzi (London, 1957, 1964). Bond's only other known music, *Six Anthems in Score* (London, 1769), belongs to the parish church repertory, but has much of the complexity and polish of contemporary cathedral music. It was reprinted five times (1769–77), and nos.2, 4 and 5 appeared in Robert Willoughby's *Sacred Harmony in Parts* (London, 1799).

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OWAIN EDWARDS/PETER HOLMAN

**Bond** [Jacobs-Bond], **Carrie** (*b* Janesville, WI, 11 Aug 1862; *d* Hollywood, CA, 28 Dec 1946). American composer and publisher. She showed early talent for improvising songs to her own words and in painting. Her only formal study was with local teachers and at 18 she married E.J. Smith, by whom she had one child. They separated in 1887 and in 1889 she married Frank Lewis Bond. She published her first songs in 1894. Frustrated by difficulties in getting further songs published, and displaying the enterprising spirit that characterized the rest of her life, she formed her own publishing company, Carrie Jacobs-Bond & Son. By performing her songs she cultivated influential contacts. The baritone David Bispham sang a recital exclusively of Bond songs in Chicago in 1901, and friends arranged for her to perform for President Roosevelt at the White House. She published about 175 songs, of which two were highly successful. *I Love you Truly* (1901) sold over a million copies, and *A Perfect Day* (1910) sold eight million copies of sheet music and over five million records. She designed her own music covers, and the wild rose was a prominent image. Her publishing company moved eight times in Chicago to accommodate the growing business, and in 1920 she

moved it to Hollywood. In 1927 she published her autobiography *The Roads of Melody*; in 1928 she stopped composing for a time after her son's suicide. Her last song, *Because of the Light*, was copyrighted in 1944 when she was 82.

WORKS
(*selective lsit*)
*most works published in Chicago*

Songs (texts by Bond unless otherwise stated): 7 Songs as Unpretentious as the Wild Rose (1901); California, the Land of Blossoms (1902); 2 Songs for Contralto: His Lullaby (B. Healy), Longing (1907); Love and Sorrow (P.L. Dunbar) (1908); A Perfect Day (1910); Half Minute Songs (1910–11); A Cottage in God's Garden (1917); Roses are in Bloom (1926); Because of the Light (F. Carlton) (1944)

Arrs. (transcr. M. Gillen and O. Chalifoux): Negro Spirituals of the South (1918); Old Melodies of the South (1918)

Pf: The Chimney Swallows (1897); Memories of Versailles (1898); Reverie (1902); Betty's Music Box (1917)

Principal publisher: Boston Music Co.

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S. Leding Lawhorn: *A Performer's Guide to Selected Twentieth-Century Sacred Solo Art Songs Composed by Women from the United States of America* (diss., Southern Baptist Theological Seminary, KY, 1993)

PAMELA FOX

**Bond, Graham (John Clifton)** (*b* Romford, 28 Oct 1937; *d* London, 8 May 1974). English jazz, blues and rock musician. Already an established jazz saxophonist, having played with Don Rendell Quintet, Bond was a formative influence on the British Blues revival of the early 1960s, and played in Alexis Korner's Blues Incorporated. He formed the Graham Bond Organisation with Ginger Baker (drums), Jack Bruce (bass) and John McLaughlin (guitar); McLaughlin left after a few months, and Baker and Bruce later formed Cream. The group's combination of blues, rock and jazz was innovative, marked by Bond's distinctive use of the Hammond organ and, later, the Mellotron. Their albums *Sound of '65* (Col., 1965) and *There's a Bond Between Us* (Col., 1966) were influential and presented original songs alongside covers. Bond moved to the USA, releasing the albums *Mighty Graham Bond* and *Love is the Law* (both Pulsar, 1968). They were not well received and Bond moved back to England in 1969, forming a new band, the Graham Bond Initiation. Despite further albums, notably with Pete Brown for *Bond and Brown: Two Heads are Better than One* (Chapter One, 1972), he never regained his early success. In 1973 Bond formed Magus with English folk singer Carolanne Pegg; it disbanded for financial reasons without recording. He died in a rail accident in 1974. Along with John Mayall and Alexis Korner, Bond was one of the great catalytic figures of 1960s rock. He has been called the 'founding father' of British rhythm and blues and the 'father of British blues'.

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H. Shapiro: *Graham Bond: the Mighty Shadow* (Enfield, 1992)

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**Bond, Victoria (Ellen)** (*b* Los Angeles, 6 May 1945). American composer and conductor. She studied at the University of Southern California with Ingolf Dahl and at the Juilliard School (MMA 1975, DMA 1977), where her teachers included Roger Sessions, Vincent Persichetti, Jean Morel, Sixten Ehrling and Herbert von Karajan; she was the first woman to be awarded the doctorate in orchestral conducting from Juilliard. After making her American conducting début at Alice Tully Hall, New York (1973), Bond became affiliate conductor of the Pittsburgh SO and music director of the New Amsterdam SO (1978–80). She made her European début with the RTÉ Orchestra, Dublin in 1982 and her Chinese début with the Shanghai SO in 1993. In 1985 she received an award from the National Institute for Musical Theater to assist Christopher Keene at the NYC Opera. She has also appeared with the Houston SO, the Buffalo PO and the Wuhan (China) SO, and held conducting posts with the Albany and Empire State (New York) SO Youth Orchestra (1984–7), the Roanoke (Virginia) SO (1986–95), the Bel Canto Opera Company, New York (1982–8), Opera Roanoke (1989–95) and the Harrisburg (Pennsylvania) Opera (from 1998).

Bond's compositions combine Baroque forms (passacaglia, canon, fugue, etc.) and contemporary techniques such as dissonant counterpoint, 12-tone rows and metric complexity. Some works also show the influence of jazz and Asian music. *Urban Bird*, a programmatic work, quotes two jazz classics: Charlie Parker's *Au private* and John Coltrane's *Blue Train*. Variations on a Theme of Brahms, written during a residency at the Brahmshaus in Germany, is based on a theme from Brahms' String Sextet, op.18. Other important works include the opera *Travels* and the string quartet *Dreams of Flying*.

WORKS
(*selective list*)

Stage: Equinox (ballet), New York, 1977; Other Selves (ballet), 1979; Great Galloping Gottschalk (ballet), 1981, Miami, 1986; The Frog Prince (musical fairy-tale, after J.L. and W.C. Grimm), Albany, NY, 1985; What's the Point of Counterpoint? (musical fable), nar, orch, Albany, NY, 1985; Everyone is Good for Something (musical for young audiences), Louisville, KY, 1986; Gulliver (after J. Swift: *Gulliver's Travels*), Louisville, KY, 17 March 1988, rev. as Travels, *c*1994; Molly ManyBloom (monodrama), S, str qt, New York, 16 June 1991

Orch: Elegy, 1971; 4 Frags., 1972; Sonata, 1972; White on Black, conc., sax qt, concert band, 1983; Ringing, 1986; Black Light, conc., jazz pf, orch, 1988; Urban Bird, conc., a sax, orch, 1993; Thinking Like a Mountain, 1994; Variations on a Theme of Brahms, 1998

Vocal: Aria (Bond), S, str qt, 1970; Suite aux troubadours, S, inst ens, 1970; Peter Quince at the Clavier (W. Stevens), S, pf, 1978; Margaret (G.M. Hopkins), S, fl, vn, vc, pf, 1984; Scat (II), S, tpt, 1984; A Modest Proposal, T, orch, 1999

Chbr and solo inst: Qt, cl, vn, va, vc, 1967; Trio, hn, tpt, trbn, 1969; Can(n)ons, cl, vn, 1970; Recitative, eng hn, str qt, 1970; Ménage à trois, a fl, b cl, a sax, 1971; Sonata, vc, pf, 1971; C-A-G-E-D, str qnt, 1972; Conversation Piece, va, vib, 1975; Pf Trio, 1979; Sandburg Suite, pf, 1980; Batucada, pf, 1985; Notes from Underground, a sax, pf, 1985; Old New Borrowed Blues (Variations on Flow my Tears), perc, hpd, db, vib, 1986; Hot Air, wind qnt, 1991; Dreams of Flying, str qt, 1994

Principal publishers: Broude, Presser, G. Schirmer, Seesaw, Subito

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J. Hoffman: 'In Concert: Victoria Bond's Baton Revives Symphony', *Wall Street Journal* (9 June 1987)

SAM DI BONAVENTURA, BARBARA JEPSON/ ADRIENNE FRIED BLOCK

**Bondeman, Anders** (*b* Eksjö, 16 Feb 1937). Swedish organist. He studied at the Swedish Royal Academy of Music (1953–9) and then abroad, with Helmut Walcha (Bach interpretation) and Cor Kee (improvisation). He won the international organ competition in improvisation in Haarlem in 1965. After serving as church musician at Bengtsfors (1960–62) and Eksjö (1962–71), he was appointed organist at the Jacobskyrka in Stockholm in 1971 and a teacher at the Royal University College of Music the same year, becoming a professor in 1995. A consummate organist, Bondeman has given numerous concerts in Sweden and abroad and has become known as a leading exponent of modern organ improvisation, which he has also taught at the Royal College of Music. He was made a member of the Swedish Royal Academy of Music in 1989.

HANS ÅSTRAND

**Bondeville, Emmanuel (Pierre Georges)** (*b* Rouen, 29 Oct 1898; *d* Paris, 26 Nov 1987). French composer. He studied the organ at Rouen Cathedral, deputizing for his teacher at the age of ten. Subsequently, he studied with Deré at the Paris Conservatoire, also benefiting from an association with Dupré, to whom he showed all of his works before publication. In the 1930s Bondeville produced orchestral epics and his first opera, *L'école des maris*. In 1936 he was appointed director of the Poste de Radiodiffusion de la Tour Eiffel, later becoming music director of the RTF. He held operatic appointments at Monte Carlo (1945), at the Paris Opéra-Comique (1949) and at the Opéra (1952–70); he was as well known for his administrative abilities as for his compositions. In 1959 he was elected to succeed Florent Schmitt at the Académie des Beaux-Arts, of which he was made secretary in 1964. While better known for his operatic works, Bondeville wrote a number of orchestral works. His *Illustrations pour Faust*, commissioned by Radio France and based on poems by Goethe, shows the influence of Fauré's harmony. The *Symphonie chorégraphique* (1965) demonstrates his ability to combine traditional 19th-century forms with bolder musical elements.

WORKS
(*selective list*)

Ops: L'école des maris (oc, 3, J. Laurent, after Molière), Paris, OC (Favart), 15 June 1935; Madame Bovary (drame lyrique, 3, R. Fauchois, after G. Flaubert), Paris, OC (Favart), 1 June 1951; Antoine et Cléopâtre (3, Bondeville, after W. Shakespeare), Rouen, Théâtre des Arts, 8 March 1974

Incid music: Illustrations pour Faust (J.W. von Goethe, trans. P. Sabatier), RTF, 1942

Orch: Triptych after Les illuminations: Bal des pendus, scherzo, 1930; Ophélie, sym. poem, 1933; Marine, sym. poem, 1934; Gaultier Garguille, sym. poem, 1953; Symphonie lyrique, 1957; Symphonie chorégraphique, 1965

Other works incl. Pf Sonata, 1937; pf pieces, songs, motets

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A. Renaudin: *Emmanuel Bondeville* (Rouen, 1965)
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ANDREA MUSK

**Bondini, Pasquale** (*b* ?Bonn, ?1737; *d* Bruneck, Tyrol, 30/31 Oct 1789). Italian impresario and bass. He is first mentioned as a *buffo* bass in Cajetan Molinari's opera company at Prague in the 1762–3 season. He was later a prominent member of Bustelli's company in Prague and Dresden. In 1777 he became director of the Elector of Saxony's new company at Dresden; he also assumed responsibility for Leipzig. Under J.C. Brandes and later J.F. Reinecke as heads of drama the company's repertory also included plays by Shakespeare, Lessing and Schiller. Operas performed included works by virtually all the leading Italian composers of the day. In 1781 Bondini also took over direction of the theatre at Count Thun's palace in Prague and shortly afterwards Count Nostitz's theatre. His company performed at Leipzig mainly in the summer and gave *Die Entführung* there at Michaelmas 1783 and at Dresden on 12 January 1785. But because he and his personnel were so heavily extended by his many activities, Bondini was obliged to engage other troupes and managers. His most important assistant was Domenico Guardasoni, who in 1787 became his co-director and in 1788 or 1789 his successor as impresario of the operatic side of his companies. Johann Joseph Strobach became musical director in 1785, and though the opera ensemble was small, it was highly regarded and very popular.

In December 1786 Bondini mounted *Figaro*, and in January he invited Mozart and his wife to Prague to share in the triumph the opera was enjoying; during his stay Mozart conducted a performance. Before returning to Vienna in February he had been commissioned by Bondini to write *Don Giovanni*; after delays due to illness in the company, the work was first performed on 29 October 1787 with Mozart conducting. His letter to Gottfried von Jacquin of 15–25 October contains valuable but tantalizingly brief comments on Bondini's ensemble and on the preparations for the work. Within a year of the première Bondini's fortunes had waned; ill-health led him to make Franz Seconda responsible for the drama company, and in summer 1789 he handed over his remaining assets before setting off for a visit to Italy. He died at Bruneck on the way.

Bondini's wife Caterina was a popular soprano in her husband's company in the mid-1780s. She sang Susanna in the first Prague production of *Figaro* in early December 1786, and on 14 December a performance was given for her benefit; her praises were sung in poems distributed in the theatre. She created the role of Zerlina in *Don Giovanni*; from the rehearsals dates the anecdote that Mozart taught her to scream effectively during the abduction scene in the finale of Act 1 by grabbing her unexpectedly round the waist.

The Bondinis' daughter Marianna (1780–1813) sang Susanna in the French première of *Figaro* and often appeared with her husband, the bass Luigi Barilli, who was later manager of the Théâtre de l'Odéon in Paris.

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PETER BRANSCOMBE

**Bondioli, Giacinto** (*b* Quinzano, nr Brescia, 1596; *d* Brescia, 1636). Italian composer. He was the uncle of Biagio Marini and prior of the Dominican monastery in Venice from at least 1618 to 1625; he subsequently occupied a similar position in Brescia. Six of the eight published volumes of his music have not survived. Two extant volumes of psalms (op.4, Venice, 1622; op.8, Venice, 1627) are respectively for four and five voices; antiphonal elements occur in the later set. The motets, settings of the *Magnificat* and canzonas of his *Soavi fiori* (Venice, 1622) are for two performers and continuo; the vocal works use the concertato techniques fashionable at the time, while the instrumental canzonas tend to be conservative in both length and style. Bondioli is also represented by a canzona for violin and trombone in Marini's op.1 (1617) and by a motet in Leonardo Simonetti's collection *Ghirlanda sacra* (Venice, 1625, 2/1636). He was almost certainly related to the composer Giovanni Bondioli (*fl* 1638), who was in holy orders and associated with Ferrara. A volume of his settings of litanies and Marian antiphons for four voices and continuo was published in 1638.

ELEANOR SELFRIDGE-FIELD

**Bondon, Jacques (Laurent Jules Désiré)** (*b* Boulbon, Bouches-du-Rhône, 6 Dec 1927). French composer. He studied at the Ecole César Franck (1946–8) and at the Paris Conservatoire (1948–53) with Milhaud and Rivier (composition), Dandelot (harmony) and Koechlin (counterpoint and fugue). In 1962 he formed the Orchestre de Chambre de Musique Contemporaine which became the Ensemble Moderne de Paris in 1968. He has been a member of the ORTF music committee (1963–5) and the Commission Nationale de la Musique Populaire (since 1970). In 1981 Bondon became director of the Conservatoire de Paris 20e Arrondissement, Paris. A prolific composer, he has drawn on a wide range of tonal precedents, and also on ideas from science fiction. He was able, without fearing triviality, to write music for the 1968 Winter Olympics in Grenoble, matching the setting in the brittle iciness of his orchestration. In 1972 he was awarded the prize of the Académie du Disque for *Giocoso*. In this three-movement work for violin and string orchestra, Bondon fuses folk and jazz elements with brief excursions into serialism. His percussion quartet *Musique pour un jazz différent* highlights his exploration of the rhythmic potentials of jazz, the use of pitched instruments allowing the rhythmic interplay to be supported by a tonal aspect.

WORKS

(*selective list*)

Stage: La nuit foudroyée (op, 4, Y. Mauffret), 1961–3, concert perf., Paris, 26 Nov 1964, staged Metz, 10 Feb 1968; Les arbres (chbr op, 1, Mauffret), 1964, ORTF, 6 March 1965; Mélusine au rocher (op, 1, S. Lanoux), Radio Luxembourg, 14 Nov 1968, ORTF, 30 Nov 1969; Ana et l'albatross (op, 4, Mauffret), 1970, Metz, 21 Nov 1970; 1–330 (op, 4, J. Goury after E. Zamiatine), 1974, Nantes, 20 May 1975

Orch: Essai pour un paysage lunaire, small orch, 1951; Le taillis ensorcelé, 1954; Ondes Martenot Conc., 1955; Concert de printemps, 1957; La coupole, 1957; Suite indienne, 1958; Le pain de serpent, small orch, 1959; Giocoso, vn, str, 1960; Musique pour un autre monde, 1962; Kaleidoscope, 14 insts, 1964, rev. 1971; Fleurs de feu, 1965; La Maya, small orch, 1965; Concerto de Mars, gui, orch, 1966; Concerto de molines, vn, orch, 1966; Ivanhoe, 1966; Suite pour les Xes jeux, chorus, orch, 1967; Sonate pour un ballet, small orch, 1968; Lumières et formes animées, str, 1970; Ouverture latine, 1972, rev. as Sym., 1973; Conc., 7 brass insts, orch, 1974

Chbr and solo inst: Les insolites, 1956; Str Qt no.1, 1959; Le soleil multicolore, fl, va, hp, 1969; Musique pour un jazz différent, perc qt, 1971; 3 nocturnes, gui, 1971; Swing no.1, fl, hp, 1972; Swing no.2, gui, 1972; Swing no.3, perc qt, 1973

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PAUL GRIFFITHS/ANDREA MUSK

**Bonds** [née Majors], **Margaret Allison** [Jeannette] (*b* Chicago, 3 March 1913; *d* Los Angeles, 26 April 1972). American composer, pianist and teacher. The daughter of a physician, Dr Monroe Alpheus Majors, and his second wife, Estelle C. Bonds, an organist, she first studied with her mother, whose home was a gathering place for black writers, artists and musicians, including the composers Will Marion Cook and Florence Price. In high school Bonds studied piano and composition with Price and later with Dawson; she received the BM and MM degrees from Northwestern University (1933, 1934). She moved to New York in 1939 and in 1940 married Lawrence Richardson, though she retained the surname 'Bonds' (her mother's maiden name) throughout her life. At the Juilliard Graduate School she studied the piano with Djane Herz and composition with Starer; other teachers included Harris.

Bonds won the Wanamaker prize for her song *Sea Ghost* in 1932. In 1933 she was the first black soloist to appear with the Chicago SO, playing Price's Piano Concerto at the World's Fair. During the 1930s Bonds opened the Allied Arts Academy in Chicago, and was active as a pianist in Canada and the USA. In New York she taught and served as music director for music theatre institutions, and organized a chamber society to foster the work of black musicians and composers. Later, she worked at the Inner City Institute and the Inner City Repertory Theater in Los Angeles.

Bonds's output consists largely of vocal music. Best-known are her spirituals for solo voice with or without chorus, but she also wrote large music theatre works, notably *Shakespeare in Harlem*, *Romey and Julie* and *U.S.A.* As a popular-song writer she collaborated with Andy Razaf, Joe Davis and Harold Dickinson; the most popular of their works are *Peachtree Street* and *Spring will be so sad*. Her works for orchestra and for piano are programmatic and reflect her strong sense of ethnic identity in their use of spiritual materials, jazz harmonies and social themes (e.g. *Montgomery Variations*, dedicated to Martin Luther King and written at the time of the march on Montgomery in 1965). Her last major work,

*Credo*, was first performed a month after her death by the Los Angeles PO under Mehta. Some of her arrangements of spirituals were commissioned and recorded by Leontyne Price during the 1960s.

WORKS

Stage: Shakespeare in Harlem (music theatre, L. Hughes), Westport, CT, 1959; Romey and Julie (music theatre, R. Dunmore); U.S.A. (music theatre, J. Dos Passos); The Migration (ballet), perf. 1964; Wings over Broadway (ballet); 4 other music-theatre works

Orch: 4 works, incl. Montgomery Variations, 1965

Choral: The Ballad of the Brown King (Hughes), solo vv, chorus, orch, 1954; Mass, d, chorus, org, perf. 1959 [only Kyrie is extant; reconstructed score in Thomas, 1983]; Fields of Wonder (Hughes), song cycle, male chorus, pf, perf. 1964; Credo (W.E.B. Dubois) S, Bar, chorus, orch, perf. 1972; many other sacred and secular works

Songs: 42, incl. Sea Ghost, 1932; The Negro Speaks of Rivers (Hughes), 1941; To a Brown Girl, Dead (Hughes), 1956; 3 Dream Portraits (Hughes), 1959; The Pasture (R. Frost), 1958; Stopping by the woods on a snowy evening (Frost), 1963

Popular songs: 14, incl. Peachtree Street, collab. A. Razaf, J. Davis, 1939; Spring will be so sad when she comes this year, collab. H. Dickinson, 1940; Georgia, collab. Razaf, Davis, *c*1939

Spirituals (all or most arrs.): 5 Spirituals, perf. 1942 (1964); Ezekiel saw the wheel, 1v, pf (1959), arr. orch, 1968; I got a home in that rock, 1v, orch/pf (1959), rev. 1968; Sing Aho, 1v, pf (1960); Go tell it on the mountain, 1v/chorus, pf (1962); This little light of mine, S, chorus, orch; Standin' in the need of prayer (1v, pf)/(S, chorus); He's got the whole world in his hands, 1v, pf (1963); Ev'ry time I feel the spirit, 1v, pf (1970); I wish I knew how it would feel to be free, S, chorus, orch; Sinner, please don't let this harvest pass (1v, pf)/(S, mixed chorus); 6 others

Pf: 4 works, incl. Spiritual Suite, Troubled Water, 1967

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BARBARA GARVEY JACKSON

**Bondt, Cornelis de** (*b* The Hague, 9 Dec 1953). Dutch composer. He studied with Jan van Vlijmen and Louis Andriessen at the Hague Conservatory, graduating there in 1984. Since 1988 he has been teaching music theory at this conservatory.

Apart from Andriessen, de Bondt is the foremost composer of what has been coined the Hague School – a direction in Dutch composition characterized by a penchant for loud, angular, percussive sound, a strong emphasis on harmony and rhythm and a Stravinskian objectivity. Typical composers in this never clearly defined group are Huib Emmer, Diderik Wagenaar, and to a lesser extent, Gilius van Bergeijk and Dick Raaijmakers.

De Bondt first attracted attention in 1979 with *Bint*, written for the group Hoketus. *Bint* was process music, a powerful grid of pulses, shifting gradually to ever higher gears. De Bondt's subsequent works all share these qualities of power and process, and the processes soon became increasingly complex. De Bondt was one of the first Dutch composers to use the computer as a composing tool, devising programmes of his own making for ordering, sifting, shifting and controlling the building materials for his monumental compositions.

In the five-work cycle *Het gebroken oor* he explored the domain of 'lost tonality', in search of a dramatic power and a musical hierarchy that, in his view, had disappeared from music after the collapse of tonality. With this aim, he employed fragments of works by Bach, Schoenberg, Purcell, Beethoven and Stravinsky, torn to shreds, stretched in time, and changed beyond recognition.

Several later works feature the use of electronic equipment, with the aim of realizing note durations of extreme length. Among these, *De tragische handeling* (Actus tragicus, 1993), written for the ensemble LOOS, is the most striking example of De Bondt's relentless, highly individual way of composing.

WORKS
(*selective list*)

Vocal: Dipl' Ereoo [A twofold Tale] (Empedocles), SATB, 2 eng hn, 2 heckelphones, 2 basset-hn, 2 b cl, 4 hn, 2 vc, 2 db, 1990; Bloed II (Bible: *Exodus*, Euripides, Virgil), Ct, 2T, Bar, fl + a fl, eng hn, eng hn + ob d'amore, cl + basset-hn, cl + b cl, 2 bn, 2 hn, 2 tpt, 2 trbn, synth + cptr

Het gebroken oor, cycle in 5 parts: Het gebroken oor, fl, cl, b cl, eng hn, bn, hn, 2 pf, 2 vn, va, vc, db, 1983–4; De deuren gesloten, 2 fl + pic, 5 sax, hn, 3 tpt, 3 trbn, 2 perc, 3 pf, 3 b gui, 2 synth, db, 1984–5; La fine d'una lunga giornata, fl + pic, pic cl + a sax, a sax, t + a sax, hn, 3 tpt, 3 trbn, pf, db, 1987; Grand Hotel, pf, 1985–8; Singing the Faint Farewell, fl, 3 sax, hn, 3 trpt, 3 trbn, 6 perc, pf, db, 1996

Other inst: Bint, 2 a sax, 2 b panflutes, 2 perc, 2 pf, 2 b gui, 1979–80; De namen der goden, 2 pf, elecs, 1992–3; De tragische handeling (Actus tragicus), A♭-pic cl + db cl + t sax, perc, pf, el gui, el b gui, elec, 1993; Dame blanche, rec, orch, elecs, 1995;

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FRITS VAN DER WAA

**Bonell, Carlos (Antonio)** (*b* London, 23 July 1949). British guitarist of Spanish parentage. He began to play the guitar at the age of five, learning with his father, and at ten made his first public appearance. He studied at the RCM with John Williams and Stephen Dodgson (1968–72), and made his London début in 1971. In 1972 he was appointed professor of guitar at the RCM. His international career began in 1975 with tours of Europe and the USA, and in 1978 he made his New York début. In 1983 he formed the Carlos Bonell Ensemble to perform Spanish and Latin American music.

Bonell is a virtuoso performer of sensitivity and refinement. He has a deep natural affinity with the Spanish Romantic repertory, which he interprets with warmth and precision, but is equally esteemed in the music of Ginastera, Britten, Petrassi and Berio. Many composers have dedicated works to him, including Ottavio Négro, Bryan Kelly, Michael Blake Watkins, Stephen Oliver and Douglas Young. He has recorded the complete guitar works of Walton and Britten, and in 1981 made the first digital recording of Rodrigo's *Concierto de Aranjuez*. He has composed for his instrument, and also edited works by Sanz and Tárrega.

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M.J. Summerfield: *The Classical Guitar: its Evolution and its Players since 1800* (Newcastle upon Tyne, 1992)

GRAHAM WADE

**Bonelli, Aurelio** (*b* Bologna, ?1569; *d* after 1620). Italian composer, organist and painter. According to Eitner and Gerber he was active at Milan about 1600. In 1602 he was organist of the monastery of S Michele in Bosco, Bologna, where between 1605 and 1616 he collaborated with his master Annibale Carracci on a series of frescoes and other paintings. He was still at Bologna in 1620, as organist of S Giovanni in Monte. Only his *Primo libro de ricercari et canzoni* (Venice, 1602) survives complete. Its contents, mostly in four parts, belong to the 'classical' Venetian tradition of instrumental music; they are also found, transcribed into German organ tablature and decked out with organ-style embellishments and diminutions, in a source in the Biblioteca Nazionale Universitaria, Turin (VIII, Giordano, 8), which dates from 1639–40. The two volumes by him that survive incomplete are *Primo libro delle villanelle a tre voci* (Venice, 1596) and *Messe e motetti a quattro voci* (Venice, 1620).

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COLIN TIMMS

**Bones.** Concussion idiophones or CLAPPERS. Instruments derived from the ancient use of animal ribs are commonly made of flat hardwood sticks, about 15 cm long and slightly curved. They are played in pairs (usually a pair in each hand); one 'bone' is held between the first and second fingers, pressed to the base of the thumb, and the other, held between the second and third fingers, is clacked against the first with a rapid flicking of the wrist. The bones produce a castanet-like sound capable of great rhythmic complexity. The bones were played in China before 3000 BCE, in Egypt around that date, and in ancient Greece, ancient Rome and medieval Europe. There are occasional references to bones (as 'knicky-knackers') in 17th-century English sources. They are also known in sub-Saharan Africa. In the USA, they are associated primarily with black tradition and the minstrel show. It has been suggested that when the use of drums by slaves was banned in the 18th century the bones were used as a substitute. Their use by black Americans before the 1840s is little documented. In the early minstrel shows, however, the bones were an essential rhythmic constituent in the ensemble (fiddle, banjo, tambourine and bones); they also played solos, usually imitations of drums and horses. There has been a minor revival of interest in playing the bones.

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ROBERT B. WINANS

**Bonesi, Barnaba** (*b* Bergamo, 1745/6; *d* Paris, 25 Oct 1824). Italian theorist and composer. His first name has sometimes mistakenly been given as Benedetto. He studied singing under a pupil of Bernacchi, then composition for ten years under Giovanni Andrea Fioroni, *maestro di cappella* at Milan Cathedral. About 1778 he went to Paris, where he lived as a music teacher and composer (there is no evidence for Gerber's statement that he was *maître de chant* at the Comédie-Italienne). Choron was one of his pupils. He composed several operas of which *Le rosier* (Paris, *c*1788) had a good success at the Théâtre des Beaujolais in April 1788, as did his oratorio *Judith* at the Concert Spirituel (3 June 1781). He published in Paris *Six quatuors concertans* (*c*1779) and two collections of symphonies, both lost. He is best known for his *Traité de la mesure, ou de la division du tems dans la musique et dans la poésie* (Paris, 1806). Fétis praised Bonesi's erudition in this work, but criticized him for wrongly identifying musical measure with poetic metre and pointed out his indebtedness to Giovenale Sacchi for some of his ideas.

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□

**Bonet, John.** *See* BENET, JOHN.

**Bonet (i Armengol), Narcís** (*b* Barcelona, 22 Jan 1933). Catalan composer. His musical training from 1940 to 1950 was undertaken with Joan Massià, María Carbonell, Joan Llongueres, Eduardo Toldrá and Nadia Boulanger, and he continued his studies in Paris with Igor Markevich (1966–8). In addition to his work as a composer and orchestral conductor, he has taught at the Conservatoire and acted as teaching adviser to the Schola Cantorum in Paris, at the National School of Music in Créteil and at the American Conservatory in Fontainebleau, where he substituted for Boulanger. He was appointed president of the Joventuts Musicales de Catalunya and of the UNESCO International Music Council, and made secretary of Òmnium Cultural (an organization set up in Paris to promote Catalan culture) and of the Spanish Radio and Television SO and Choir. He has also produced a number of programmes for French radio.

His music has won several prizes and has been performed widely in Spain and France. It can readily be identified with 20th-century trends, without betraying its roots in Catalan folk music. He has a gift for communication, and his music's formal coherence reflects his absolute technical mastery. In Bonet's style one can find correspondences with Stravinskian neo-classicism.

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(*selective list*)

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Vocal-orch: Cançó de bressol de la Verge Maria [Lullaby of the Virgin Mary] (T. Garcés), mixed chorus, str, 1951; Missa in epiphania Domini, S, A, T, B, chorus, orch, 1957; Missa nova, chorus, fl, ob, bn, org, congregation, 1968; Ho sap tothom i és profecia [Everyone knows you are a prophet] (cant. de navidad, J.V. Foix), children's chorus, chorus, orch, 1972; Ps cl, chorus, orch, 1992

Unacc. chorus: Offertori (M. Bertran i Oriola), children's chorus, pf, 1948, rev. 1987; Quan em desvetllo a la nit (J. Maragall), 1949; Ave Maria, female chorus, 1951; Balada del bes (Maragall), 1951; 3 cançons populars catalanes, 1951; A la font gemada (Garcés), 1956; 7 gloses sobre melodies populars catalanes, 1956; Kyrie, Offertorium et Agnus Dei, 1957; Al torrent de Pareis (J. Alavedra), 1978; El camí de l'establia (Garcés), 4 children's vv, 1987

1v, ens: 4 cançons de bressol [Lullabies] (trad. texts), 1v, str qt, 1962; Le roi nu (cant. profana, E. Oudiette), S, fl, ob, eng hn, bn, tpt, hp,

db, perc, 1975; He mirat aquesta terra (S. Espriu), S, fl, str orch, 1996
Songs for 1v, pf on texts by J. Maragall, R.M. Rilke and others

INSTRUMENTAL

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Chbr and solo inst: 5 nocturns, pf, 1949–53; Danses llunyanes, vn, pf, 1952; Sonatina, va, pf, 1952; Sonatina, vn, pf, 1953; Preludi i dansa, pf, 1954; Homenatge a Beethoven, pf, 1956; Suite de Trufaldi, 2 cl, bn, str trio, 1956; Choral, org, 1959; Le pell del brau (S. Espriu), spkr, wind qnt, pf, db, perc, 1967; Divertimento, 3 tpt, 2 hn, 2 trbn, tuba, 1973; Homenatge a Emili Pujol, gui, 1973; Tricorde, fl, pf, 1990

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FRANCESC TAVERNA-BECH

**Bonet de Paredes, Juan** (*b* Orihuela; *d* Toledo, 25 Feb 1710). Spanish composer. According to Francisco Asenjo Barbieri, he was sent to Madrid when he was still young. His first known musical post was *maestro de capilla* at the collegiate church in Berlanga de Duero (Soria); in 1680 he applied unsuccessfully for a similar position at Palencia Cathedral, but on 26 February 1682 he became *maestro de capilla* at Avila Cathedral. In September 1684 he successfully sought permission to be transferred to Segovia Cathedral following the death of Miguel de Irízar; he was later expelled for 'angry words' with a canon in the course of a procession. On 1 January 1687 he became *maestro de capilla* at the Monasterio de Encarnación, Madrid. According to Barbieri he acted as notary for the Toledo Inquisition in 1688, and from 1691 to 1706 he was *maestro de capilla* at the Descalzas Reales. On 5 November 1706 Bonet succeeded Pedro Ardanaz as *maestro de capilla* at Toledo Cathedral, where he remained until his death.

In 1694 Bonet de Paredes was involved in a dispute over a fragment of a composition by the then master of the Chapel Royal, Sebastián Durón, in which he resolved a sustained note, causing a series of dissonances.

Bonet, subscribing to the conservative wing, did not support Durón's stance. Later Manuel de Egüés, choirmaster of Burgos Cathedral, intervened, relating that 'a heated debate occurred a few years ago between Maestros Paredes and Durón, and the other chapel masters of the principal churches did not approve. I wrote at length on that occasion, condemning Durón [. . .] Whenever I see such positions being adopted, I shall consider them as opposed to the art of music, which consists of very clear and definite rules'.

Most of Bonet's works are in the archives of the cathedrals of Segovia, Segorbe, Burgos, Cuenca and Salamanca, and in the monasteries of El Escorial, Guadalupe and Santa Ana de Avila. He most often writes for two choirs, although there are also works for a solo choir of four voices. A small number of pieces (*tonos*, solos, duos or quartets) are for one or more soloists. His music generally falls within the old-style polychoral baroque style, with basso continuo. In carols such as *Clarísimas luces* he uses two choirs which, by the use of enjambment or by alternating, provide the basis of the musical discourse, whereas in the carols *Ah de la selva* and *Si arrepentida vuelas* he falls back on the contrast between the solo and the rest of the choir. From a formal point of view these carols consist of refrain-couplet, a structure inherited from the 16th century, which indicates Bonet's overall conservatism. While his works show a remarkable mastery of counterpoint and great skill in construction, the fact that he does not take liberties or use bold harmonies deprives his work of a certain freshness.

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*selective*

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PAULINO CAPDEPÓN VERDÚ

**Bonetti, Carlo** (*fl* 1648–62). Italian composer. He was an Augustinian monk. He may have received his musical education at Loreto: according to the title-page of his publication of 1662 he was 'in alma aede Lauretana musicae praefectus'. This volume, which appeared in Rome, consists of motets for one to six, eight, nine and 11 voices, together with 12-voice litanies. He is also represented by a sacred piece in two anthologies (RISM $1648^1$ (= $1649^4$) and $1661^1$).

□

**Boneventi, Giuseppe.** *See* BONIVENTI, GIUSEPPE.

**Bonfichi, Paolo** (*b* Livraga, nr Lodi, ?6 Oct 1769; *d* Lodi, 29 Dec 1840). Italian composer and organist. The birthdate given is from his autobiographical sketch in the *Allgemeine musikalische Zeitung*; Fétis gave 16 October and others 17 December. He taught himself to play the harpsichord and organ before becoming a student at the university in Parma, where he also had lessons in figured bass. In 1787 he entered the order of the Servi di Maria and was obliged to give up music, but on being sent to Rome in 1790 for a course of theology, he also studied counterpoint under Guglielmi and began to compose. Returning to Parma after six years, he remained in his monastery until its suppression in 1805. He then settled in Milan as a singing teacher and composer. In 1807 he lost to Asioli in his candidacy for the posts of composition master and *censore* at the conservatory. In 1828 he failed to become *maestro di cappella* at S Petronio, Bologna, but from 1829 to 1839 he held that post at the Santa Casa of Loreto.

Bonfichi composed church music primarily, but also instrumental and vocal works and at least four operas (in his autobiographical sketch he admitted only to the two

serious ones). He was best known for his sacred cantatas and oratorios, most of the latter first performed at Rome, either privately or in the Chiesa Nuova of the Filippini. These were highly regarded for their dramatic style, a quality that caused his church music to be condemned by the reformers later in the century.

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DENNIS LIBBY

**Bonfigli, Lorenzo** (*b* Lucca, *c*1800; *d* Lucca, Jan 1876). Italian tenor. The year after his début in 1827 he created the title roles in Luigi Ricci's *Ulisse in Itaca* and Magagnini's *Osmano Pascia* at the Teatro S Carlo, Naples. In 1829 he sang in the premières of Persiani's *Eufemio di Messina* (Teodoto) and *Constantino in Arles* (title role), and the following year created Tebaldo in Bellini's *I Capuleti e i Montecchi* at La Fenice, Venice. His arrogant nature, which on occasion offended Mercadante and Donizetti, nearly provoked a duel with Bellini, to whom Bonfigli complained about the specially written 'E serbato questo acciaro'. He did, however, apologise to the composer following the Cavatina's considerable success.

In 1831 Bonfigli created the duke in Donizetti's *Francesca di Foix* and Nerestano in Mercadante's *Zaira*. He also sang in the premières of Mercadante's *Francesca Donato* (1835) and operas by Granara, R. Manna, Guglielmi, Combi and F. Ricci. His repertory also included Rossini's *Il barbiere di Siviglia* (Almaviva), *Otello* (title role) and *Bianco e Falliero* (Contareno), Bellini's *La sonnambula* (Elvino) and *Norma* (Pollione), Donizetti's *Gemma di Vergy* and works by the young Verdi. His vocalism was florid and agile, but within a central tessitura suited to heroic parts. Initially a *tenore di forza*, he was among those (like Donizelli and Basadonna) who catalyzed the transition to the modern tenor voice. His career continued successfully until about 1847.

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RICCARDO LA SPINA

**Bonfiglio** [de Bonfiglio], **Corrado** (*fl* Noto, Sicily, 1636–63). Italian composer and organist. In August 1636 he was appointed organist of the church of the SS Crocifisso, Noto, for three years. Among the witnesses to the contract was Mario Capuana, who was probably his teacher. In 1639 and 1645 he was listed among the city's confessors and canons, and in 1647 he was invested with an ecclesiastical living. The title-page of his *Madrigali spirituali concertati* (Rome, 1663), for two to four voices and harpsichord continuo, describes him as 'maestro di cappella del Senato della città di Noto'. Only one copy of this collection survives, in the museum of Mdina Cathedral. It was dedicated to the Baron of Belludìa, a nobleman of Noto, by the Roman Tomaso Giustiniano, who obtained the manuscript without the composer's knowledge during one of his trips to Sicily and decided to publish it after having 'experienced its artifice in a performance by some of the most exquisite and best Roman musicians'.

The collection contains 22 motets on Italian verses (or spiritual Madrigals), four for two voices (one described as a villotta), 16 for three voices and two for four voices. The erotic nature of the texts, the sacred sublimations of secular love and the musical style, with its contrasting tempos, rhythm and dynamics, all derive from the madrigals of Capuana. The harmony, however, is even bolder and more dissonant than that of Capuana, with anticipations of the tonic above the seventh and the flattened supertonic ('Sicilian leading-note') above the seventh.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

**Bonfilio, Paolo Antonio** (*b* Vivegano, Sardinia, *fl* 1589). Italian composer. His only known publication, *Canzonette alla napolitana a tre voci . . . libro primo* (Ferrara, 1589, inc.), suggests that he was then established in northern Italy since it was published by Baldini, printer to the Duke of Ferrara. The pieces themselves are strophic, cast in the classic light manner with internal repetitions; the final setting, to a dialect text, is somewhat more elaborate and with its alternation of duple- and triple-time sections was perhaps conceived as a dance. Baldini issued Bonfilio's *Canzonette* in the small pocket-sized format favoured by other printers of this repertory, with text and music on facing pages.

IAIN FENLON

**Bongos** [bongo drums]. A pair of small Afro-Cuban single-headed drums with conical or cylindrical hardwood shells; one of the main drum types of Cuba, smaller than the *tumbadora.* They are classified as membranophones: struck drums. Bongos are made from hollowed tree-trunks. The shells, which are joined together horizontally, are of the same height but of different diameters. The heads (membrane or plastic material) are nailed or, in the tunable version, screw-tensioned, in which case the drums – invariably a pair – are tuned to clear high-sounding notes at least a 4th apart. In general, bongos are played with the bare hands, the fingers striking the heads like drumsticks.

Created in Cuba around 1900 to answer the needs of small ensembles, bongos remain integral instruments in Latin-American dance bands, rumba bands and jazz and pop bands. Here it is usual for the player to position the large drum to the right, a common practice in the history of drumming. Great virtuosity is possible, the players obtaining numerous subtle effects of tone control, including glissandos, by pressure from the fingertips, flat fingers and butt of the hand.

Many composers have included bongos in their scores, e.g. Varèse, *Ionisation* (1929–31); Orff, *Astutuli* (1953); and Boulez, *Le marteau sans maître* (1953–5, rev. 1957).

Some have used sets larger than the basic pair: Boulez called for a run of six in *Pli selon pli* (1959–62) and a run of four in *Figures–Doubles–Prismes* (1963). With the development of sets of 'concert toms' (a sequence of eight single-headed drums from 15 cm to 41 cm in diameter) composers began to use them in place of bongos, as the sound is similar (*see* TOM-TOM).

JAMES BLADES/JAMES HOLLAND

**Bonhomme, Andrée (Marie Clémence)** (*b* Maastricht, 1 Dec 1905; *d* Brunssum, 1 March 1982). Dutch composer and pianist. After gaining a teaching certificate in 1927, she studied the piano with Maria Gielen and composition with Henri Hermans. She made her début with the Maastricht city orchestra (conducted by Hermans) in 1928, both as a soloist in Mozart's Piano Concerto K488 and as a composer with her *Drie schetsen* for chamber orchestra. From 1929 to 1942 and from 1944 to 1947 she regularly performed with this orchestra. During World War II she refused to sign a 'non-Jewish declaration', and consequently resigned from the Maastricht city orchestra. In 1932 she was appointed teacher of theory and piano at the music school in Heerlen, where she worked until 1972. She travelled to Paris each summer from 1930 to 1937 to study with Milhaud.

Some of Bonhomme's compositions are late Romantic in style, showing the influence of Franck, others are French Impressionistic in harmony and instrumentation, reminding one more of Ravel and Roussel than of Milhaud. Her earliest works, such as the *Berceuse*, are introverted and delicately composed. Her mature orchestral works avoid heavy brass, but include a colourful array of percussion (*Le tombeau d'Antar*). From Milhaud she may have learned the use of polymelodic lines and chordal juxtaposition without modulating. She liked giving melodic lines to unusual combinations of woodwinds (*Triptique*, *Quatre mélodies de Tristan Klingsor*). She was often inspired by poetry, writing many songs, a number of which she orchestrated.

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HELEN METZELAAR

**Bonhomme** [Bonhomio, Bonhomius, Bonomi], **Pierre** (*b* *c*1555; *d* Liège, shortly before 12 June 1617). Flemish composer. He received the tonsure in 1579, and from 1580 to 1584 he was *duodenus mutatus* at the cathedral of St Lambert in Liège. On 13 November 1594, while resident in Rome, he received from Pope Clement VIII a canonry at the collegiate church of Ste Croix in Liège. The *litterae tonsurae* which he presented to the Liège chapter on 26 January 1595 show that he was a native of the diocese of Liège, where he was educated and where he resided from 1595 until his death. His name figures regularly in the chapter records of Ste Croix, particularly in connection with the rebuilding of the organ (2 September 1604), his election as *Grand Chantre* (1608), a pilgrimage to Our Lady of Loreto (2 September 1612), and the proving of his will (12 June 1617). He dedicated his two published works – the 38 *Melodiae sacrae* for five to nine voices (Frankfurt, 1603; Antwerp, 2/1627, with additional motet for ten voices) and the 13 *Missae* for six, eight, ten and twelve voices (Antwerp, 1616) – to the Prince-Bishop of Liège, Ferdinand of Bavaria. Four of his motets were printed in anthologies (RISM 1609[1] and 1613[2]).

In the richness of its harmony, the elegance of its counterpoint, the melodious quality of its vocal lines and particularly in its restrained word-setting, Bonhomme's music is closely akin to that of the Roman school of Soriano and the Nanino brothers (whom he may have known while he was in Rome). His music was copied into several manuscripts (*CZ-RO*, *D-Mbs*, *Rp*, *H-Bn*, *I-Rvat*, *PL-WRu*, *US-Wcu*) and some motets were arranged for organ (*D-Mbs*).

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JOSÉ QUITIN/HENRI VANHULST

**Boni, (Pietro Giuseppe) Gaetano** (*fl* 1st half of the 18th century). Italian composer. He has sometimes been thought to be the composer of the opera *Il figlio delle selve*, performed at Modena in 1700, but according to Schmidl this results from a confusion of his name with that of Cosimo Bani. He may have studied in Bologna, since he was recommended from there to Corelli in Rome in 1711 (only Corelli's reply to the letter of recommendation is extant). It has been assumed that he remained in Rome for some time, since his 12 *Sonate per camera a violoncello e cembalo* op.1 were published there in 1717. That year, perhaps as a result of this publication, he was made a member of the Accademia Filarmonica, Bologna. On the title-page of his *Divertimenti per camera a violino, violone, cimbalo, flauto e mandola* op.2 (Rome, n.d.) he is described as a priest. In 1719 he had a *Cantata per la*

*notte di Natale* performed in Perugia; this may be the same piece as the *Cantata per il SS natale di Nostro Signore Giesu Christo*, for two voices and instruments, in manuscript at Manchester (*GB-Mp*). His opera *Tito Manlio* (text by Matteo Noris) was performed in Rome on 8 January 1720 and his oratorio *S Rosalia* at Bologna in 1726. In the libretto of this work he is referred to as *abate*. His 12 *Sonate a violino e violone e cembalo* op.3 were published in Rome in 1741. The set of manuscript sonatas (*I-Bc*) thought by Gaspari to be for keyboard has been shown by Newman to be for violin and continuo.

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GUIDO SALVETTI

**Boni (da Cortona), Giovanni Battista** (*d* 1641). Italian harpsichord maker. He originated in Cortona but spent all of his working life in Rome. He was employed at various times by three nephews of Pope Urban VIII to maintain and supply harpsichords, and also to work on chamber organs. His successor in these establishments was Girolamo Zenti. Five surviving harpsichords (only two of which are signed) can reliably be attributed to Boni. Of the two virginals bearing his name (both in the Smithsonian Institution, Washington, DC), only the 1602 instrument might be his work, the 1617 virginals having been made by Bolcioni (see Wraight, 1997). His instruments are chiefly of interest as examples of the Italian practice of using split sharps to provide enharmonically equivalent notes (*see* ENHARMONIC KEYBOARD, esp. fig.1). One harpsichord of about 1619 (private collection) also has divided natural keys in the bass octave, being the earliest example of this.

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DENZIL WRAIGHT

**Boni** [Bony], **Guillaume** (*b* St Flour, Auvergne; *d* after 1594). French composer. He was *maître des enfants de choeur* at Toulouse Cathedral and in 1565 participated in a reception for the French royal family and the court, at which were performed some motets and his new nine-voice 'symphony' which won King Charles IX's approbation. The six partbooks of his 1573 collection of 24 motets contain variously Boni's dedicatory epistle in Latin to Charles IX, a Latin eulogy on Boni's motets by the poet laureate Jean Dorat, and another Latin panegyric addressed to Boni by 'Hurealdus', an advocate from Saint-Siège. Three of the five-voice motets from the collection were reprinted in 1580 in Genevan anthologies. In 1576 Du Chemin published 35 four-voice settings by Boni of sonnets by Pierre de Ronsard, following the vogue for his verse among French and Dutch composers (e.g. Monte, Clereau, Castro, Bertrand and Maletty). This collection, edited by Henry Chandor and dedicated to the new king, Henri III, contained a number of errors and was disavowed in a privilege for reprinting granted on 15 September 1576 to Le Roy & Ballard; the latter's edition includes prefatory verses addressed to Boni by Jean Bert, Louis Du Pin and Jean Dorat. 23 more sonnets and a chanson by Ronsard were published in a *Second livre*. Le Roy & Ballard issued at least seven editions of the first book and four of the second between 1576 and 1624; after 1594 the editions of the second book include a sonnet signed by Boni himself, apologizing for publishing the work of his 'tender years' in an age when a 'learned' and new style of music prevailed, no doubt a reference to the *musique mesurée* of Le Jeune and Baïf's Académie. The popularity of Boni's settings was such that both books were provided with sacred contrafacta by the Protestant pastor Simon Goulart and published at Geneva in 1579. In 1576 Boni contributed a sonnet to the *Premier livre des Amours de P. de Ronsard* by Antoine de Bertrand, also active in Toulouse. As a composer 'doucereau Bonin' was mentioned (with Le Jeune, Lassus, Bertrand and others) in a hymn to music by the philosopher-poet J.F. Du Monin, and Le Fèvre de la Boderie's *La Galliade* (1578) referred to the 'heavenly music of Boni and Costeley'.

The motets of 1573 are framed by the joyous five-voice psalms *Cantate Domino* and *Exultate Jesu* and are presented in modal order. The collection presents a sequence of psalms and responsories on the Lenten themes of penitence and redemption, culminating in the moving seven-voice cry for the resurrection of Lazarus, *Fremuit Jesu*. The motet textures are consistently imitative with judicious use of homophonic passages, where tessitura and rhythm (notably elongation and syncopation) are effectively used for word-painting. The tonally orientated modal harmony is occasionally inflected with melodic chromaticism (e.g. E♭–D–C♯, B♭–C–B♮ in *Adesto dolori meo*, 1573) and the dramatic juxtaposition of mediant-related chords. The same tendencies are found in the Ronsard sonnets, but unlike the contemporary Italian madrigal and 'mannerist' chanson, chromatic or unusual chordal juxtaposition is often used for aural variety as much as for verbal expression. Imitation and homophony again alternate freely, but the style is predominantly slow, suave and syllabic. The sonnet structures are conventionally symmetrical, almost invariably using the same music for the initial quatrains and repeating that of the final tercet ($A^1A^2BCC$); in the second book the initial repeat is often replaced with a written-out varied reprise, and the final reprise is sometimes modified or omitted. His texts were gleaned virtually unchanged from the editions of Ronsard's *Oeuvres* that appeared between 1567 and 1572. Like Bertrand, he rarely chose poems previously set by other musicians and the few exceptions show complete thematic independence from other settings; his choice of verses with much personal or mythological reference is unusual.

The 19 *Psalmi Davidici* (1582), also dedicated to Henri III, are composed in motet style and divided into two *partes*; they are generally rather simpler in texture than the motets, the six-voice writing encouraging syllabic clarity and sonority. The *Quatrains* (1582), dedicated to Henri's brother François d'Anjou, are settings of 126 moralistic strophes by Du Faur de Pibrac. They are presented as 21 separate groups each of six quatrains, the first two of which are for four voices, the next two for three and the last two for five (the final group is exceptional in having six voices for all six sections); in the preface the publisher, Adrian Le Roy described the arrangement 'en dix douzaines et six de reste' as following the order of the

modes. Like the psalms, the *Quatrains* are largely syllabic, favouring verbal repetition but avoiding excessive word-painting. Boni's works show him as a restrained composer who shunned contemporary humanists' preoccupation with the chromatic and enharmonic genera, the syncopated fragmented rhythms of the *note nere* madrigal and the quantative metre of the more recent *musique mesurée*.

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FRANK DOBBINS

**Bonifacio, Mauro** (*b* Milan, 9 March 1957). Italian composer and conductor. He studied composition with Corghi and the piano with Piero Rattalino at the Milan Conservatory. His conviction that composers should also perform led him to study conducting with Karl Österreicher (Verein Wiener Musikseminar, 1983) and Mario Gusella (Accademia Musicale Pescarese, 1985). He is one of the founders of AGON, a centre for electro-acoustic and computer music in Milan.

Bonifacio's ordered process of construction is often based on a principle of opposition: between, for example, wind and string timbres (*Ondes et cordes*, 1990); suspended and agitated movement, as in *Inquieto* (1993), which sways between rarified sonorities aligned with a slow isorhythm and dense contrapuntal textures built out of rapid, irregular pulses; and, notably, notions of physical and metaphysical time and space, as in *Mar de l'eterno* (1995). In this work, and also in the *Quattro studi* (1998), electronics are used to vary the distance between the resonating sound source and the listening space, in so doing generating new regions of musical tension. Such tension is further achieved in Bonifacio's work through the relationship between harmonic fields and linear chromaticism, at times combined with a use of historical forms and materials (*Il frutto senza nome*, 1994; *Il dio cancellatore*, 1997; *La morte de Didon*, 1999).

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Inst: Ondes et cordes, fl, cl, vn, vc, pf, 1990; Al limite, 6 vn, 4 va, 3 vc, db, 1992; Trio, ob, vc, pf, 1992; Inquieto, fl + pic, ob + eng hn, cl + b cl, hn, pf, perc, vn, va, vc, 1993; Trio II, pf trio, 1993; L'isola delle voci, 2 tpt, xyl, vib, pf, 1994; Divertimento, ob + musette, fl, cl, vn, vc, pf, 1995; Nötte, fl, ob, 2 hn, str, 1995; 4 studi, vn, elecs, 1998; Nuages gris, fl + pic, ob, cl + b cl, hp, gui, pf, vib, vn, va, vc, db, elecs, 1999
Vocal: Tableaux de opus 89 (E. Sanguinetti), S, Bar, fl, db, elecs, 1989; Null'altro (M.M. Boiardo), S, cl, str, 1994; Mar de l'eterno (B. Marin), S, elecs, 1995; Vivo (S. Sigurtà), S, 1995; La mort de Didon (Metamorfosi da una cantata di Montéclair), 2 female vv, fl, ob, cl, bn, hp, gui, str qt, elecs, 1999

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M. Bonifacio: 'Quattro studi per violino e elettronica (1998)', *Agon Festival Regola Gioco 1998* (Milan, 1998), 28–9, 81–2 [programme notes]

MARINELLA RAMAZZOTTI

**Bonighton, Ian (William George)** (*b* Beaufort, Victoria, 4 May 1942; *d* Norwich, 30 May 1975). Australian composer. After training as a teacher, he studied at the Melbourne University Conservatorium (1963–7), where he went on to hold a teaching position (1968–73). The following year he moved to England, where he taught at the University of East Anglia (1974–5). As curator of the Grainger Museum in Melbourne he was responsible for the reconstruction of aleatory works by Grainger, most notably *Random Round*, and with Keith Humble established one of the first electronic music studios at an Australian university. He is remembered for his innovative teaching style and for his introduction of avant-garde music to Australian audiences through the ISCM and the Melbourne Autumn Festival of Organ and Harpsichord. His compositions concentrate on chance elements within specific acoustic environments. After his accidental death, interest in his music was sustained through a series of commemorative recordings.

WORKS

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Orch: Divertimento, chbr orch, 1965; Org Conc., 1967; Textures, 1967; Concerto grosso, chbr orch, 1968; 3 Pieces, ?1969; Concerto da camera, org, chbr orch, 1972; Variations, 1972; Ensembles, 1973
Choral: Missa brevis, 2vv, org, 1965; Ps lxvii, SATB/T, 1967; Music for Sleep, SSSAAATTTBBB, tape, 1969; Sequenza, SSAATTBB, tape, 1971; Missa sine nomine, SATB, org, 1972; 2 Psalms, SSAATTBB, 2 ob, tpt, str, 1974
Chbr and solo inst: Str Qt no.2, 1968; Cloth of Gold, perc, tape, 1969; Variations, 2 gui, 1970; 3 Canons, str trio, ?1971–3; Reflections 2, 2–12 gui, perc, 1971; 3 Fanfares, 4 tpt, 4 trbn, 1972; Qnt, str qt, org, 1972; Cathedral Music 3, 2 tpt, 2 trbn, org, 1973; In nomine, perc, org, tape, ?1973; Madrigali, brass qnt, 2 org, 1973 [after C. Gesualdo]; Moments, 2 org, 1974; One, Two, Three, perc, 1974; Two plus Three, org, hpd, 1974; Cathedral Music 1, 3 tpt, 2 trbn, 2 org, 1975; works for solo inst, kbd
Edns: C. Monteverdi: Orfeo, 1966; J.S. Bach: Canon a 4, 1967; P. Grainger: Random Round, 1967; J. Haydn: La canterina, 1969); P. Grainger: Tribute to Foster, 1969; P. Grainger: The Sea-Wife, 1972; J.S. Bach: Musical Offering

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PHILIP NUNN

**Bonini** [Romano], **Francesco** (*b* Rome; *fl* Bologna, 1630–66). Italian composer, singer, lutenist and theorbo player. He was employed as a theorbo player at S Petronio, Bologna, under the *maestri di cappella* Francesco Milani (1630–49), Alberto Bertelli (1650–57) and Maurizio Cazzati (1657–71). From 1631 he was also a lutenist in the Concerto Palatino, Bologna. He held both posts until 1666 but from 1661, due to ill-health, he was joined by his son Giovanni Battista, who succeeded him at S Petronio. His other son Antonio succeeded him at the Concerto Palatino.

Although Bonini's music is lost, three librettos survive. *Cirillo tradito* (Bologna, 1635), particularly notable for its instrumentation, states that Bonini composed the music, sang in the performance and was a member of the Accademia dei Filomusi, with the name 'Il Raddolcito'. *La Siringa, ovvero Gli sdegni d'amore* (Bologna, 1646), performed at the Teatro Guastavillani during Carnival, was dedicated to Bonini's patron Odoardo Pepoli. *Il Mida* (Bologna, 1647) also bears a dedication to Pepoli, signed by Bonini and Camillo Cevenini.

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KATHRYN R. BECKETT

**Bonini, Pietro** [Pier'] **Andrea** (*b* ?Florence, mid-16th century; *d* ? early 17th century). Italian composer. Schmidl suggested that he was born in or near Florence and lived to the end of the 16th century. The title-page of his *Primo libro de madrigali a 5 voci* (Venice, 1591) states that he was the *maestro della musica* at the cathedral at Belluno, in the Venetian Alps. He announced this volume as his first collection, though he had already contributed a three-part canzonetta to an earlier Venetian collection (RISM 1587[7]); it is also his only extant book. It contains 16 five-part works and a seven-part dialogue by him as well as two madrigals by Domenico Pace. Bonini also contributed single pieces to four important madrigal collections (1591[23], 1592[11], 1594[6] and 1598[9]).

The text of *Baci sospiri e voci* (1591[23]) seems to have been used again by Banchieri in his *Zabaione musicale* (1604) for the madrigal concluding the second act. His contribution to *Il trionfo di Dori* (1592[11]) is a sensitive setting of Francesco Corazzini's *Quando lieta e vezzosa* in which the textural and rhythmic contrasts (hemiola on several levels) are skilfully worked out. In the two German versions of this madrigal, *Lucretiae ihr Tugend* in 1613[13] and *Sihe wie fein und lieblich ist es* in 1619[16], music and text are less closely related.

E. HARRISON POWLEY

**Bonini, Severo** [?Jacopo, ?Luca] (*b* Florence, 23 Dec 1582; *d* Florence, 5 Dec 1663). Italian composer, writer on music, organist and poet. His baptismal name may have been either Jacopo or Luca; he adopted the name 'Severo' when he became a monk. He received the habit of the Vallombrosan Benedictines on 3 December 1595 and was professed on 30 April 1598. In 1601 he left Vallombrosa to complete his humanistic and theological studies at the congregation's university at Passignano; he himself reported that young Benedictines at both Vallombrosa and Passignano also received training in plainchant and polyphony and on the organ. He was assigned first to the abbeys of Santa Trìnita (1605, 1609), Ripoli (1607) and S Pancrazio (1608), all in or near Florence. He apparently studied with Caccini during his earlier stay at Santa Trìnita, where he also acquired the patronage of the prior, Simone Finardi; his association with these two men won him entry into Florentine musical circles. During these early years of success he published four collections of music and a poem celebrating the wedding of Prince Cosimo de' Medici in 1608. In the same year he was elected scribe at S Pancrazio, and in 1611 he was appointed organist of Santa Trìnita. By 1613 he had left Florence and became organist of the abbey of S Mercuriale, Forlì; while there he published at least three more volumes of music. Under the patronage of Abbot Ilario Mortani he sang his works before aristocrats and ecclesiastics in the Romagna. In 1615 he was appointed *camarlingo* of the abbey of S Michele in Forcole, Pistoia, and he returned in a similar capacity to S Mercuriale in 1619. From 1623 to 1637 he was curate of S Martino in Strada, a parish in the environs of Forlì. He then spent two more years at S Mercuriale and returned in 1640 to Santa Trìnita, Florence, where he remained organist and *maestro di cappella* until his death.

As a composer Bonini succeeded in assimilating and combining a number of different styles. He was an early, enthusiastic devotee of the new monodic style and an admirer of Giulio Caccini, as is clear from his *Discorsi e regole* and the preface to his *Madrigali e canzonette spirituali* (1607); in this volume he applied Caccini's vocal style to the *lauda* tradition in setting strophic, vernacular, sacred texts as monodies. Two years later, with the concerted motet as a model, he published in his op.3 simple accompanied three-part polyphonic pieces enlivened by concertato motifs and embellishments. Also in 1609, his book of solo madrigals and motets displays a fusion of concerted motet and sacred monody. His setting of a long extract from Rinuccini's *Arianna* (1613), including Ariadne's lament, is one of a number of works at this period influenced by Monteverdi's setting of the lament. The interaction of styles culminated in the *Affetti spirituali* in – to cite the title-page – a 'mixed style' combining the techniques and formal clarity of the concerted motet with the affective language of the 'Florentine style'. Some dialogue motets here are embryonic cantatas consisting of short, alternating sections of recitative and arioso, and the highly ornamented motets of the *Serena celeste* exhibit further experimenting with integrated structures. Bonini continued to write music but published no more. In a letter of 1649 lamenting lack of patronage he claimed a total of ten published and 12 unpublished works. The Vallombrosans had sustained the cost of publishing his music, but that support apparently ceased after 1615, and no manuscripts of his later music are extant.

Bonini's *Discorsi e regole* is traditionally thought to have been completed by 1649–50, although internal

evidence (see Fabbri) prompts a later dating of 1651–5. It is an important source of information about the rise of monody and opera. This ambitiously designed treatise, which also encompasses such traditional questions as music's place in the universe and the origins of music and musical instruments, is informed by Bonini's prejudices and sermonizing tone. His manner is digressive and anecdotal and his heightened language borders alternately on poetry and farce. Some marginal references to sources are misleading, for the discussion is almost entirely derived from Zarlino, Galilei, Caccini, Grégoire de Toulouse and various biblical commentaries. Bonini's main aims were to defend the nobility of music against those who called it 'buffoonery', to prove the superiority of modern music (specifically the *stile recitativo*) over that of antiquity, to maintain that Caccini invented the *stile recitativo* and to endorse (with substantial reservations) the use of concerted music in church. Besides valuable information on contemporary Florentine musicians, he also discussed many composers of polyphonic music.

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MARYANN BONINO/R

**Boninsegna, Celestina** (*b* Reggio nell'Emilia, 26 Feb 1877; *d* Milan, 14 Feb 1947). Italian soprano. She studied first with Guglielmo Mattioli at Reggio nell'Emilia, where at the age of 15 she sang Norina in *Don Pasquale*, then with Virginia Boccabadati at the Pesaro Conservatory, and in 1897 made her official début at Bari in *Faust*. Subsequently she sang Rosaura in the first Rome performance of Mascagni's *Le maschere*, and made her first appearances at Covent Garden (1904), La Scala (1904–5), Madrid (1905–6) and the Metropolitan (1906–7). She also appeared in Boston (1909–10), Barcelona (1911–12) and St Petersburg (1914), but until her retirement from the stage in 1921 sang mostly in less important theatres in Italy and abroad. She then took up teaching.

Her rich, resonant voice with its wide compass was particularly suited to Verdi, as were her smooth delivery and the dignity and refinement of her vocal line; she was considered one of the finest interpreters of Aida, Amelia, and Leonora in both *Il trovatore* and *La forza del destino*. In an era of dynamic and passionate singing actresses (Bellincioni, Burzio, Carelli, Destinn, Krusceniski), her primitive acting and unfamiliarity with the *verismo* repertory, except for *Cavalleria rusticana* and *Tosca*, prejudiced her career. However, she scored a great success on gramophone records, being one of the first dramatic sopranos whose voice recorded well.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

**Bónis, Ferenc** (*b* Miskolc, 17 May 1932). Hungarian musicologist. At the Budapest Academy of Music he studied composition with Szervánszky (1949–52) and musicology with Bartha, Kodály and Szabolcsi (1952–7), taking the doctorate there in 1958 with a dissertation on Mihály Mosonyi. He worked as an editor at Hungarian Radio (1950–52, 1957–70), where he was director of youth music programmes (1970–94). Concurrently he worked at the musicology institute of the Hungarian Academy of Sciences (1961–73); he was reader in musicology at the Budapest Academy of Music (1972–80). He was awarded the Erkel State Prize in 1973. He became president of the Ferenc Erkel Society (1989), and president of the Hungarian Kodály Society (1991). He was a guest lecturer at the University of Cologne.

Bónis is an outstanding scholar of Hungarian music history. As editor of the *Magyar zenetudomány* (from 1959), *Magyar zenetörténeti tanulmányok* (from 1968) and the collected writings of Bence Szabolcsi (from 1977) he has proved to be a many-sided representative of Hungarian musicology in the tradition of Bartók and Kodály. Of particular importance are the two volumes of Szabolcsi's writings and three volumes containing all Kodály's articles and studies (1964–89). *Magyar zenetörténeti tanulmányok* contains studies in virtually every sphere of musicology (including complete lists of works, bibliographies, correspondence data, cultural history, the history of music publishing companies and plate-number research). Bónis is also a leading authority on Bartók, particularly the iconography. He has recorded the reminiscences of Bartók and his contemporaries (*Így láttuk Bartókot* ('Thus we saw Bartók') and *Így láttuk Kodályt* ('Thus we saw Kodály')), which have become an important part of biographical research. Of equal importance are

the facsimile editions, accompanied by large-scale studies, of Bartók's *Dance Suite* and Kodály's *Psalmus hungaricus*.

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JÁNOS DEMÉNY/ZSUZSANNA DOMOKOS

**Bonis, Mélanie (Hélène)** [Mel-Bonis] (*b* Paris, 21 Jan 1858; *d* Sarcelles, Seine-et-Oise, 18 March 1937). French composer. She used the pseudonym Mel-Bonis. Born into a middle-class family, Bonis began piano lessons at an early age and made remarkable progress. A family friend, Professor Maury of the Paris Conservatoire, introduced her to César Franck in 1876. The following year she was admitted to the Conservatoire, where she studied harmony with Ernest Guiraud and the organ with Franck. She won second prize in harmony and accompaniment in 1879, and first prize in harmony a year later. Claude Debussy and Gabriel Pierné were also students during her years there.

Bonis married Albert Domange in 1883, and for about ten years devoted herself to raising a family. She began composing regularly in about 1894, writing more than 300 compositions, most of which were published. Among her works are 20 chamber pieces, 150 works for piano solo, 27 choral pieces, and organ music, songs and orchestral works. Her music was warmly praised by Camille Saint-Saëns, Célestin Joubert and Pierné. Already unwell, she suffered acutely the death in 1932 of her younger son; she died five years later. Her children assembled a memoir from her notebooks and published it as *Souvenirs et réflexions* (Paris, n.d.).

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JUDY TSOU

**Boniventi** [Boneventi, Bonaventi, Beneventi], **Giuseppe** (*b* Venice, ?1670–73; *d* ?Venice, after 1727). Italian composer. He was born some time between 1670 and 1673 according to several membership lists of a Venetian musicians' guild (*I-Vas*) and was no more than 20 years old when his first opera, *Il gran Macedone*, was staged at the Teatro S Cassiano, Venice, in November 1690. His composition teacher Legrenzi, under whom he may have sung at S Marco, had died earlier that year, but may have recommended Boniventi to the Mantuan court where he later found employment. His first opera was dedicated to Ferdinando Carlo Gonzaga, Duke of Mantua, and in 1708 the libretto for his *Armida* designated him *maestro di cappella* there, a position he may have assumed as early as 1702 but which ended with the duke's death in 1708. On 10 January 1712 he entered the service of the Margrave Karl III Wilhelm of Baden-Durlach as *maestro di cappella*. With an orchestra of 34 players (in 1715–16) he directed about six operas annually, although only one of his own was given (*Armida al campo*, 1717). His salary of 500 florins, plus expenses and a servant, far exceeded that of all other musicians including J.B. Trost and J.P. Käfer whose German operas dominated the Margrave's

theatre. Court records show that, some time before 15 May 1718, when nearly all his Italian singers had been replaced by Germans, Boniventi left Durlach. His opera *La virtù tra nemici* was performed at Venice in the 1718 carnival season, so in all probability he had returned to Italy in 1717. However, the libretto of *Filippo re di Macedonia* (1720) still refers to him as the Margrave's *maestro di cappella*. He wrote operas for Turin and Venice during the next three years but no information about his subsequent career has come to light except the libretto for an opera, *Bertarido, re dei Longobardi*, composed for Venice in 1727.

WORKS

OPERAS

*drammi per musica in 3 acts and first performed in Venice, unless otherwise stated*

Il gran Macedone (G. Pancieri), S Cassiano, Nov 1690, arias *GB-Lbl*, *I-Rvat*
Almerinda (Pancieri), S Cassiano, 20 Jan 1691
Almira (Pancieri), SS Giovanni e Paolo, aut. 1691
La vittoria nella costanza (F. Passarini), S Angelo, carn. 1702
Armida al campo (F. Silvani, after T. Tasso: *Gerusalemme liberata*), S Angelo, week before 28 Jan 1708
La Partenope (S. Stampiglia), Ferrara, Bonacossi, Ascension 1709, collab. A. Caldara
L'Endimione (tragicommedia, F. Mazzari), S Angelo, aut. 1709
Circe delusa (G.A. Falier), S Angelo, 29 Jan 1711
La virtù tra nemici (G.B. Abbati), S Moisè, carn. 1718
Arianna abbandonata (A. Schietti), S Moisè, aut. 1719; arias formerly *D-Dl*
Venceslao (A. Zeno), Turin, Carignano, 26 Dec 1720
Filippo re di Macedonia (D. Lalli), S Angelo, 27 Dec 1720 [Act 3 by Vivaldi]
L'inganno fortunato (B. Pavieri, after G.B. Sara), S Moisè, aut. 1721
Bertarido re dei Longobardi (after A. Salvi: *Rodelinda*), S Cassiano, aut. 1727

OTHER VOCAL

Infelice Dorinda (cant.), Mez, bc, *I-Vqs*
Ingrata Lidia (cant.), S, bc, *D-Bsb*
Lascia, ben mio, lo sdegno (duet), 2vv, str, *GB-Lbl*

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SVEN HANSELL (with OLGA TERMINI)

**Bonizzi, Vincenzo** (*b* Parma; *d* Parma, 17 July 1630). Italian composer and instrumentalist. In Parma he studied the viola with Orazio Bassani and the organ with Claudio Merulo; his fellow students included Camillo Angleria and Girolamo Diruta. He was already in Ferrara, in the service of Lucrezia d'Este, Duchess of Urbino, when he published his first book of *Motecta* in 1595, and he may have been there from about 1582 when Lucrezia created her own *concerto di dame*, the members of which had been fellow students of Bonizzi. On 1 February 1599, soon after the death of Lucrezia, he moved to the Farnese court at Parma, where he stayed for many years as an organist and *maestro di cappella*. On 15 October 1610 he was appointed organist of Madonna della Steccata, a post once occupied by Merulo. He resigned on 25 April 1614 but resumed the position on 31 January 1619, when he was also appointed *maestro di cappella*. In July of the same year he was appointed organist of Parma Cathedral and in the summer of 1627 was also appointed *maestro di cappella*, holding both posts until his death.

Bonizzi was better known as a performer than as a composer. While his first book of *Motecta*, for four to eight voices (Ferrara, 1595), reflects the religious activities of Lucrezia and her circle in Ferrara, his only other surviving publication, *Alcune opere di diversi auttori a diversi voci, passagiate principalmente per la viola bastarda, ma anche per ogni sorte di stromenti, e di voci* (Venice, 1626[15]/*R*), contains the music he wrote for the three female viola da gamba virtuosos from the Avogadri family. The collection includes embellished madrigals and chansons by 16th-century composers. One of the madrigals, *La bella e netta e igniuda mano*, had appeared earlier in the *Lezioni di contrappunto* (MS, 1621–2, *I-Bc*) of F.M. Bassani, Orazio Bassani's nephew, but with different embellishments.

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ARGIA BERTINI/DINKO FABRIS

**Bonizzoni, Eliseo** (*fl* 1569–74). Italian composer. In 1569 he was in the service of Sforza Pallavicino, then General of the Venetian Republic, and some time between this date and 1574 he took holy orders. Only two of his works are extant: *Il primo libro delle canzoni a quattro voci* (Venice, 1569) and *Delli Magnificat a quattro voci ... libro primo* (Venice, 1574). The fact that the earlier of these is dedicated to Giovanni Francesco Sanseverini, Count of Colorno (near Parma), and that it contains three pieces by Pietro Taglia, then active in Milan, suggests Bonizzoni's wide-ranging contacts.

IAIN FENLON

**Bonlini, Giovanni Carlo** (*b* Venice, 7 Aug 1673; *d* Venice, 20 Jan 1731). Italian amateur musician and writer. He published anonymously at Venice in 1730 a detailed catalogue of the operas performed in the city to that time: *Le glorie della poesia e della musica contenute nell'estatta notizia de' Teatri della città di Venezia, e nel catalogo purgatissimo dei drammi quivi sin'hora rappresentati, con gl'auttori della poesia e della musica e con le annotazioni ai suoi luoghi propri*. Drawing on earlier works by Leone Allacci and Cristoforo Ivanovich, Bonlini provided valuable information about the history of Venetian opera, and particularly about the works of Monteverdi and Cavalli. His work was continued by the Venetian Antonio Groppo, who published in 1745 a *Catalogo di tutti drammi per musica recitati ne' teatri di Venezia dall'anno 1637 ... fin all'anno presente 1745*.

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□



*Beethoven-Haus: drawing by Rainer Beissel, pencil, 1889 (Beethoven-Haus, Bonn)*

**Bonmarché** [Bonmarchié, Bon Marchier], **Jean de** (*b* ?Douai, *c*1520–25; *d* ?Madrid, Sept 1570). Franco-Flemish composer. He may have been the Joannes Bonmarchié who took degrees at the universities of Leuven (1547) and Douai. Jean de Bonmarché was dean of Lille Cathedral and was appointed master of the choirboys at Cambrai Cathedral in 1560. Contemporary accounts describe him as an able composer over 40 years old with a poor singing voice. In a letter dated 30 November 1564, Margaret of Austria, Duchess of Parma and Regent of the Low Countries, offered him the position of master of Philip II's Flemish chapel in Madrid, a post that had recently become vacant because of the death of Pierre de Manchicourt. Bonmarché accepted the post on either 17 or 26 December, left the southern Netherlands on 14 April 1565 and arrived in Madrid on 8 June. Philip wrote to the Duke of Alba on 16 September 1570 requesting a new master for his Flemish chapel because his own had died a few days earlier.

One motet by Bonmarché, *Constitues eo principes*, survives in a printed collection (RISM 1568[7], ed. L.J. Wagner, Athens, OH, 1987). It is an impressive quadruple canon in which a notated four-voice choir gives rise to a canonic second choir. His remaining known works are now lost. The Cambrai Cathedral archives contain records of payments made to him in 1561 for a motet for the feast of St Anthony, one for the feast of St Claude and hymns and motets composed for the feast of St Luke. The cathedral also possessed a *Te Deum* with the title 'Pater de Sainte-Claire' and a seven-voice mass, both of which were copied in 1568. The 1597 inventory of choirbooks in the Palacio Real, Madrid, mentions a mass and a motet by him.

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JOHN D. WICKS

**Bonn.** German city in North Rhine-Westphalia. Drusus built a Roman stronghold on the existing settlement in 10 BCE. In Frankish times two Christian settlements were formed round the respective centres of the Dietkirche (later the Stiftskirche) and the Cassiuskirche, the latter being named Villa Basilica *c*800 and Civitas Verona *c*1000; this Verona is mentioned in the sequence *Majestati sacrosanctae* (Analecta hymnica, lv, no.150). The Cassiuskirche had connections with the churches of St Gereon in Cologne and St Viktor in Xanten, all three dedicated to martyrs of the Theban legion. In 1244 Bonn was accorded civic rights; in 1257 it was designated the residence of the electors, which it remained until 1794. From 1949 to 1991 it was the capital of the Federal Republic of Germany.

At the Cassiuskirche Gregorian and German hymns were sung, but not polyphonic works. The oldest records, in the chapter rolls of 1568, mention the choirboys and their director as 'Choralen' and 'Pincernatus'; by a contract of 8 October 1568 Servatius Christiani was appointed organist. Documents of 1595 refer to two organs. The choral manuscripts of Bonn are of little importance; apart from a few 18th-century processionals, those extant consist only of a gradual of the Poppelsdorfkirche with sequences and a gradual with tropes (1728) of the Engeltal monastery. The editor of the *Theatrum musicae choralis* (1782) was a Bonn chorister, Reiner Kirchrath. During the Reformation, the Protestant *Bönnisches Gesangbüchlein* (1544), an important source for hymns of both confessions, was compiled, and reprinted 31 times up to 1603.

Only a few names bear witness to musical life at the court in the 16th century: Jean Taisnier, Jacobus de Kerle, Antonius Gosswin and Jean de Castro. The heyday of the

Hofkapelle, much influenced by Italian music, began during the first half of the 17th century under the Elector Ferdinand with the careers of Gilles Hayne, Francesco Foggia, Carlo Farina, Bartolomé de Selma y Salaverde and Massimiliano Neri. Later reigning princes encouraged music and practised it themselves; the Elector Joseph Clemens attempted composition, and his successor Clemens August played the viola da gamba. Joseph Clemens's musicians included Johann Christoph Pez, and among those who served Clemens August were Gioseffo Trevisani, Hieronymus Donnini, Joseph Zudoli, Joseph Touchemoulin, Joseph-Marie-Clément Dall'Abaco, Joseph Karl Gottwald, Francesco Zoppis, Anton Raaff, Johann Ries, Johann Peter Salomon and Gilles van den Eeden. The last two electors, between 1761 and 1794, employed among others Andrea Lucchesi, Gaetano Mattioli, Josef Reicha and his nephew Antoine, and the two cousins Andreas and Bernhard Romberg. Beethoven's grandfather Ludwig was conductor of the electoral orchestra, his father Johann a tenor, and Beethoven himself a viola player and organist. Throughout his life he maintained a warm friendship with the old violin teacher Franz Ries and his son Ferdinand, and also with Nikolaus Simrock, the horn player who founded the important music publishing firm.

During the electoral period the opera and theatre were dominated by companies from elsewhere – in 1745 Pietro Mingotti's Hamburg company under J.B. Locatelli, and in 1757 and 1764 that of Angelo Mingotti. Between 1767 and 1771 smaller Italian companies appeared. In 1771 Lucchesi came with his ensemble; in 1779 Neefe worked with the Grossmann company at the Bonner Nationaltheater (opened 1778) with a repertory of *opera buffa*, *opéra comique* and Singspiel. In the post-electoral period the repertory was of vaudeville and theatre music resembling that of the Cäcilia Wolkenburg in Cologne; Peter Grabeler, Anton Mohr and Johanna Kinkel were the chief contributors. The theatre, destroyed during World War II, was replaced by the Theater der Stadt Bonn on another site in 1965.

In the late 18th century music in Bonn was fostered in the aristocratic houses of Metternich, Belderbusch and Hatzfeld. In the Zehrgarten in the market place the widowed Frau Koch and her attractive daughter Babette drew together an artistically minded circle of townspeople and students (to which Beethoven belonged, as did Eleonore von Breuning, her brothers, Franz Wegeler and the teacher Neefe), to whose Dilettanterien people paid subscriptions. The so-called 'Minervalkirche von Stagira', founded under Neefe's leadership in 1781 as the Bonn branch of the Illuminati, was dissolved in 1785, but its intellectual interests were reasserted in the Bonn Lesegesellschaft (founded in 1787), which has continued as a literary and recreational society.

In the first half of the 19th century Heinrich Carl Breidenstein was the chief promoter of musical life; the Städtische Akademische Singverein, which he founded in 1823, continued until 1853, while a Musikverein bei der Lese- und Erholungsgesellschaft, which he forged from three existing societies in 1834, was dissolved the next year. A rival group of enthusiastic singers was immediately formed under Peter Grabeler in 1826–9; after his death in 1830 it was directed by the classical scholar Friedrich Heimsoeth, who had made his name by performances of early *a cappella* music in the Minorite church (now St Remigius). The rival academic and civic societies were reconciled for special occasions, such as the unveiling of Ernst Hähnel's Beethoven memorial in 1845. The Concertverein (founded 1852) has continued since 1861 without interruption as the Städtische Gesangverein. During the years 1827 to 1848 a highly individual music circle was maintained by the gifted Johanna Mockel (later Mathieux and, from 1843, Kinkel), a keen composer, whose group of singers, the Bonner Gesangverein, gave performances of opera and oratorio with piano accompaniment. The Concordia, the oldest continuing men's choral society, was founded in 1846 out of the Liederkranz (founded in 1838). Instrumental music was fostered by the privately subsidized Orchesterverein (founded in 1843 by Breidenstein) and the Beethovenverein (founded in 1850 by Ludwig Bischoff) until in 1911 a permanent municipal orchestra was organized, the ground having been prepared from 1907 onwards by the appearances of Heinrich Sauer and musicians from Koblenz, who played in Bonn in the winter and in Bad Neuenahr in the summer. The post of municipal director of music, salaried from 1859, was held successively by Albert Dietrich, Joseph Brambach (1861), W.J. von Wasielewski (1869), Leonhard Wolff (1884), Hugo Grüters (1898), F. Max Anton (1922), Gustav Classens (1932), Otto Volkmann (1949), Volker Wangenheim (1957–79), Gustav Kuhn (1983–5), Dennis Russell Davis (1987–95) and Marc Soustrot (from 1995). Wolff and Grüters introduced Reger's works to Bonn.

Beethoven matriculated in the faculty of philosophy at the Academy (described by Braubach as the bulwark of the Enlightenment on the lower Rhine), which in 1786 was raised to the rank of university; the present university was founded in 1818. Bonn has the oldest institute of musicology in Germany, Breidenstein's Musikalischer Apparat, established in 1823. Breidenstein completed his *Habilitation* in 1824 and was given a professorship in 1826. He was instrumental in gaining the Klein collection of 550 manuscripts and *c*150 18th-century publications for the university. His successors as professor have included Leonhard Wolff (1891), Ludwig Schiedermair (1915), under whose direction the Musikwissenschaftliches Seminar was founded in 1919, Joseph Schmidt-Görg (1948), Günther Massenkeil (1966) and Eric Fischer (1992).

Since 1889 the Verein Beethoven-Haus has looked after Beethoven's birthplace and its collections (seeillustration); since 1890 the Verein has run a biennial series of concerts of chamber music. In 1956 it inherited a Beethoven collection from H.C. Bodmer of Zürich. On the centenary of Beethoven's death (1927) the Beethoven Archives Research Institute was founded as the Stiftung beim Verein Beethoven-Haus under the direction of Schiedermair, whose successors have included Joseph Schmidt-Görg (1945–72), Martin Staehelin (1976–83) and Sieghard Brandenburg. In 1947 the Reger Institute began its activities as the Elsa Reger Foundation.

Schumann died at Bonn-Endenich in 1856, and the town of Bonn arranged the Schumann house as a memorial building. Schumann was buried in the old cemetery in the centre of the town, as was his widow; this was also the burial ground of Beethoven's mother and of Mathilde Wesendonk and Elsa Reger.

The Johannes Klais firm of organ builders was founded in Bonn in 1882.

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HANS SCHMIDT

**Bonnal, (Joseph) Ermend** [Ermend-Bonnal, Joseph; Marylis, Guy] (*b* Bordeaux, 7 July 1880; *d* Paris, 14 Aug 1944). French organist and composer. At the Paris Conservatoire, he studied piano with Charles-Wilfrid Bériot, organ with Guilmant and composition with Fauré. A disciple of Tournemire and Albert Périlhou, he sometimes deputized for them at Ste Clotilde and St Sévérin (where he met Saint-Saëns), while he was titular organist at St Médard in Paris and at Notre-Dame in Boulogne-sur-Seine. In 1920 he became director of the Bayonne Conservatory, which flourished under his leadership up until the occupation, while he also found the time for yet another post as organist of St André in Bayonne and for composition. His organ symphony *Media Vita*, first performed in 1932 at the competition of the *Amis de l'orgue*, drew attention to his music. In 1942 he succeeded his master Tournemire at Ste Clotilde, where he remained until his death in 1944.

He left a substantial number of works composed in a wide variety of genres, from popular dances (published under the pseudonym of Guy Marylis) to his oratorio *Poèmes franciscains* (1930). His organ music is an original body of work, indebted to the harmonic language of Vierne and to the modality and rhythmic freedom of Tournemire. Steeped in the atmosphere of the Basque country, his works are also characterized by a fondness for nature and the Impressionist nuances suggested by changing light. This is expressed in Bonnal's organ music from the *Paysage landais* (1904) onwards, and above all in his evocative *Paysages euskariens* completed in 1931, which concludes with 'Cloches dans le ciel', a grand carillon reminiscent of similar pieces by Vierne.

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FRANÇOIS SABATIER

**Bonnard, Laurent.** *See* BONARD, LAURENT.

**Bonnefond, Simon de** (*fl* Clermont-Ferrand, 1551–7). French composer. According to the title-page of his five-voice *Missa pro mortuis* (Paris, 1556), he was a canon and master of the choirboys at Clermont-Ferrand. Three four-voice chansons by him were included in anthologies also printed by N. Du Chemin in Paris (1551[9] and 1557[10]). The Requiem includes the introit, Kyrie, Sarum gradual (*Si ambulans*), Sanctus, Benedictus, Agnus Dei and communion. The five voices are retained throughout the polyphonic sections; the cantus firmus is occasionally presented in the upper voices, with the lower voices paraphrasing the chant in imitation.

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FRANK DOBBINS

**Bonnel, Pietrequin** [Pierre]. *See* PIETREQUIN BONNEL.

**Bonner, Eugene MacDonald** (*b* Washington, NC, 1889; *d* Taormina, Sicily, 8 Dec 1983). American composer and critic. He attended the Peabody Conservatory, Baltimore, where he studied composition with Brockway and the piano with Ernest Hutcheson. He went to England in 1911 and remained there until 1917, when he enlisted in the US Army. After the war Bonner worked in Paris, where he studied conducting under Albert Wolff, 1921–7. He then returned to New York and served as music critic for *The Outlook* magazine (1927–9) and several newspapers, including the *Daily Eagle*, *Daily Mirror* and

*New York Herald Tribune*. In all Bonner composed five orchestral works, four chamber works and five operas. The orchestral piece *Whispers of Heavenly Death* (1925) and a suite from his opera *La comédie de celui qui épousa une femme muette* (1923) were performed by the Baltimore SO.

The stylistic ferment in the musical world during Bonner's lifetime had little, if any, effect on his work. His early compositions carry considerable Puccinian influence, a trait that has never fully left his scores. Although displaying an occasional chromatic tartness, his music for the most part remains conservative. It has been described as delicate and containing a sweetness not uncommon to works of the 18th-century Italian repertory.

WORKS

Ops: Barbara Frietchie, 1915–17; La comédie de celui qui épousa une femme muette (after A. France), 1923, excerpts arr. as orch suite; The Venetian Glass Nephew (after E. Wylie), c1928; The Gods of the Mountain, 1936; Frankie and Johnnie

Orch: 3 Songs (W. Whitman), 1v, orch (1923); Whispers of Heavenly Death, 1925; White Nights, 1925; Taormina (1940); Concertino, pf, str

Chbr: Flûtes, Mez/Bar, fl, cl, bn, hp/pf, vc (1923); Pf Qnt, 1925; Suite sicilienne, vn, pf, 1926; Young Alexander, incid music, wind, hp, perc, 1929

MSS in Winthrop College MSS collection, Rock Creek, SC

Principal publishers: Chester, J. Fischer

CHARLES H. KAUFMAN

**Bonnet, Jacques.** *See* BOURDELOT family, (3).

**Bonnet, John.** *See* BENET, JOHN.

**Bonnet, Joseph** (*b* Bordeaux, 17 March 1884; *d* Sainte Luce, PQ, 2 Aug 1944). French organist and composer, active in the USA and Canada. He studied first with his father, who was organist of Ste Eulalie in Bordeaux, and at the age of 14 became organist at St Nicolas at Bordeaux and then of St Michel, where he gave his first recital in 1901.

Bonnet worked with Tournemire in Paris, then with Guilmant at the Conservatoire, gaining a *premier prix* in organ and improvisation in 1906. From 1906 to 1944 he was organist at St Eustache in Paris, and in 1911 was appointed organist of the Société des Concerts du Conservatoire. Heir of Guilmant, he toured widely in France and Europe, and from 1917 in the USA and Canada, where he frequently appeared as teacher and recitalist. In 1921 he established the organ class at the University of Rochester, NY, and he contributed to the creation of the Institut Grégorien de Paris in 1923. In 1937 he succeeded Vierne as professor at the Ecole César Franck, and in 1940 founded the organ class at the Montreal Conservatoire.

Bonnet was one of the first to record, in the 1930s, the works of Grigny and Marchand. His recital programmes, which covered organ repertory from the 12th century onwards, were published in six volumes as *Historical Organ Recitals* (New York, 1917–40). He was also involved in an edition of the works of Bach, and in one of Frescobaldi. A perfectionist and man of high ethics, Bonnet was also a Benedictine oblate. His works for organ, which include the *Variations de concert*, *Poèmes d'automne* and three volumes of *Pièces d'orgue*, opp.5, 7 and 10, are still played in recital; elegant in style, they are characterized by traditional harmony and rigorous counterpoint.

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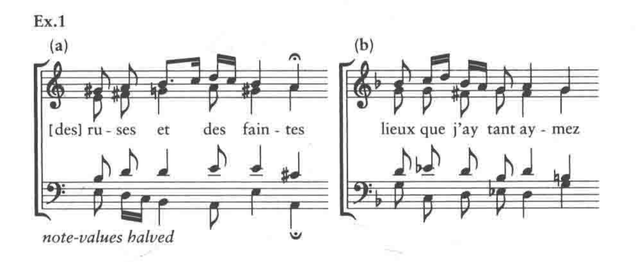
GILLES CANTAGREL

**Bonnet, Pierre** (*b* ?Limousin; *fl* 1585–1600). French composer. He composed his first book of *airs* (Paris, 1585) while in the service of Georges de Villequier, *gouverneur et lieutenant general* of the Haute and Basse Marche, at Chauvigny in Poitou. Printed after the dedication (to his employer) are two poems in Bonnet's praise, one by Jean Dorat and the other by J. Megnier, who wrote:

> . . . Bonnet, qui de son art heureux
> La passion, l'esprit & le coeur genereux
> Esmeut, charme et ravit doucement par l'oreille.

The collection contains 20 pieces for four voices, 16 for five, two for six and one for eight, mostly composed in the new homophonic style. Settings of amorous courtly verse by Desportes, Bertaut, Baïf and others found in earlier settings by Guillaume Tessier, Salmon and La Grotte alternate with more rustic villanelles in a dance-like vein; the collection ends with a noël for an angel solo and shepherds' chorus. An enlarged edition dated 1588 referred to Bonnet as 'Chantre de la Royne mère du Roy' (i.e. Catherine de' Medici).

A second collection, *Airs et villanelles* for four and five voices, was dedicated to a new patron – Gaspard de Rochechouart, Marquis de Montemart. Its music reflects the new monodic trend with some interesting dialogues, in two of which a solo soprano alternates with a four-voice chorus (*Le poète et les muses* and the more melismatic *Sonnet en dialogue sur la mort d'une demoiselle*, 'where the upper voice represents the lady and the answering chorus Charon'). There are written-out diminutions in the upper voice at some of the cadences, and, more unusually in this new declamatory style, dissonance is here and there treated with considerable freedom, notably with regard to accented passing notes and appoggiaturas, as in ex.1*a* and *b*.




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FRANK DOBBINS

**Bonnet-Bourdelot, Pierre.** *See* BOURDELOT family, (2).

**Bonney, Barbara** (*b* Montclair, NJ, 14 April 1956). American soprano. She studied at the University of New Hampshire, then in Salzburg, where she sang with several choirs. In 1979 she joined Darmstadt Opera, making her début as Anne Page (*Die lustigen Weiber von Windsor*), also singing Blonde, Cherubino, Adina, Gretel, Gilda, Ilia, Massenet's Manon and Natalie (Henze's *Prinz von Homburg*). At Frankfurt (1983–4) she sang Aennchen (*Der Freischütz*), Norina, Marzelline and Papagena. In 1984 she made her débuts in Munich and at Covent Garden as Sophie (*Der Rosenkavalier*), a role she has also sung at the Vienna State Opera (1994). She sang Pamina at La Scala (1985) and in Zürich (1986), where she returned in 1989 as Susanna. Meanwhile, Bonney made her Metropolitan début in 1988 as Naiad (*Ariadne auf Naxos*), followed by Adèle (*Die Fledermaus*), Sophie, Nannetta (*Falstaff*) and Susanna. She sang Despina at San Diego (1991), Eurydice (Gluck's *Orfeo*) at Geneva (1995) and Alphise in Rameau's *Les Boréades* at the Salzburg Festival and the Proms (1999). As a concert singer she has appeared in works such as Brahms's *German Requiem*, Haydn's *Creation*, Handel's *Acis and Galatea* and Mahler's Fourth Symphony. She is also a fine lieder singer and has recorded songs by Purcell, Mozart, Mendelssohn, Wolf, Strauss, Grieg and Zemlinsky. Born with perfect pitch, she has a beautiful, pure-toned voice, a charming personality and sings with an assured sense of style. (J. Allison: 'Barbara Bonny', *Opera*, l (1999), 905–14)

ELIZABETH FORBES

**Bonno, Giuseppe** [Bon, Josephus Johannes Baptizta; Bono, Josef] (*b* Vienna, 29 Jan 1711; *d* Vienna, 15 April 1788). Austrian composer of Italian origin. The son of an imperial footman from Brescia, he received his first musical instruction from the court composer and Kapellmeister of the Stephansdom, J.G. Reinhardt. In 1726 Charles VI sent Bonno to Naples, where he remained for ten years, studying composition (primarily of church music) with Francesco Durante and dramatic composition with Leonardo Leo; he also had singing lessons. In 1732 he made his début as a composer with the pastorale *Nigella e Nise* (text by G.C. Pasquini).

In February or March 1736 Bonno returned to Vienna. On 26 July of that year his *festa di camera* in one act, *L'amore insuperabile*, was performed to celebrate the name-day of the Archduchess Maria Anna, and on 1 October *Trajano* was performed, the first of several stage works written for the birthday of Charles VI. The following year he applied unsuccessfully for the post of court composer. Kapellmeister J.J. Fux, who judged him 'as yet insufficiently trained in the rudiments of counterpoint', recommended instead that he be appointed as a 'court scholar in composition', with himself providing the necessary instruction. On 6 February 1739 Bonno was made a court composer. With the oratorio *Eleazaro*, written the same year, he succeeded in capturing the taste of the Viennese public. On 25 January 1740 he married Elizabeth Staltzinger (1714–61); four children of the marriage survived. From about 1749 to 1761 Bonno was Kapellmeister to the household of Field Marshal Joseph Friedrich, Prince of Sachsen-Hildburghausen, in Schlosshof and Mannersdorf, where his fellow musicians included Gluck (1754–6) and Dittersdorf (1751–61). During the winter Bonno directed the prince's Friday evening concerts at the Palais Rofrano (now the Palais Auersperg) in Vienna.

In 1774 Bonno succeeded F.L. Gassmann as Kapellmeister to the imperial court in recognition of his particular talent 'in the composition of chamber music and stage works'. He was later assisted in this position by Antonio Salieri, his eventual successor, who conducted the Italian opera when Bonno was unable to do so. Bonno also succeeded Gassmann as conductor of the Tonkünstler-Societät, the benevolent society for musicians' dependants, which he also served from 12 February 1774 as vice-president, and from 1775 as president, replacing Prince Khevenhüller. By 1781 or 1782 ill-health had forced him to give up his direction of the society's concerts; on 1 March 1788 he relinquished his position as president, and at the same time retired from his court duties.

Bonno was a highly esteemed figure in Viennese musical life. He collaborated closely with Metastasio, composing the first settings of the poet's *Il natale di Giove*, *Il vero omaggio*, *Il re pastore*, *L'eroe cinese*, *L'isola disabitata* and *L'Atenaide, ovvero Gli affetti più generosi*. Of *Il re pastore*, Metastasio wrote to Farinelli, 'The music is so graceful, so well adapted and so lively, that it enchants by its own merit, without injuring the passion of the personage, and pleases excessively'. Bonno was also notable as a teacher: both Dittersdorf and Marianne von Martínez studied composition with him. Dittersdorf remarked that he had 'an extraordinary gift for teaching singers'; his singing pupils included Therese Teyber, Karl Frieberth and Katharina Starzer.

Bonno composed principally operas, oratorios and, after his withdrawal from the operatic stage in 1763, church music. Stylistically he stands between the late Venetian Baroque style that survived in Vienna with Fux and Caldara and the Classicism of Gluck and Haydn. True to his Neapolitan training, he was not a reformer like Gluck; he thoroughly mastered the difficulties of opera and was generally content to work within the conventions of his time, though a growing concern for greater dramatic realism occasionally affected the melodic and rhythmic style of his recitative. His orchestration rises above the routine, showing a taste for colourful instrumentation and picturesque effects. Especially in his later operas he synthesized the Neapolitan style of his early training with the late Venetian style in Vienna; the arias have mellifluous Neapolitan melodies as well as contrapuntal forms. His oratorios contain French overtures and fugal arias, while his use of extended ritornellos and his preference for da capo form are striking. His church music reflects the increasingly secular approach of the time: the liturgical text is often subordinated to the music, giving rise to instances of incongruous word setting.

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*unless otherwise stated, first performed at Vienna at the Burgtheater, MSS in A-Wn; catalogue in Breitner 1961*

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Trajano (festa di camera, 1, Pasquini), 1 Oct 1736
La gara del genio con Giunone (serenata, 1, Pasquini), Laxenburg, 13 May 1737
Alessandro Severo (festa di camera, 1, Pasquini), 1 Oct 1737
La generosità di Artaserse (serenata, Pasquini), 4 Nov 1737
La pace richiamata (festa di camera, Pasquini), 26 July 1738
La pietà di Numa (festa di camera, 1, Pasquini), 1 Oct 1738
La vera nobilita (festa di camera, Pasquini), 26 July 1739
Il natale di Numa Pompilio (festa di camera, 1, Pasquini), 1 Oct 1739
Il nume d'Atene (festa di camera), 19 Nov 1739
La generosa Spartana (serenata, 1, Pasquini), Laxenburg, 13 May 1740
Il natale di Giove (azione teatrale, 1, P. Metastasio), Vienna, Favorita, 1 Oct 1740
Il vero omaggio (componimento drammatico, 1, Metastasio), Vienna, Schönbrunn, 13 March 1743
Danae, 1744, ?unperf., lost
Ezio, 1749, ?unperf., lost
Il re pastore (dramma per musica, 3, Metastasio), Vienna, Schönbrunn, 27 Oct 1751
L'eroe cinese (dramma per musica, 3, Metastasio), Vienna, Schönbrunn, 13 May 1752
Didone abbandonata, 1752 (Metastasio), unperf., lost
L'isola disabitata (azione teatrale, 1, Metastasio), Aranjuez, 31 May 1753
L'Atenaide, ovvero Gli affetti più generosi, 1762 (azione teatrale, 2, Metastasio), unperf.
Il sogno di Scipione, 1763 (Metastasio), unperf.
Music in: Catone in Utica, 1742; L'Armida placata, 1750

ORATORIOS

*full thematic catalogue in Breitner, 1961*

Eleazaro (azione sacra, 2, ?Pasquini), Vienna, Hofkapelle, 1739
San Paolo in Athene (azione sacra, 2, Pasquini), Vienna, Hofkapelle, 31 March 1740
Isacco figura del redentore (azione sacra, 2, Metastasio), Vienna, Palais Rofrano, 18 March 1759, ed. in IO, xxi (1987)
Il Giuseppe riconosciuto (azione sacra, 2, Metastasio), Vienna, Tonkünstlersocietät, 20 March 1774

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Masses: 23 in C, 3 in G, 2 in D, 2 in F, 1 in A, B♭, E♭; frags., *D-Bsb*, *GB-Cfm*; 2 Requiem, c, E♭
Grads: Benedicia; Domine praevenisti; Felix es; Lauda Sion salvatorem; O virgo tristissima; Propter veritatem; Requiem aeternam; Specie tua; Victime Paschali; Viderunt omnes fines
Offs: Assumpta est; Beata es virgo; Domine Jesu Christe; Haec dies; Sacerdotes; Sacerdotes Domini; Tui sunt coeli; Veni dilicta sponsa; Veni sponsa; Veritas mea
Other works: 2 TeD; 3 Litaniae de Beata Vergine, F, G, C; 50 Proprium songs; 3 Ambrosian hymns; 3 Mag ants; 3 vesper hymns; Asperges me; Magnificat; Pange lingua, *I-Gl*, *Nc*; Salve regina; Tantum ergo; Laudate Dominum; Vidi aquam, *A-HE*; Cum sancto spiritu, 5vv, in The Fitzwilliam Music, iii (London, 1825), 54; In tento terrae jubilo, *CZ-Pak*; Per campos colles portanta, *Pak*

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Arias (in *A-Wgm*, *D-Dl*, *MÜp*, *SWl*, *GB-Lbl*, *I-Nc*; catalogue in Breitner, 1961): Ah per voi la pianta umile; Amen se non poss' sequie l'amato; Alla selva, al prato, al fonte; In pensar che men sdegnose; Odia la pastorella; Pastorella io giurei; So che la gloria perde; So che pastor son io; Tu sai come t'amo
Inst: Fl Conc., G, *D-KA*; Sinfonia a 4 a il giorno natalizo di Carlo VI, *A-Wgm*; Sinfonia a 3, G, *I-Mc*; Sym., D, *D-Rtt*; waltzes, *I-PLcon*

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RUDOLPH ANGERMÜLLER/RON RABIN

**Bonnus** [van Bunnen, Bunnus, Bonnius], **Hermann** (*b* Quakenbrück, 1504; *d* Lübeck, 12 Feb 1548). German evangelical theologian and hymn writer. In 1523 he entered Wittenberg University, where he was a pupil of Luther and Melanchthon, both of whom later became his friends. From 1525 he held various teaching posts in Greifswald (until 1527), Gottorf (the Danish prince's household, in 1528), and Lübeck (1530) before being appointed first senior minister there in 1531 by Bugenhagen. Bonnus played an important part in promoting the Reformation in Lübeck, and in 1543 was also active in Osnabrück, where he drew up an evangelical liturgy in which he proposed that psalms should be sung in schools. Back in Lübeck he revised the Rostock hymnal, which Slüter had published in Low German in 1531. Bonnus added some of his own hymns in a second volume, *Enchiridion: geistlike Lede und Psalmen* (Lübeck, 1545), among which was *Ach wir armen Sünder*, still found in some German hymnals. *Hymni et sequentiae*, intended for school use, appeared posthumously (Lübeck, 1559). Bonnus may be regarded as the creator of the Low German hymn.

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HANS-CHRISTIAN MÜLLER

**Bono, Pietro.** *See* PIETROBONO DE BURZELLIS.

**Bonomi, Pierre.** *See* BONHOMME, PIERRE.

**Bononcini** [Buononcini]. Italian family of musicians.

**(1) Giovanni Maria Bononcini (i)** (*b* Montecorone, nr Modena, bap. 23 Sept 1642; *d* 18 Nov 1678). Composer and theorist. He probably left his provincial home while still a boy to study in Modena with Marco Uccellini, who in 1641 had initiated an important tradition of Modenese violinist-composers (antedating the more famous Bolognese school by about 15 years). As to his other training, Bononcini himself reported in his treatise *Musico prattico* that he studied counterpoint with Padre Agostino Bendinelli. However, he was never a pupil of Colonna in Bologna, nor did he serve in the orchestra at S Petronio or as *maestro di cappella* at S Giovanni in Monte, as has sometimes been stated; these posts were held by his eldest son, (2) Giovanni. The confusion seems to have originated with a letter of 1686 from Giovanni to Colonna, which

appears in the first volume of La Mara's *Musikerbriefe aus fünf Jahrhunderten* (Leipzig, 1886) with the incorrect date 1656. On 19 February 1662 Bononcini married Anna Maria Prezii. Of their eight children, only (2) Giovanni and (3) Antonio Maria survived; each was to enjoy an international career as a composer. After publishing three books of sonatas, Bononcini received a dual appointment in 1671 as violinist at the cathedral and chamber musician of the Dowager Duchess Laura d'Este. An intriguing sketch (*c*1670) drawn by Giovanni Antonio Pistocchi in a copy (*I-Bc*) of the violino primo part of Bononcini's *Varii Fiori* reveals that Bononcini also played the *violoncello da spalla*, a large instrument held over the shoulder and sometimes strapped to the chest.

Bononcini's predilection for counterpoint, perceptible in his earliest publications, became fully evident in the canons of op.3 (1669), which included a puzzle canon whose authorship was challenged by critics. Bononcini replied not only in the dedication of op.4 (1671) but also in the brief unpublished *Discorso musicale* (reproduced by Valdrighi and Klenz). In the dedication of op.4, Bononcini also indicated that he had finished preparing his *Musico prattico*, first printed in 1673, the year he succeeded Padre Mario Agatea as *maestro di cappella* of Modena Cathedral. Apparently a favourite of the duchess, he won her recommendation and was elected unanimously before the cathedral chapter received a message from her 13-year-old son, Francesco II, supporting Giuseppe Colombi. In the face of the *fait accompli*, the young duke acceded, but in the following year Colombi obtained the post as head of the votive chapel by applying before Bononcini. From op.6 on (1672–8) Bononcini used the title 'Accademico filarmonico'. No records appear to document his membership in the celebrated academy, but Bononcini's ties with Bologna, especially to the publishers Monti and Silvani, suggest that his claim to the title was justified. His treatise circulated widely and may have served as a model for the academy.

Bononcini composed only instrumental music up to op.9 (1675), but in his last years he turned to vocal genres. Besides two sets of cantatas and a volume of madrigals, he produced *I primi voli dell'aquila austriaca*, a *dramma da camera* of which only the libretto is extant. He seems to have been the first to have used the term 'cantata per camera', and his cantatas were probably performed for occasional academic activities at Modena. He dedicated the chamber opera and madrigals, as well as *Musico prattico*, to Emperor Leopold I, which no doubt helped to prepare the way for the eventual engagement of both his sons at the Habsburg court.

Four months after the death of his first wife, on 29 June 1677, Bononcini married Barbara Agnese Tosatti. A son, (4) Giovanni Maria (ii) (called Angelo), was born on 18 November 1678, an hour after his father's death.

Bononcini's sonatas represent the highest achievement of the late 17th-century Modenese instrumental school. Along with north Italians such as Cazzati, he transformed the sectional, canzona-style sonata into one consisting of several distinct movements. His *sonate da camera* show many French characteristics, perhaps reflecting the taste of the duchess, who was Mazarin's niece. His dances include the most popular French and Italian types, as well as some that combine features of the two traditions, and are probably among the last examples to be used for actual social dancing. A cycle of dances known as the brando (branle) was common at the Modenese court; examples of such brando-suites appear in collections by Bononcini and contemporaries such as Colombi, Vitali and Uccellini. In Bononcini's opp.1 and 2 the brando consists of several sections followed by a *gavotta* and one or two correntes. Some flexibility with regard to the number of performing instruments can be seen in the *sonate da camera*; dances in four parts may be played *a due* by omitting the second violin and violone, leaving only the first violin and *spinetta* (the keyboard instrument preferred by Bononcini for the continuo in secular music). The forms of the *sonate da chiesa* of opp.1 and 6 are still closely related to the mid-17th-century canzona, but in the five mature pieces of op.9 Bononcini tended to alternate affective, homophonic movements with quicker contrapuntal ones in patterns that, like the brando-suites, anticipate Corelli.

Bononcini's harmony stands at the threshold of major–minor tonality. He seems to have been the first theorist to accept a tonal answer as 'regolare'. Filled with the traces of modality and rapid tonal shifts that characterize much middle Baroque music, his sonatas nevertheless show awareness of basic key relationships, the circle of 5ths and secondary harmonies. Bononcini rarely exploited mere technical virtuosity; he made only sparing use of the scordatura effect favoured by Uccellini, and he never required fingering above the 3rd position on the violin. For variety, he instead called upon his skill as a contrapuntist, and naturally excelled in the fugal movements of the *sonate da chiesa*. He occasionally demonstrated his contrapuntal skill by writing abstract compositions such as the canons of op.3 or the concluding sinfonia of op.5, which can be performed in retrograde. His influence on Purcell seems entirely plausible: Maria Beatrice, the daughter of Laura d'Este, married the Duke of York (the future James II) in 1673 and probably took the latest Italian instrumental music to England with her. Bononcini's sonatas continued to be printed in England by Walsh as late as the 1730s.

As a theorist, Bononcini conforms to the broad traditional format of Zarlino's *Istitutioni harmoniche*, but his rules for consonance and dissonance, recognition of freedoms in accordance with the *seconda pratica* and full acceptance of the tonal answer reveal his basic agreement with contemporary harmonic practice. The reprints of *Musico prattico* (Venice, 1678; Bologna, 1688) and its wide distribution (about 80 copies in libraries throughout Europe and the USA) attest to its influence in the decades after Bononcini's death. The second half of the manual appeared in a German translation (Stuttgart, 1701), which served as a model for chapters on the fugue in J.B. Samber's *Manuductio ad organum* (Salzburg, 1704), J.G. Walther's *Praecepta der musicalischen Composition* (Weimar, 1708) and Mattheson's *Vollkommene Capellmeister* (Hamburg, 1739).

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1 Primi frutti del giardino musicale, 2 vn, bc (Venice, 1666); 10 sonate da chiesa, 5 dances ed. in Klenz (1962); sonata no.6 ed. in Hausmusik, cxxx (Vienna, 1952) and Diletto musicale, cdxlv (Vienna, 1969)

2 Delle sonate da camera e da ballo, 2 vn, bc (Venice, 1667); 8 dances in Klenz (1962)

3 Varii fiori del giardino musicale, overo Sonate da camera … aggiunta d'alcuni canoni, 2–4 str (2 vn/va/vle), bc (Bologna, 1669/*R*); 6 canons, 5 dances, 2 sonate in Klenz (1962); 1 canon, 12vv, in GMB

4 Arie, correnti, sarabande, gighe, & allemande, vn, vle/spinet (Bologna, 1671); ed. M. Abbado (Milan, 1968); 10 dances in Klenz (1962)

5 Sinfonia, allemande, correnti, e sarabande, 5–6 str (2 vn/tr viol/ a viol/t viol/vle), bc, aggiunta d'una sinfonia a quattro, che si può suonare ancora al contrario (Bologna, 1671); 6 dances in Klenz (1962)

6 Sonate da chiesa, 2 vn, bc (Venice, 1672/*R*); ?Eng. edn (?1721); see Smith (1948), no.604, and Smith (1968), no.224; 7 sonatas in Klenz (1962); 1 sonata ed. in Mw, vii (1954)

7 Ariette, correnti, gighe, allemande, e sarabande, 1–4 str (2 vn, va, vle) (Bologna, 1673); repr. as A Second Set of Bononcini's Aires, 2 fl, b (London, 1711); 6 dances in Klenz (1962)

9 Trattenimenti musicali, 2–3 str (2 vn/vle), bc (Bologna, 1675); 4 sonate da chiesa, 4 dances, 1 sonata da camera in Klenz (1962)

10 Cantate per camera a voce sola, libro primo, S and/or B, bc (Bologna, 1677/*R*)

11 Madrigali, 5vv, libro primo (Bologna, 1678)

12 Arie e correnti, 2 vn, vle (vc) (Bologna, 1678); as Ayres in 3 Parts, 2 vn, hpd (London, 1701); as Aires, 2 fl, b ad lib (London, 1705), with numerous transpositions, ed. F.J. Giesbert (Mainz, 1939) for 2 rec/a, bc; ? as Preludes, allemandes ..., 2 fl/vn, bc (Amsterdam, n.d.); 3 dances in Klenz (1962)

13 Cantate per camera a voce sola, libro secondo, S/A/B, bc (Bologna, 1678)

I primi voli dell'aquila austriaca del soglio imperiale alla gloria (dramma da camera, V. Carli), Modena, Teatro di Corte, June 1677; only lib extant

Guidita (orat, Giardini), undated, possibly by Giovannini Bononcini, music lost, lib. *I-MOs*

1 sonata da chiesa, 2 vn, org, in 1680[7]; ed. in Klenz (1962)

THEORETICAL WORKS

*Musico prattico che brevemente dimostra il modo di giungere alla perfetta cognizione di tutte quelle cose, che concorrono alla composizione de i canti, e di ciò ch'all'arte del contrapunto si ricerca*, op.8 (Bologna, 1673/*R*; Ger. trans. of pt. ii, Stuttgart, 1701)

**(2) Giovanni Bononcini** (*b* Modena, 18 July 1670; *d* Vienna, 9 July 1747). Composer and cellist, son of (1) Giovanni Maria Bononcini (i).

1. Life. Giovanni Bononcini moved to Bologna when his father's death made him an orphan at the age of eight. There he studied counterpoint with G.P. Colonna at S Petronio; at the age of 15 he published three instrumental collections and was accepted into the Accademia Filarmonica on 30 May 1686. During the next two years he published three more collections, was engaged at S Petronio as a string player and singer, composed two oratorios which were performed in both Bologna and Modena, and succeeded G.F. Tosi as *maestro di cappella* at S Giovanni in Monte. For this church he wrote the double-choir masses that were printed as his op.7 in 1688. He composed a new oratorio for Modena in 1690, and in 1691 dedicated his op.8, consisting of well-wrought vocal duets, to Emperor Leopold I and played in the orchestra of the papal legate, the Roman Cardinal Benedetto Pamphili.

In 1691 Bononcini went to Rome, where he entered the service of Filippo Colonna, his wife Lorenza, and her brother Luigi della Cerda, the Spanish ambassador. The librettist Silvio Stampiglia had served the Colonnas since the 1680s, and from 1692 to 1696 he and Bononcini created six serenatas, one oratorio and three, possibly five, operas. The last of these, *Il trionfo di Camilla*, was produced at Naples after Luigi della Cerda became Spain's viceroy there. Bononcini was accepted into the Congregazione di S Cecilia by October 1695, and on 20 May 1696 he was one of the seven musicians proposed as founding members of a 'chorus', or performance wing, of the Arcadian Academy. Perhaps this 'chorus' performed at meetings, for on Bononcini's opera and oratorio librettos of 1737 he termed himself 'Arcade e Filarmonico'. In Rome he taught young musicians, the evidence for which is a sonnet in praise of his teaching by Giuseppe Valentini. According to Geminiani, *Camilla* 'astonished the musical world by its departure from the dry, flat melody to which their ears had until then been accustomed'. By 1710 it had been produced in 19 other Italian cities and in London. These productions were probably all based on Bononcini's setting, which should thus be regarded as a touchstone of Italian taste around 1700.

A few months after the death of his Roman patron Lorenza Colonna in August 1697, Bononcini was accepted into the service of Leopold I in Vienna. There he earned the unusually high salary of 5000 florins a year from 1698 to 1712. Between 1698 and 1705 Leopold's heir, Joseph, contributed 2000 florins to this salary, and Bononcini was clearly Joseph's favourite composer: six of his ten dramatic works performed at the court during Leopold's reign were dedicated to the heir or his wife. In 1702 the War of the Spanish Succession caused an interruption of musical festivities in Vienna, so Bononcini led a group of musicians to Sophie Charlotte's court in Berlin, where he became the centre of the queen's daily musical life and composed two 'petites bagatelles', *Cefalo* and *Polifemo*. He apparently went to Italy during the year of mourning for Leopold's death (May 1705 to June 1706): a new opera by him was produced at Venice during Carnival 1706.

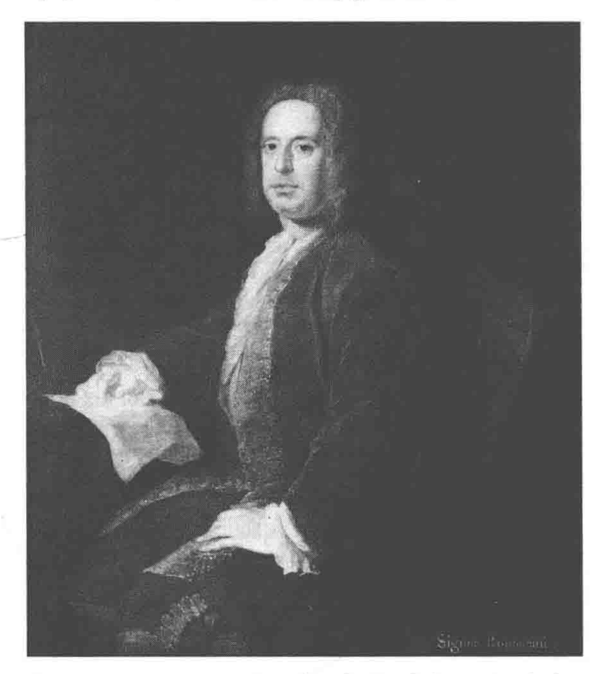
By 1706 Bononcini was famous throughout Europe. Raguenet, who had seen the 1698 production of *Camilla* in Rome, declared in 1705 that more than 200 cantatas as well as entire operas by Bononcini were known in Paris, where he was the 'modèle pour le gracieux'. In London 63 performances of *Camilla* were given from 1706 to 1709, an attempt was made to attract Bononcini himself in 1707, arias from his works were inserted into eight pasticcios produced during the period 1707–11, and he was regarded as 'indisputably the first' among cellists. Gasparini ended his 1708 treatise with praise for the '*bizzaria*, beauty, harmony, artful study and fanciful invention' in Bononcini's cantatas, of which about 300 are extant. According to Benedetto Marcello, the standard cantata which singers gave at auditions was Bononcini's *Impara a non dar fede*.

During Joseph's reign (1705–11) Bononcini set seven operas and five shorter dramatic works. His great favour probably prompted Joseph to engage his brother (3) Antonio and his former librettist, Stampiglia. These three were not retained by Joseph's successor, Charles VI, though Stampiglia and Giovanni did write a serenata for the new empress's arrival at Milan in 1713. Giovanni Bononcini then entered the service of Charles's ambassador at Rome, Johann Wenzel, Count Gallas. His service began with a 1714 serenata and a 1715 opera, both written in collaboration with Paolo Rolli, and he remained musical director at the embassy until the count's death in July 1719. The predominant taste in Rome was conservative. Alessandro Scarlatti and Francesco Gasparini were still highly favoured, and the latter wrote in 1715 that Bononcini 'had truly composed items worthy of paradise'.

In summer 1719 the Earl of Burlington was on his second trip to Italy, and it was he who was chiefly responsible for obtaining Bononcini as a composer for the Royal Academy of Music in London. Bononcini went to London in October 1720, and his first two seasons were outstandingly successful, perhaps largely because the ruling taste in London was as conservative as that in Rome: five of his works (including *Muzio Scevola*, for which he wrote only Act 2) accounted for 82 of the 120 performances given by the Royal Academy of Music; his *Cantate e duetti* were engraved with an impressive list of 238 subscribers; and his *Divertimenti da camera* appeared in two editions, a plain one for an accompanied treble instrument and an ornate edition for harpsichord alone. At the end of his second season he was commissioned by Francis Atterbury, dean of Westminster, to write the anthem for Marlborough's funeral and by the Duchess of Buckingham to set the choruses ending the acts of her late husband's play, *Marcus Brutus*.

The duchess was a notorious Jacobite, and Atterbury was imprisoned for treasonous Jacobite activities in August 1722. Mainly because of his Jacobite acquaintances and Italian Catholic heritage, Bononcini soon saw his London success ruined. Even though his operas had led the Royal Academy to its only profitable season in 1721–2, the directors apparently did not re-engage him in autumn 1722. His *Erminia* was produced in March 1723, but it seems to have been written mainly for a Parisian production, with singers from the Royal Academy, in July 1723; this production was cancelled, but Bononcini and at least Anastasia Robinson did perform in Paris during the summer. The Royal Academy re-engaged Bononcini for 1723–4, but cabals against him were strong, and he planned to leave London at the end of the season to accept a position offered him by the mistress of the first minister of France. He and several London singers, including Cuzzoni, spent summer 1724 in France, and for Cuzzoni he composed two pieces, probably the *Veni Jesu sponse chare* and the *Laudate pueri* in F, to be performed at the Fontainebleau chapel on 10 September. Then he returned to England.

His mind had been changed by an offer, made on 14 May 1724, of £500 a year for life from Henrietta, Duchess of Marlborough. In return for this stipend, he directed performances of his own music at her private concerts until 1731, his only public venture during these years being *Astianatte*, the performances of which are infamous because of fighting between the partisans of Cuzzoni and Faustina. Although *Astianatte* was produced 20 years before his death, it virtually ended his career as a dramatic composer. Bononcini was an active member of the Academy of Ancient Music from 1726, and it was in 1727 or 1728 that his friend Maurice Greene introduced an unsigned manuscript of *In una siepe ombrosa* at a meeting. Bononcini apparently claimed to be the composer of this madrigal until, at the meeting on 14 January 1731, Bernard Gates directed a performance of the same work drawn from Lotti's *Duetti, terzetti e madrigali* (Venice, 1705). An unusually flagrant example of the age's ubiquitous custom of unacknowledged borrowing had been uncovered, and the academy's directors made a great noise about it in order to discredit Bononcini and Greene. Bononcini went to France for the summer of 1731. He apparently remained in the Duchess of Marlborough's service at least until November 1731, the date of a suite



*Giovanni Bononcini: portrait attributed to Bartholomew Dandridge, c1730 (Royal College of Music, London)*

in honour of her daughter's eighth birthday; but they must have ended their relationship by 1732, when he published *XII Sonatas* dedicated to Henrietta's chief antagonist, her own mother Sarah, the dowager duchess. His final London venture was a performance on 24 June 1732; cabals prevented him from presenting the *festa pastorale* he had written for the occasion.

Bononcini, then aged 62, went to Paris, where he wrote vocal works for performances of the Concert Spirituel on 7 February and 2 April 1733, and published a *Laudate pueri*. He proceeded to Madrid in December 1733 and then to Lisbon, where he apparently stayed until 1736; in both cities he performed and wrote music, but nothing for the stage. He returned to Vienna in mid-1736 and set two operas and an oratorio for performance in 1737. The Empress Maria Theresa commissioned a *Te Deum* in 1741 and on 1 October 1742 increased his small pension to an amount which allowed him to spend his final five years in comfortable frugality. It is not known if his wife Margherita Balletti (who was in London from 1736 to 1738) was with him in Vienna during his last years, but their 22-year-old daughter died there on 10 May 1743.

2. Works. Giovanni Bononcini was between 15 and 21 when the first eight prints of his music appeared. The first six each contain 12 instrumental works, each work typically including four movements with at least the last three in binary form; but instrumental music *per se* is a very small part of his output and his only later prints appeared in 1722 and 1732 in London. His op.7 contains five-movement, double-chorus masses in declamatory style; but religious music too made up a small part of his output and the only later works printed under his supervision were the 1722 anthem for Marlborough's funeral, written entirely in slow tempos and in keys from two to four flats, and the 1733 *Laudate pueri*, written in a ritornello structure with a well-balanced harmonic scheme and nicely varied instrumentation. His op.8

contains vocal duos, which were popular enough to be reprinted and then discussed by Le Cerf de la Viéville in 1705 and Riccati in 1787; these duos of 1691 show Giovanni's contrapuntal facility more clearly than any other works before his *Ezechia* (1737) and *Te Deum* (1741).

Contrapuntal artifice was not appreciated by the ruling taste, which was instead gratified by the very many solo cantatas and dramatic works which Giovanni Bononcini produced. His first dramatic works, written for Bologna from 1687 and for Rome from 1692, contain brief arias, mainly in da capo form and accompanied by continuo only. Handel extended several arias from Bononcini's *Xerse* of 1694 for use in his *Serse* of 1738 (see Powers, 1962); even after extension, the 1738 arias fall far short of usual Handelian length. Arias in *Camilla* of 1696 have been singled out (by Downes, 1961) for many elements which contribute to the later, *galant* style of Vinci, Leo, Pergolesi and others. *Camilla*'s great success may well have caused various composers to adopt aspects of *galant* style. Chrysander and Dent have regretted the presence of such traits in works by Handel and Alessandro Scarlatti, citing Bononcini virtually as a scapegoat. Probably they have overemphasized his importance; he was more of a participant than a leader in the gradual changes of style around 1700.

Plaintive tunefulness, such as that of 'Per la gloria d'adorarvi' in *Griselda* (1722), was always a hallmark of Bononcini's dramatic works. Hawkins aptly found that 'Bononcini's genius was adapted to the expression of tender and pathetic sentiments. His melodies, the richest and sweetest that we know of, are in a style peculiarly his own; his harmonies are original, and at the same time natural'. In the decades after 1700, however, when Bononcini's arias became markedly longer and more fully accompanied, their Handelian proportions were infrequently supported by the musical substance and inner propulsion which justifies such length in Handel's works or by the neutral, concerto-like figuration which maintains the momentum in Vivaldi's or Vinci's. Thus Burney was less complimentary in his assessment of Bononcini: 'his melody was, perhaps, more polished and vocal, though not so new as that of his powerful Saxon rival'. It may indeed have seemed antiquated to partisans of new stars, such as Faustina and Farinelli, whose agility was astounding.

A secondary attraction was Bononcini's superb text setting, which the librettist Rolli lauded in 1724 as indescribably expressive of human passions. Such expressiveness was undoubtedly encouraged by his extensive work with noted Arcadian librettists, especially Stampiglia and Rolli. In his recitatives, according to Hawkins, 'those manifold inflexions of the voice, which accompany common speech, with the several interjections, exclamations and pauses proper thereto, are marked with great exactness and propriety'. Burney concurred by stating that his recitative 'was universally allowed to be the best of the time, and in the true genius of the Italian language'. Such expressiveness is best judged by Italian connoisseurs, and much of it must have passed unnoticed in Vienna and London, the cities for which Bononcini produced most of his dramatic works between 1699 and 1737.

Since Arcadian writers favoured the pastoral realm, it is not surprising that Bononcini's works typically feature sighing emotions and tender moods, which 'Primcock' (1728) contrasted with Handel's heroic emotions and tyrannical rage. In 1716 J.E. Galliard had termed Bononcini's style 'agreeable and easy', but by the late 1720s it was found to be lulling rather than exciting, and was derided by some 'very fine Gentlemen for its too great Simplicity' (*The Craftsman*, 10 June 1727). If we hear this 'simplicity' as both the final stages of 17th-century bel canto and the precursor of *galant* and pre-Classical melodies, it aptly becomes the touchstone of taste at the turning-point around 1700.

WORKS

*music lost unless otherwise stated*

*† – attributed to Bononcini with no first name given*

OPERAS

*3-act drammi per musica unless otherwise stated*

Eraclea, o vero Il ratto delle Sabine (?S. Stampiglia, after N. Minato; pasticcio, with at least 20 arias by Bononcini), Rome, Tordinona, 12 Jan 1692, arias *B-Bc*, *D-MÜs*, *I-Rsc*, *Rvat*

Xerse (Stampiglia, after Minato), Rome, Tordinona, 25 Jan 1694, *D-MÜs*, *GB-Lbl* (facs. in Handel Sources, viii, 1986); arias *B-Bc*, *D-MÜs*, *I-Tn*

Tullo Ostilio (Stampiglia, after A. Morselli), Rome, Tordinona, *c*10 Feb 1694, arias *B-Bc*, *D-MÜs*, *F-Pn*, *I-Rvat*, *Sc* and *Tn*

Muzio Scevola [Act 2] (?Stampiglia, after Minato), Rome, Tordinona, 5 Feb 1695, arias *D-MÜs*, *I-Bc*, *Mc*, *Rc*, *Rli*, *Rvat*, *REm*, *Sc* and *US-NY libin*; Florence, 1696, arias *F-Pn*; Naples, S Bartolomeo, carn., 1698, comic scenes *D-Dl*, arias *F-Pn*, *I-Nc* and *PAVu*; Turin, Teatro Regio, 1700, arias *Tn*; as Le garre dell'amore eroico, o sia Il Muzio Scevola, Genoa, *c*1700; rev. Stampiglia and Bononcini as Mutio Scevola, Vienna, Hof, 30 June 1710, *A-Wn*

L'amore eroico fra pastori [Act 3] (favola pastorale for puppets, 3, P. Ottoboni), Rome, Palazzo della Cancelleria, Feb 1696 [Act 1 by C.F. Cesarini, Act 2 by G.L. Lulier]; rev. A. Scarlatti as La Pastorella, Rome, Venetian Embassy, 5 Feb 1705, arias *GB-Lbl*; rev. P.A. Motteux and V. Urbani as Love's Triumph, London, Queen's, 26 Feb 1708, 70 arias (London, 1708)

Il trionfo di Camilla regina de Volsci (Stampiglia), Naples, S Bartolomeo, 27 Dec 1696, *D-Bsb*, *Dl*, *MÜs*, *F-Pc* [Act 3 only], *GB-ABu* (facs. in IOB, xvii, 1978), *Lbl* (2 copies), *I-MOe*, *Nc*, *US-AUS*, *Wc*, comic scenes *D-Dl*, arias *F-Pn*, *GB-Lbl*, *Ob*, *I-Mc*, *Nc*, *Rvat*; as La rinovata Camilla regina de Volsci, Rome, Capranica, 18 Jan 1698, *A-Wgm*, *GB-Cfm*, *CDp*, *Lbl* [Acts 2 and 3]; arias *D-MÜs*, *F-Pn*

La clemenza d'Augusto [Act 3] (C.S. Capece), Act 3, Rome, Tordinona, 4 Feb 1697, *E-Mn*, arias *GB-Ob* [Act 1 by S. De Luca, Act 2 by C.F. Pollarolo]

Temistocle in bando [Act 3] (after Morselli), Rome, Capranica, Feb 1698, arias *B-Br*, *F-Pn*, *GB-Lam*, *Lbl*, *Lcm*, *Ob*, *I-Bc*, *REm* [Act 1 by Lulier, Act 2 by ? M.A. Ziani]

La fede publica (D. Cupeda), Vienna, Hof, 18 Jan 1699, *A-Wn* (Acts 1 and 3 only)

Gli affetti più grandi vinti dal più giusto (Cupeda), Vienna, Favorita, 30 Aug 1701, *Wgm*, *Wn*

Cefalo [Pastorella] (1, A. Guidi), Berlin, Lietzenburg (now Charlottenburg), spr. 1702, *D-WD*, *GB-Lbl*

Polifemo (1, A. Ariosti), Berlin, Lietzenburg, sum. 1702, *D-Bsb*

[Feraspe], Vienna, Hof, ?*c*1702, *A-Wn* (Acts 2 and 3 only)

La regina creduta re (M. Noris), Venice, S Angelo, carn. 1706, arias *D-Bsb*, *SWl* and *GB-Lcm*; as Semiramide, o vero La reina creduta re, Brunswick, 1708

Endimione (favola per musica, ?Stampiglia, after F. de Lemene), Vienna, Palais Belfonte, 6 July 1706, *A-Wn*; Vienna, July 1720

Etearco (Stampiglia), Vienna, Hof, carn. 1707, *Wgm*, *Wn* (2 copies; one lacks the act in *GB-Cfm*), *D-WD*, *GB-Cfm* (Act 1 only); Naples, Fiorentini, carn. 1708; rev. Haym, London, Queen's, 10 Jan 1711, ov., 36 arias (London, 1711); rev. version Rome, Pace, carn. 1719, arias *B-Bc* and *F-Pc*

Turno Aricino (Stampiglia), Vienna, Favorita, 26 July 1707, *A-Wn*, *D-MEIr*, *GB-Lbl* (2 copies); ov., 6 arias in Almahide (London, 1710)

Mario fuggitivo (Stampiglia), Vienna, Hof, 8 Feb 1708, *A-Wgm*, *Wn*, *D-Dl*, *MEIr*, *W*; Leipzig, 1709; Wolfenbüttel, 1710; Brunswick, *c*1710; 11 arias in Almahide (London, 1710)

Abdolomino (Stampiglia), Vienna, Hof, 3 Feb 1709, *A-Wn*; rev. F. Mancini, Naples, S Bartolomeo, 1 Oct 1711

Caio Gracco (Stampiglia), Vienna, Hof, 16 Feb 1710, *D-W*
Astarto (P.A. Rolli, after A. Zeno and P. Pariati), Rome, Capranica, Jan 1715, *MÜs*, arias *I-Rsc*; rev. version London, King's, 19 Nov 1720, arias *GB-Lcm*, ov., sym., 33 arias (London, 1721/*R* 1984 in BMB, section 4, xx)
Erminia (favola pastorale, 5, 'd'un accademico Quirino' [? D.O. Petrosellini]), Rome, Pace, carn. 1719; arias *F-Pc*, *I-Rc*, *US-Wc*; rev. version (favola boschereccia, 3, Rolli), London, King's, 30 March 1723, arias *GB-Lbl*, 5 arias (London, 1723)
Crispo (drama, 3, Lemer), Rome, Capranica, carn. 1721, arias *B-Bc*, *D-MÜs*, *F-Pc* and *I-Rc*; rev. version (Rolli, after Lemer, London, King's, 10 Jan 1722, arias *IRL-Dam*, 10 arias (London, 1722), 4 arias in Cyrus (London, 1722); rev. A. Pampino, Pesaro, Sole, carn. 1730
Muzio Scevola [Act 2] (drama, Rolli), London, King's, 15 April 1721, *GB-Lbl* (2 copies), arias *D-Bsb*; ov., 4 arias (London, 1721) [Act 1 by F. Amadei, Act 3 by G.F. Handel]; Hamburg, 7 Jan 1723
L'odio e l'amore [Cyrus] (drama, 3, Rolli), London, King's, 20 May 1721, arias *IRL-Dam*, *US-SFsc*, *Wc*; 2 arias (London, 1722); Brunswick, carn. 1724; as Ciro, Wolfenbüttel, Hof, 15 May 1724
Griselda (drama, 3, Rolli), London, King's, 22 Feb 1722; ov., 29 arias (London, 1722); London, 22 May 1733
Farnace (drama, 3 after L. Morani), London, King's, 27 Nov 1723, *D-WD*; 10 arias (London, 1724)
Calfurnia (N. Haym, after G. Braccioli), London, King's, 18 April 1724, arias *GB-ABu*, *Er*; 11 arias (London, 1724)
Astianatte (drama, 3, ?Haym, after Salvi), London, King's, 6 May 1727, arias *Er*, *US-Wc*; 7 arias, minuet (London, 1727); 1 aria in *HawkinsH*
Alessandro in Sidone (tragicommedia, 5, after Zeno and Pariati), Vienna, Kleines Hof, 6 Feb 1737, *A-Wgm*, *Wn*, arias *D-MÜs*
Zenobia (P. Metastasio), Vienna, Favorita, 28 Aug 1737

SERENATAS ETC.

La nemica d'Amore (S. Stampiglia), 3vv, Rome, Palazzo Colonna, 10 Aug 1692, arias *F-Pn*, *I-Rvat*
La nemica d'Amore fatta amante (Stampiglia), 3vv, Rome, Palazzo Colonna, 10 Aug 1693, *D-MÜs*, *US-Wc* (facs. in ICSC, x, 1985); arias *I-Rli*
La costanza non gradita nel doppio amore d'Aminta (Stampiglia), 3vv, Rome, Palazzo Colonna, 17 Aug 1694, *D-Bsb*, *F-Pc* (inc.), *US-NH*
La notte festiva (Stampiglia), 3vv, Rome, Piazza di Spagna, 5 Aug 1695, arias *I-MOe*
Amore non vuol diffidenza (Stampiglia), 3vv, Rome, Palazzo Colonna, 10 Aug 1695, *D-Bsb*
Amor per amore (Stampiglia), 4vv, Rome, Palazzo Colonna, 10 Aug 1696, *MÜs*
La gara delle quattro stagioni (D. Cupeda), 4vv, Vienna, Hof, 21 April 1699, *A-Wn* (2 copies)
Euleo festeggiante nel ritorno d'Alessandro Magno dall'Indie, 10vv, Vienna, Favorita gardens, 9 Aug 1699, *Wn*, *F-Pn*; Bologna, 1699; as La città di Sion festeggiante, Bologna, 1702 (see ORATORIOS below)
I varii effetti d'Amore (scherzo musicale, Cupeda, after Minato), 7vv, Vienna-Neustatt, 1700
Proteo sul Reno (poemetto drammatico, P.A. Bernardoni), 5vv, Vienna, Hof, 19 March 1703, *A-Wn*
Il fiore delle eroine (trattenimento, Cupeda), 7vv, Vienna, Hof, 10 July 1704, *Wn*
Il ritorno di Giulio Cesare vincitore della Mauritania (festa, Cupeda), 6vv, Vienna, Hof, Dec 1704 or early 1705, *Wn*
La nuova gara di Giunone e di Pallade terminata da Giove (poemetto drammatico, Bernardoni), 5vv, for Vienna, Hof, 26 July 1705, perf. ?cancelled, *Wn*
Il natale di Giunone festeggiato in Samo (componimento, Stampiglia), 5vv, Vienna, Hof, 21 April 1708, *Wn*
Li sagrifici di Romolo per la salute di Roma (componimento, Stampiglia), 5vv, Vienna, Hof, 26 July 1708, *Wn*
Enea in Caonia (componimento, Stampiglia), 5vv, Vienna, Hof, 19 March 1711
L'arrivo della gran madre degli dei in Roma (componimento, Stampiglia), 4vv, Milan, Corte, 6 May 1713, *Wn*, *D-MÜs*
Sacrificio a Venere (P.A. Rolli), 4vv, Rome, Piazza de' SS Apostoli, 28 Aug 1714, *A-Wn*
Concerto di musica per il giorno della nascita di sua eccellenza il signor Gio. Wenceslao conte di Galasso ambasciatore (cant.), 4vv, Rome, 1718, text and music unknown
Amore per amor (festa pastorale), London, King's, 24 June 1732
Clori da te sol chiedo, 3vv, *D-MÜs* (attr. A. Bononcini), *F-Pc*, *Pn*; Così l'intendo o Filli, 4vv, *GB-Lbl*; Gelosia madre d'amore, 2vv, *D-Bsb*; Gl'amanti felici, 3vv, *A-Wn*; Non amo e amar desio, 2vv, *Wn*, *D-Bsb*, *MÜs*, *F-Pc*, *I-Fc* (reduced score); Silvio trionfante degl'amori di Dorinda e Clori, 3vv, *D-Bsb*

CANTATAS

*for solo voice and continuo unless otherwise indicated*

Edition: *Cantatas by Giovanni Bononcini*, ed. L. Lindgren, ICSC, x (1985) [facs.] [L]

[10] Duetti da camera, op.8 (Bologna, 1691) [1691]
4 in Cantate a voce sola (Lucca, *c*1700) [*c*1700]
[14] Cantate e duetti (London, 1721) [1721]
1 in Meslanges de musique latine, françoise et italienne (Paris, 1725) [1725]
MSS in *A-Wgm*, *Wn*; *B-Bc*, *Lc*; *D-Bsb*, *Dl*, *LEm*, *Mbs*, *MEIr*, *MÜs*, *ROu*, *SHs*, *SWl*, *WD*; *E-Mn*; *F-Pc*, *Pn*; *GB-Cfm*, *CDp*, *Er*, *Lam*, *Lbl*, *Lcm*, *Lgc*, *Mp*, *Ob*, *Och*; *I-Ac*, *Bc*, *Bsp*, *Fc*, *Gl*, *Mc*, *MC*, *MOe*, *Nc*, *Pca*, *PAVu*, *PLcon*, Pistoia, Biblioteca Antonio Venturi, *Rli*, *Rsc*, *Rvat*, *REm*, *Tn*; *S-L*; *US-Cn*, *CAh*, *IDt*, *NH*, *Wc*.
Acceso da bei lumi; Ad onta del timore, with 2 vn (lost); Ah non havesse non permesso il fato, L; Ai begli occhi del mio bene, with 2 vn; Alla beltà d'un volto (Le vicende d'amore); †Alle sue pene intorno, with vn; Allor che il cieco nume (Paglia); Allor che in dolce oblio; Allor che in mille petti; †Amai ed amo ancora; †Amarissime pene; Amato tesoro che dolce ristoro; Amo e l'ardor ch'io sento; Amo e ridir nol posso, L; Amo ma poco io spero; Amo peno gioisco, L

†Amor che far deggio; Amore e come mai d'un sguardo; Amore è quel tiranno; †Amor non ho più core; Amor tiranno amor; Amo sì ma non so dire; Anche i tronchi anche le rupi; Anima del cor mio; Antri romiti e solitarie selve; Api che raccogliete; †A piè della sua Clori; Arde il mio petto amante *c*1700; †Aure che sussurranti; Aure voi che mormorando; Aure voi che sì liete; †A voi che l'accendeste (Paglia); Barbara ninfa in grata, with 2vn, 1721; Bei crini d'oro, L; Belle labra porporine, with 2 vn; Bellezza fedde (Martelli) 2vv, 1691; Biondi crini chiome vaghe; Brama d'esser amante

Care fonti erbette e fiori; Care luci del mio bene, with 2 vn, 1721; †Celinda anima mia; Cento pastori e cento pianger; Che disce che amore, with fl; Che Dori è la mia vita; Che tirannia di stelle, L; Chi d'amor tra le catene (Resta), 2vv, 1691; Chi di gloria ha bel desio (Grapelli), 2vv, 1691; Chi non prova amor in petto; Chi non sa che sia tormento, L; Ch'io canti mi dicesti; Ch'io ti manchi di fede (Bella donna costante), Lz; Chi vide mai ch'intese; Cieco nume tiranno spietato, L

Clori bell'idol mio fido amator; †Clori bell'idol mio or che dura; Clori dunque mi lasci; Clori mio ben mia vita, L; Clori mi sento al core; Clorinda mio core; Clori perché mi fuggi, lost; †Clori saper vorrei qual sia; Clori svenar mi sento, with 2 fl; Col arco d'un ciglio (A. Ottoboni); †Combattuta alma mia; Come siete importuni; †Con che fasto in sen di Flora; †Con lusinghiero inganno; Con trasparente velo, 1702; Correa dietro a spocori; Corre dal monte al prato, with 2 vn

Da che Tirsi mirai; Dal dì ch'il ciel severo, 1696; Dal dì ch'io non vi veggio; †Dal geminio splendor di due pupille; Dal giorno fortunato (Paglia); †Dalisa, oh dio, Dalisa; Daliso m'intendi non voglio ti prendi; †Dall'incurvato ferro; †Dall'ingiuste querelle; Da quel dì che per voi; Da quel dì da quel ora; Da te che pasci ogni ora, 1721; Deh tu m'insegni amore; Della beltà, see Alla beltà; Del suo fedele e taciturno ardore; Del Tebro antico in su la verde sponda; Del Tebro in su la riva donzeletta

Di smiringa la bella; †Di sovrana bellezza (inc.); †Ditemi o care selve; †Di Venere dolente; Di virtude s'è armata raggione; †D'ogni puro candore; Dolente e mesta vo sospirando, 1721; Dopo lunga tempesta; Dove bambino rivo (Il pastore disperato); †Dove con ampio giro; Dove le pianto giro; †Dove sei mia bella Irene; D'un mirto all'ombra, *c*1700; È bella Irene e vanta; Ecco da me partita; Ecco Dorinda il giorno, with 2 vn, 1721; †È la rosa regina dei fiori; Entro d'ombrosa valle; †Erano ancora immote; È un martirio della costanza

Ferma Borea che tenti (B. Pamphili); †Ferma l'ardita prova; Filli del tuo partire, L; Fillide mia se t'amo; Filli mia mio bel tesoro; †Filli mio ben mia speme; Filli vezzosa oh dei; †Fissai caro mio bene; Fra

catene haver il piede; Fra dubbiosi pensieri; Fra i raggi d'un bel volto; Gelosia so che t'affanna; Genio che amar volea, 2 settings; Giacea di verde mirto; Già fugana le stelle (A b[ella] d[onna] crudele) (Paglia); Già la ridente aurora (Diana e Apollo), with 2 vn; Già la stagion d'amore, 1721; Già tra l'onde il sol t'asconde (? by A. Bononcini); Già tutti i miei, see Tutti li miei; †Godea dolce sapore Tirsi

Il mio cor fu sempre mio (A. Ottoboni); Il nume d'amore (Berselli), 2 vv, 1691; †Il partir dal caro bene; Impara a non dar fede, 1725; †Incominciate a piangere; Incredule Amarilli, lost; In due luci vezzosette; Infelice quel cor che vi crede; Ingrata Lidia ai vinto; In siepe odorosa; In tante pene e incosì acerbo duolo; †In una valle amena; †Io che a Filli lontano; Io son lungi alla mia vita (Lontananza), 1701; Io vi chiedo o selve amene, with 2 vn/fl/ob; Irene idolo mio in questo a me fatale; Irene idolo mio Irene addio, L; †Irene mia che tanto bella

Langue accesa d'amore; Lascia di tormentarmi tiranna gelosia; Lasciami un sol momento, 1721; Le tenui ruggiade, with 2 vn, 1721; Lidia bell'idolo mio, lost; Lidia tu sai ch'io t'amo (Paglia); Lidio schernito amante di Lucilla; L'infelice Fileno assiso; L'infelice tortorella (? A. Bononcini) Lontananza crudel se tu pretendi, 1696; Lontan dal tuo bel viso (Paglia); Lo sapete occhi lucenti; Luci barbare spietate, 2vv, 1721; Luci belle pupille adorate, 1702; Luci siete pur quelle, L; Lumi vezzosi lumi (Costanza non gradita), L; Lunghi dalla mia Filli; Lunghi da te mio bene

Mai non s'udì cred'io, with 2 vn; Mai non vidi il sol più adorno; †Mentre l'ascoso ardor; Mercè d'amico raggio (Doglianze d'Irene); Misero e che far deggio, with 2 vn ; Misero pastorello ardo di sete, with 2 vn, 1721; Nella stagion che di viole (La primavera), attrib. 'Francesco Maria Bononcini'; Nelle scuole erudite; Nell'orror più profondo, with 2 vn; Nice mia cara Nice; Ninfe pastori ahimè, lost; Non ardisco pregarti anima bella; Non ho pace nel mio cor (Amor sfortunato); No no più non vi crede; †Non per anche disciolta; Non sa dir che pena sia; Non sarei dei fior reina (La rosa regina dei fiori) (Pamphili)

O che laccio sento al core (Paglia), 2vv, 1691; O d'affetto gentil figlia crudele (Gelosia) (A. Ottoboni); O Fileno filen crudele ingrato sì, O Fille amata Fille, with 2 vn; O foriera del giorno (Nel partire per restituirsi alla S.D.) (A. Ottoboni); Ohimè che mi risveglia; O Irene Iren, see O Fileno; O mesta tortorella, 1721; †O quanto omai diverso; †Or nel bosco or nel prato; O tu che sì fastosa; Partenza che parti in pezzi; †Partirò ma con quel core, with vc; †Parto sì parto mio bene; Passan i giorni e l'ore, lost; Pastor come diverso, with 2 vn; Pende dal sen di Fille; Peno e l'alma fedele (A Tirsi che pena e tace), L; Pensier che ti nutrisci

Perchè dar non ti posso; Perchè non dirmi un sì del cor tiranna; Per sollevar quest'alma; Per un colpo di sorte maligna (In morte d'un rosignuolo); Piango in van dall' idol mio; Pietoso nume arcier, 2vv, 1721; Più dell'Alpi gelato, L; Poiché Fille superba, with 2 vn; Poiché speme non v'è (Moderazione d'Amore), with 2 vn; Presso allo stuol pomposo (La violetta), L; Prigionier di bionde chiome; Prigionier d'un bel sembiante (Paglia), 2vv, 1691; Pur vi riveggio ancora, L

†Qual più cercando ai bella tiranna mia; Quando la finirai di tormentarmi; †Quando mai Cupido ingrato (Paglia), with 2 vn; Quando mai vermigli labri, 1702; Quando m'innalza amore; †Quando o bella io ti viddi; Quando parli e quando ridi (c1700); Quando voi amiche stelle, 2vv; Quanto è cara la libertà (Marchesi), 2vv, 1691; Quanto peno e quanto piango; Quanto piace a gl'occhi miei; Quanto sarei felice; Quella speranza o dio; Rompi l'arco rompi i lacci

†Sappia e pianga ogni core; Scherza meco il destino (Paglia); Sciolto in placidi umori; Sconsigliato consiglio; Se bella son'io son tutta per te (Resta), 2vv, 1691; Se dal Indiche arene; Se di Tantalo si dice; †Se ferir mi sapesti; Sei nata a farmi piangere; Sempre piango e dir non so (Pazzini), 2vv, 1691; Sento dentro del petto; †Se parti io morirò dolcemia vita (Partenza di Filli) (A. Ottoboni); Se per soverchio duolo (Non ardisce di scoprirsi amante) (Bernardoni); Se v'è chi amanti peni per bellezza, with 2 vn; †Sia tornava l'aurora; Siedi Amarilli mia, with 2 vn, 1721; †Si fugga si sprezzi (Berselli), 2vv, 1691; †S'io piango e tu non m'odi; Sì t'intendo tu vuoi ch'io non pensi; Soave libertade nasci è vero (Amor privo di libertà); †So d'essermi d'amor, with vn, vc

Son io barbara donna infida Clori; Sono amante e due tormente, with va da gamba; Son tradita e pur non moro; Sopra l'orme d'Irene; Sorge l'alba e torna il dì, L; †Sospirato ben mio; †Sovra il famoso fiume; Sovra un bel poggio assisa, L; Stanca di più penar Clori la bella, L; †Stanco del tuo gran duolo; Sulla sponda del mar stava Fileno (Conte di ?Chiaromonte); Sulla sponda d'un rio, c1700; †Sulla sponda odorosa; Sulle ripe dell'Ebro; Su tapeto odoroso d'erbe; Sventurato Fileno siedeva; †Sventurato Mirtillo e che farai; Sventurato pastor, with 2 vn, lost

†Titolo di costante non merta; Tormento del mio core; †Torna il giorno fatale (L'anniversario amoroso) (Pamphili), lost; Torna torna alla capanna; Torno a voi piante amorose, with 2 fl; Tortorella che priva; †Tra i smeraldi di prato gentile (Il giglio amante e sposo); Tra l'amene delitie (Eurilla dolente in un giardino), L; †Tra mille fiamme ardenti (Il Nerone); Tutti li miei pensieri (Contrasto di pensieri amorosi) (Bernardoni); †Tu volgesti altrove i vanni; †Un dì che nel mio core; Un dì tre pastorelle; Usignuol che col mio pianto

Va credi e spera, with 2 vn; Vado ben spesso cangiando loco, L; Vago augelletto al patrio nido, with 2 vn; Vago prato ben ristori; Vanne sì ruscelletto contento; Vantar alma di gelo, 1701; Variae pene d'amore; †Veggio la bella Dori; Vi conosco occhi bugiardi; Vidi in cimento due vaghi amori, L; Viver e non amar; Viver lungi dal suo bene (Lontananza); Voglio senza speranza; Voi carbon chi animati; Voi che tutto dolente, L; Voi ch'io dica che t'adoro

21 cantatas attrib. G. Bononcini and other composers (named in parentheses): †Arse lunga stagione (Mancini); Aure che qui d'intorno (Bigaglia, B. Marcello); Chi la speranza ha per nocchiera al core (Mancini); Come potesti mai lasciarmi infida (Bencini, Perti, A. Scarlatti); †Contentati mio core (Mancini); Dov'è Fill, dov'è? La chiamo e non rispondi, 1699 (Scarlatti); Ecco il sole ceppi di gelo (Pistocchi); È gran pena l'amare (Mancini, Scarlatti); Fuori di sua capanna (Fago, Greber); Mi tormenta il pensiero (Scarlatti); O felice/penosa lontananza, 2vv (Scarlatti); Peccai è ver fu grave il fallo mio, with vn (Bassani); †Per consolar mie pene (Tosi, Pistocchi); Per due vaghe pupille (Fregiotti); Rondinella vaga e bella (Bencini, Magini); †Schiera d'aspri dolori (Pasquini); Sentite o tronchi e sassi (Sarri, Scarlatti); †Sì begl'occhi ho da lasciarvi (Perti); Taci o cor non sei più misero (Benati); Va sospirando il core (Mancini); †Vuo morir già che la sorte, 1718 (Handel)

OTHER SECULAR VOCAL

4 arias, B, vc, bc, ?c1690: †L'amicizia si tradisce; †L'interesse sol prevale; †Non c'è affetto parentela; †Non si stimano che gl'ori; all in *I-MOe*

4 choruses in J. Sheffield and A. Pope, after W. Shakespeare: *Marcus Brutus*, London, Buckingham House, 11 Jan 1723, *GB-NO*

3 madrigals, ?c1727–30: Foss'io quel rossignuolo (Amante in usignuolo), canzona, scherzo pastorale, 5vv, bc; Mentre lungi ti stai (Lontananza), canzona, 4vv, bc; Quanto lessi d'amore, madrigal, scherzo, 4vv, bc; all in *Cfm*, *Lam*, *Lbl*

ORATORIOS

La vittoria di Davidde contro Golia (P.P. Seta), Bologna, Oratorio di S Filippo Neri, 9 March 1687; Modena, Oratorio di S Carlo, Lent 1687

Giosuè (T. Stanzani), Bologna, Oratorio di S Filippo Neri, 25 March 1688; Modena, Oratorio di S Carlo, Lent 1688, *I-MOe*; 2 arias in Schering (1911)

La Maddalena a'piedi di Cristo (L. Forni), Modena, Lent 1690 and 1700, *MOe*; 1 aria in Roncaglia (1933)

S Nicola di Bari (S. Stampiglia), Rome, S Giacomo degli Spagnoli, Lent 1693, *B-Br*, *GB-Lcm*; Urbino, Priorato di S Paolo, 25 Jan 1697; Vienna, emperor's chapel, Lent 1699; Florence, Compagnia di S Niccolò detta del Ceppo, 1699; ?S Nicola vescovo di Mira, Lucca, S Maria Cortelandini, 30 Dec 1721

La conversione di Maddalena (? R. Rodiano), Vienna, emperor's chapel, Lent 1701, *A-Wn*, *I-Fc*; as La conversione di S Maria Maddalena, Bologna, Oratorio del SS Sacramento, April/May 1723

La città di Sion festeggiante nel ritorno di Davide dalla valle di Raffaim (A. Bianchi), Bologna, 1702 [retexting version of Euleo festeggiante nel ritorno d'Alessandro Magno dall'Indie; see SERENATAS ETC.]

Ezechia (azione sacra, A. Zeno), Vienna, emperor's chapel, 4 April 1737, *A-HE*, *Wgm*, *Wn*; Würzburg, Lent, c1740

Arias in pasticcios: I trionfi di Giosuè (G.P. Berzini), Florence, Congregazione di Gesù Salvadore, Lent 1703 and 1708 (as Giosuè in Gabaon, Florence, Confraternita di S Sebastiano); La morte delusa, Milan, S Francesco, 1703 and 19 March 1709

LITURGICAL

[4] Messe brevi, 8vv, 2 org ad lib, op.7 (Bologna, 1688)
Christe, Gl, g, 4 choirs, 2 orch, *GB-Ob*
When Saul was King ... performed ... at the funeral of ... John, Duke of Marlborough, SATB, 2 vn, va, bc (London, 1722); ed. A. Ford (Sevenoaks, Kent, 1982)
Veni Jesu sponse chare, S, vn, bc, in Meslanges de musique latine, françoise et italienne, iv (Paris, 1728)
Laudate pueri, F, 5vv, orch (Paris, 1733)
Motet with vc obbl (Paris, 1740), mentioned in *GerberNL*
Te Deum, C, SSATB, orch, 15 Feb 1741, *A-Wn*; transposed to D, *GB-Cfm*, *Lwa*; 4 sections in The Fitzwilliam Music, i–iii (London, 1825), 1 of these in Ford (1970)
4 Laudate pueri: A, vc, bc, *D-WD*; SSBB, 2 vn, bc, *Dl*; †SSATB, 2 vn, va, bc, *GB-Lam*; SSATB, 2 vn, va, bc, *Lcm*
Responsori, g, T, B, bc; Christus factus est, F, 2 T, B, bc: both *D-MÜs*, *GB-Lbl*

INSTRUMENTAL

[12] Trattenimenti da camera, 2 vn, vle, hpd, op.1 (Bologna, 1685)
[12] Concerti da camera, 2 vn, vle, hpd, op.2 (Bologna, 1685)
[12] Sinfonie a 5, 6, 7, e 8; 8 str, bc (org); nos.5, 8–10 with 1–2 tpt, op.3 (Bologna, 1685)
[12] Sinfonie, 2 vn, vc, vle/theorbo (org), op.4 (Bologna, 1686)
[12] Sinfonie da chiesa, 2 vn, va, vc obbl (org), op.5 (Bologna, 1687)
[12] Sinfonie a due, vn, vc (org), op.6 (Bologna, 1687)
[8] Divertimenti da camera, vn/fl, bc (1722; 2/1733 as Sonatas or Chamber Aires op.7); ed. H. Ruf (Mainz, 1964–9); arr. hpd solo (London, 1722 (facs. in BMB, section 4, clxvi, 1969); 2/*c*1735 as Suites de pièces)
Musique pastorale, for the Birthday of the Sweet Angel, 2 vn, bc: 2 suites of 8 dances each, for birthdays of Lady Mary Godolphin, 23 Nov 1730 and 1731, *US-STu*
XII Sonatas for the Chamber, 2 vn, bc (London, 1732); nos.1–5 ed. F. Giesbert (Neuwied, *c*1948)
Solo, a, vc, bc, in Six Solos for Two Violoncellos (London, 1748); ed. H. Ruf (Mainz, 1967); facs. in RRMBE, lxxvii (1996)

(3) **Antonio Maria Bononcini** (*b* Modena, 18 June 1677; *d* Modena, 8 July 1726). Composer and cellist, second son of (1) Giovanni Maria Bononcini. He worked alongside his more famous elder brother, (2) Giovanni, until 1713. By 1686 both were students of G.P. Colonna in Bologna. When Cardinal Pamphili was papal legate there during the period 1690–93 both played in his orchestra. Antonio composed a *Laudate pueri* with a florid obbligato for cello in 1693, and about the same time a set of 12 cello sonatas that employ the same kinds of patterned figuration. Only two cello sonatas preceded them, both by Gabrielli. In 1694 Bononcini was listed first among the cellists active in Rome; by November 1696 he had joined the Congregazione di S Cecilia; and during the years 1694–8 he or his elder brother played for six events sponsored by Cardinal Ottoboni. In 1698 he wrote *La fama eroica*, a work praising the Venetian Cardinal Giorgio Vivente Cornaro, who might have employed Antonio.

Around 1700 Antonio joined his brother in Vienna, and Telemann heard them perform at Berlin in summer 1702. Antonio was first commissioned to compose for the Viennese court in 1705, the year in which Joseph I became emperor. During Joseph's reign Antonio was appointed Kapellmeister to Joseph's brother, who was living in Spain as Charles III, claimant to the vacant throne. The emperor's great favour for Giovanni Bononcini extended to Antonio, who provided the Viennese court with 13 richly scored cantatas, six festive serenatas, four two-part oratorios and a three-act opera. Only his brother and Joseph's vice-Kapellmeister M.A. Ziani wrote a comparable number of works for the Viennese court between 1705 and 1711. Scores survive for all except the oratorio of 1705, and they are distinguished by intricate textures that incorporate contrapuntal artifice and extensive sequential development, underscored by the rapid harmonic movement characteristic of Corelli. Arias are mainly in minor keys, and they often feature dotted rhythms, angular melodic lines and chromatic harmonies that convey great pathos. Perhaps mainly on the basis of such style traits, Geminiani judged Antonio to be 'much beyond his brother in point of depth and knowledge'. Joseph I must have appreciated their superb craftsmanship, for in 1710 he named Antonio a 'composer to the emperor', made the appointment retroactive to the beginning of 1707, provided a lucrative salary (equivalent to Ziani's) and commissioned Antonio's first opera, *Tigrane*. A year later Joseph died of smallpox, and his brother, Charles VI, did not retain the Bononcinis.

Antonio may have accompanied his brother to Rome when the two returned to Italy in 1713, but he settled in Modena, where his wife, Eleonora Suterin, bore him four sons and a daughter between 1715 and 1722. He subsequently achieved a modicum of fame throughout Italy with his settings of ten operas for Venice, Rome and cities ruled or dominated by the Austrian emperor. In these works his style resembles Vivaldi's more than Corelli's, since it features tuneful rather than angular lines, enticing syncopations rather than excruciating dotted notes, and doublings of voices rather than contrapuntal accompaniments for treble instruments. His acceptance of some *galant* features did not, however, suffice to make his dramatic works popular, for none of them received a second production. He also 'directed' (i.e. perhaps compiled the music for) *L'enigma disciolto* and *Lucio Vero* at Modena in October 1716 and *Mitridate Eupatore* at Reggio nell'Emilia in January 1723.

During his last five years Bononcini was *maestro di cappella* at the Modenese court, and this appointment presumably terminated his need to compose operas in order to earn a living. He presumably wrote his extant mass and *Stabat mater* during his final years, and the contrapuntal complexities in the latter were largely (and perhaps wholly) responsible for Padre Martini's judgment of his style: 'so elevated, lively, artful and delightful, that he is distinguished above most early 18th-century composers'.

WORKS

*music lost unless otherwise stated*

OPERAS

*three-act drammi per musica unless otherwise indicated*

Tigrane, re d'Armenia (P. Bernardoni), Vienna, Favorita, 25 July 1710, *A-Wgm*, *D-MEIr*
I veri amici (after F. Silvani and D. Lalli), Naples, S Bartolomeo, 26 Nov/26 Dec 1715
Il tiranno eroe (after V. Cassani), Milan, Regio Ducal, 26 Dec 1715; arias, *Dl*
Sesostri, re di Egitto (after P. Pariati), Milan, Regio Ducal, 2 Feb 1716, *Dl*, arias *CZ-Pk*
La conquista del vello d'oro (after F. Parisetti), Reggio nell'Emilia, Pubblico, 29 April 1717; score, *A-Wn*, arias *D-Dl*
Astianatte (after A. Salvi), Venice, S Giovanni Grisostomo, carn. 1718, arias, *D-W*
Griselda (after A. Zeno), Milan, Regio Ducal, 26 Dec 1718, *A-Wgm*, *D-Bsb* (facs. in IOB, xxi, 1977)
Nino (Act 3) (I. Zanelli), Reggio nell'Emilia, Pubblico, 29 May 1720, arias *F-Pc* and *GB-Er* [Act 1 by Capelli, Act 2 by F. Gasparini]
Merope (after Zeno), Rome, Pace, carn. 1721, arias, *F-Pn*

Endimione (pastorale in musica, 3, after F. de Lemene), Naples, S Bartolomeo, 14 May 1721, arias *I-Mgallini*
Rosiclea in Dania (melodrama, 3, after Silvani: *L'oracolo in sogno*), Naples, royal palace, 1 Oct 1721; S Bartolomeo, 4 Oct 1721, *I-MC*

SERENATAS

La fama eroica per la gloria immortale dell'antichissima e nobilissima casa Cornara (G. Andriani), 2vv, Rome, 1698
Arminio (poemetto drammatico, P. Bernardoni), 6vv, Vienna, Favorita, 26 July 1706, *A-Wn*, *D-Dl*
La Fortuna, il Valore e la Giustitia (cantata, ?Bernardoni), 3vv, Vienna, 4 Nov 1706, *A-Wn*
Andromeda (poemetto drammatico, Bernardoni), 4vv, Vienna, 10 July 1707, *D-Dl*
La conquista delle Spagne di Scipione Africano il giovane (componimento drammatico, P. del Negro), 3vv, Vienna, 4 Nov 1707, *A-Wn*
La presa di Tebe (componimento per musica, S. Stampiglia), 5vv, Vienna, 1 Oct 1708, *Wn*, *D-Dl*
Hippolito (poemetto drammatico, Bernardoni), 5vv, Vienna, 19 March 1710, *A-Wgm*
Il trionfo dell'aquila e del giglio (introduzione per musica al balletto, Zanelli), 5vv, Modena, 14 June 1720

CANTATAS

*for soprano and continuo unless otherwise stated*

Amo Dorinda e tanto, *I-Mc*; Amo peno gioisco, *Mc*; Amore ingannatore, A, 2 fl, bc, 1708, *A-Wn*; Augelletti ruscelli, *I-Nc*; Cagnoletto vezzosetto, *Nc*; Che faremo o cor mio, S, fl, bc, *F-Pc*; Clori dal colle al prato, S/A, bc, *A-Wn* (attrib. G. Bononcini), *GB-Cfm*, *Er* (attrib. G. Bononcini), *Lbl*, *I-Nc*; Clori perché d'amore, A, bc, *Nc*; Con non inteso affanno, *F-Pc*; Direi che sei il mio bene, S, 2 vn, bc, *D-Bsb*, *LEm*, *WD*; Ecco Amor che mi segue, S, 2 vn, va, bc, *A-Wn*; E pure o Lidia e pure, A, bc, *GB-Lam*; E sarà vero o Filli, *Lcm*, *I-Nc*; Finché la bella Irene, A, bc, *Nc*; Già che al partir t'astringe, *F-Pn*; Già sul margo del rio, A, bc, *GB-Lbl*; Idol mio bel tesoro, S, fl, bc, *I-Nc*; In quelle luci care, S, B, bc, *GB-Lbl*; Mentre al novo apparir (Lontananza), A, 2 vn, bc, 1708, *A-Wn*; Mentre canta l'augelletto, *I-Nc*; Mentre in placido sonno, S, 2 fl, bc, 1708, *A-Wn*; Mira o Fille nel prato, *I-Nc* (3 copies)
Nell'augusta cittade, S, 2 vn, bc, *D-Hs*; Non anche avea natura, S, B, 2 vn, va, bc, *I-Bc*; Non è solo il tormento, B, bc, *D-Mbs*, *I-Bc*; Occhi del mio tesor, *D-SHs*; Occhi voi che mirate, S, 2 fl, bc, 1708, *A-Wn*; Quando lieta saria, *D-SHs*; Quando vedo a mille rose, A, 2 fl, bc, 1708, *A-Wn*; Sans cesse des tourmens, A, bc, *I-Nc*; Se avessi in mezzo al petto, A, 2 fl, bc, 1708, *A-Wn*; Selve placide selve, S/A, bc, *I-Nc* (2 copies); Sopra l'orme d'Irene, A, 2 vn, bc, 1708, *A-Wn*; Sul margine adorato, S, 2 vn, bc, 1708, *A-Wn*; Tanto avezzo ho il core a piangere, A, 2 vn, bc, 1708, *Wn*; Tortorella innamorata, *I-Nc*; Troppo rigore Clori, S, 2 vn, bc, 1708, *A-Wn*; Tutta fiamme e tutta ardore, S, 2 fl, bc, 1708, *Wn*; Voi vi partite ed io resto fra mille angoscie, *GB-Lbl*; Vorrei dirti addio, A, bc, *F-Pc*, *GB-Lbl*; Vorrei pupille belle, S, 2 vn, bc, 1708, *A-Wn*; Zingaretta che predici, S/A, bc, *GB-Lbl*, *I-Nc*

ORATORIOS

La Maddalena, Vienna, Real Casa di Spagna, 1705
Il trionfo della grazia, overo La conversione di Maddalena (B. Pamphili), Vienna, emperor's chapel, Lent 1707, *A-Wn*
La decollazione di S Gio. Batista (G. Filippeschi), Vienna, emperor's chapel, Lent 1709, *Wn*
L'interciso (N. Stampiglia), Vienna, emperor's chapel, Lent 1711, *Wn*

LITURGICAL

Laudate pueri, B♭, S, vc obbl, bc, 19 Feb 1693, *I-Bsp*; Salve regina, B♭, A, vc obbl, bc, *D-WD* (inc.); Mass, g, 5vv, orch, *I-Fc*; Stabat mater, c, 4vv, orch, *Bc*, *MOe* (attrib. A.M. Paccioni), ed. P. Smith (Sevenoaks, Kent, 1974)

INSTRUMENTAL

15 sonatas, vc, bc: 12 sonatas, *c*1693, *F-Psg*; Sonata da camera detta la Comodina, *D-WD*; Sinfonia per camera, *A-Wn*, *S-Uu*; Sonatta a vc solo del sigr Bononcini, *A-Wn*; all ed. in RRMBE, lxxvii (1996)

**(4) Giovanni Maria Bononcini (ii)** [Angelo Bononcini] (*b* Modena, 18 Nov 1678; *d* Rome, Nov 1753). Violinist and composer, son of (1) Giovanni Maria Bononcini (i). He was born one hour after his father's death and was given the same name. Nothing is known of any association with his elder half-brothers, and the suggestion made by La Via that Ghezzi's drawing of 'Bononcino [and] nephew of Bononcino' might represent (2) Giovanni and Giovanni Maria (ii) seems unlikely, although they both did work at Rome during the period 1714–19. In 1704 Giovanni Maria wrote from Venice to a friend in Modena; his other extant letters (in *I-MOe*) were written from Rome to Modena during the period 1707–15. In Rome he was employed as a professional violinist, by Cardinal Pamphili (1707–9), Prince Ruspoli (1707–15), the church of S Carlo ai Catinari (1715–36), Cardinal Ottoboni (1717–37), the Palazzo Apostolico (1725, 1733), the Oratorio di S Girolamo della Carità (1730) and the Collegio del Nazareno (1733, 1743, 1745). He joined the Congregazione di S Cecilia on 9 May 1710, ran unsuccessfully seven times for its post of 'guardian' of instrumentalists (1723–39), was elected guardian for a two-year term (1742–3), was twice elected an auditor (*sindaco*, 1745–6), and last appeared at a meeting on 16 Nov 1752 (*I-Rsc*, Atti della Congregazione di S Cecilia). He joined the musicians of Campidoglio as a trombonist in 1720 and played the organ for its communion services.

The few extant pieces by him include a cantata, *Ohimè che veggio misero mio core* (*I-MOe*), and a set of 11 motets for SSATTB almost certainly written in Rome, possibly for Ottoboni. Most of the motets begin chordally, proceed to a contrasting section and end with a fuga. The only extant copy (*GB-Ob* Tenbury 1218) has Latin text incipits but lacks Latin texts, presumably because it was intended to set the works to English texts, as was done for the first motet and part of the second.

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LAWRENCE E. BENNETT (1), LOWELL LINDGREN (2–4)

**Bononia, Bartholomeus de.** *See* BARTOLOMEO DA BOLOGNA.

**Bonporti, Francesco Antonio** (*b* Trent, bap. 11 June 1672; *d* Padua, 19 Dec 1749). Italian composer. Of good family, he was educated in his native city and Innsbruck in philosophical and humanistic subjects appropriate to the clerical vocation he was to follow. While studying theology at the Collegio Germanico in Rome in 1691–5 Bonporti took music lessons (presumably not his first). Corelli is said to have instructed him in violin playing, and Pitoni in the composition of sacred vocal music, but there is only slender evidence of this. Bonporti returned to Trent ordained as a priest and obtained a minor office in the cathedral in 1697. His op.1, a set of ten trio sonatas (he consistently grouped his instrumental works in tens rather than twelves), had been published the year before. On the title-page the composer called himself 'gentiluomo di Trento', noting his non-professional status as a musician. 11 further sets followed, all except one (op.3) consisting of secular music with a bias towards *da camera* specifications; of these the majority appeared during the first decade of the 18th century, when there was an unprecedented boom in the publishing of Italian instrumental music both inside and outside Italy.

Bonporti regarded himself as primarily a priest rather than a composer, although, ironically, his clerical advancement was no more rapid than the spread of his musical renown. This explains the otherwise puzzlingly 'secular' nature of his musical output; for despite the care which he obviously lavished on even the least substantial of his compositions, music was for Bonporti a means towards a non-musical end: his appointment to a canonry at Trent or an equivalent clerical post elsewhere. Each new opus saw an increasingly desperate attempt to win the favour of a dignitary who might secure his advancement. Beginning modestly with dedications to local, mostly ecclesiastical potentates, he worked his way up the feudal and ecclesiastical hierarchy until in a letter of 1716 we hear of no less a person than George I of England being solicited. (In letters to the secretary of the Elector of Mainz written in 1715 Bonporti offered to forgo a year's salary if appointed chaplain to the emperor at Vienna.) Such gains as Bonporti made through these representations were merely titular. In 1721 he signed himself in a letter to Prince Schwarzenberg 'maestro dei concerti di S. M[aes]tà Ces[are]a e Catt[oli]ca', and in 1727 he was made an 'aulic familiar' by Charles VI. The canonry remained remote. It is known that rivalry between German and Italian speakers in the church hierarchy at Trent (where the former, associated by language and culture with the seat of the empire, enjoyed an advantage) prevented his appointment whenever vacancies arose. Embittered by this failure, Bonporti moved to Padua in 1740, lodging in the house of a fellow priest. A final appeal to Empress Maria Theresa in 1746, in which op.12 was enlisted, proved fruitless. He died three years later and was buried in Padua.

Bonporti's merits as a composer were first realized in modern times when it was announced in 1911 by Werner Wolffheim that four of his inventions for violin and continuo, op.10 nos.2, 5, 6 and 7, had been included by Alfred Dörffel in volume xlv of Bach's works following an incorrect attribution to Bach in a manuscript source. Not only may Bach have imitated Bonporti in his use of the unusual term 'Invention' as a title, but the third movement ('Ecco') of the tenth invention in Bonporti's op.10 may have provided Bach with a model for the corresponding movement, similar in conception, of his *Ouverture* in B minor for harpsichord (BWV831). The celebrated violinist F.M. Veracini is known to have included op.10 in his repertory on German tours in 1715. By then the work, which had originally appeared in 1712, was known as *La pace*, the composer having seized the opportunity afforded by the Peace of Utrecht in 1713 to add this ingratiating sobriquet to later editions. (The

'Triumph of the Grand Alliance', opp.8 and 9, dating from *c*1710, betrays similar motives.)

In common with other north Italian instrumental composers of his generation, Bonporti based his musical language on Corelli. But whereas the main concern of many of his contemporaries, such as Dall'Abaco, was the expansion and clarification of form, Bonporti seems to have concentrated on the enhancement of melodic detail. (A limited parallel with Bach can be drawn here.) In the Recitativo movement of the first work in op.10 Bonporti offers what is in effect a copiously graced Adagio, entirely instrumental in idiom. But the similarly titled movement in the fifth concerto of op.11 (a very impressive publication in the domain of the concerto) introduces inflections of unmistakably vocal origin, highly original and effective in their unexpected context. Beneath the 'extravagance' (as contemporary writers would have termed it) of Bonporti's technically highly evolved writing for the violin a solid musical intention can be discerned; this is expressed through cogent, if not always highly systematized, forms, imaginative harmony and lively part-writing.

The present-day neglect of Bonporti's music owes something to the scarcity of surviving source material, something to the undervaluing of works in the chamber idiom and something to his non-adherence to any regional school of acknowledged historical importance, such as the Venetian. It does scant justice to his stature as a composer.

WORKS

*published in Venice unless otherwise stated*

| op. | |
|---|---|
| 1 | [10] Sonate a tre (1696) |
| 2 | [10] Sonate da camera a tre (1698) |
| 3 | [6] Motetti a canto solo con violini (1701) |
| 4 | [10] Sonate da camera a tre (1703) |
| 5 | Arie, baletti e correnti (*c*1704), lost |
| 6 | [10] Sonate da camera a tre (1705) |
| 7 | [10] Sonate da camera, vn, vle/hpd (1707) |
| 8, 9 | [100] Menuetti a violino e basso (*c*1710), lost (but see below) |
| 10 | [10] Invenzioni da camera, vn, vc/bc (Bologna, 1712; nos.2, 5, 6 and 7 pubd in the Bach Gesellschaft edn, xlv) |
| 11 | [10] Concerti a quattro (Trent, after 1727) |
| 12 | [10] Concertini e serenate con arie variate, siciliane, recitativi e chiuse, vn, vc/hpd (Augsburg, *c*1745) |

Sonata, Aria cromatica, vn, vc/bc, 1720, *B-Bc*

E. Roger, having republished opp.8 and 9 as Le triomphe de la Grande Alliance, op.8, allotted the number 9 to a set of [4] Baletti, vn, vc/bc (Amsterdam, 1716)

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MICHAEL TALBOT/ENRICO CARERI

**Bontempi** [Angelini, Angelini-Bontempi], **Giovanni Andrea** (*b* Perugia, 21 Feb 1625; *d* Brufa, nr Perugia, 1 July 1705). Italian composer, singer, librettist, historian and architect. Born Angelini, he studied under Sozio Sozi, father superior of the Oratorio dei Filippini at Perugia, in 1635, continuing in Rome as a protégé of Cesare Bontempi, a nobleman whose name he adopted. There he studied singing under Virgilio Mazzocchi and won the patronage of Cardinal Francesco Barberini. In 1641 he travelled to Florence for an apparently fruitless audition, but from 1643 to 1650 he was a singer at S Marco, Venice, under Monteverdi, Rovetta and Cavalli. In 1651 he entered the service of the Elector Johann Georg I of Saxony in Dresden, where, after the elector's death and the amalgamation of the two Kapellen in 1656, he was appointed joint Kapellmeister along with Schütz and Vincenzo Albrici. The favour that Albrici enjoyed with Johann Georg II and the arrival in 1667 of Carlo Pallavicino were given by Bontempi, in the preface to his *Historia della ribellione d'Ungheria* (Dresden, 1672), as reasons why he turned his attention away from music; but he had already been appointed stage designer and master of the machines at the court theatre in 1664 (and was later inspector of the comedy house), and his first non-musical publication, a (lost) discourse on civil architecture, appeared before his *Historien des durchlauchtigsten Hauses Sachsen* (Dresden, 1666). From 1666 to 1670 he was in Italy, but by 1671 he was back in Dresden as designer and master of the machines. When Johann Georg II died in 1680, his musicians left Dresden and Bontempi returned to Italy, retiring to his villa near Perugia. He sang and composed for S Maria Maggiore at Spello, near Foligno, and was *maestro di cappella* there from January to July 1682, but he devoted most of his time to study and writing. Apart from his *Historia musica* (1695), the first history of music in Italian, he published an *Historia dell'origine dei Sassoni* (Perugia, 1697) and in the same year was elected to the Accademia degli Insensati of Perugia.

Bontempi is remembered for his two surviving operas and his *Historia musica*. *Il Paride* (1662), the first opera in Italian to be performed at Dresden, was given in the castle on the marriage of Erdmuthe Sophia, the daughter of the elector of Saxony, and Christian Ernst, Margrave of Brandenburg. The scenery was by Giacomo Torelli and the performance lasted five hours. The staging of the opera and the publication of the printed full score in celebration, a practice by then abandoned in Italy, suggest that Dresden was attempting to reproduce the atmosphere of the festive early Italian court operas. The action is in five acts and 39 scenes, with many minor roles and episodes revolving around the central plot. Stylistically it shows Venetian influence, of Monteverdi, Cavalli and Cesti, and is characterized by a predominance of *arioso*. In the text, however, 25 passages of 'Rede' (recitative) and 'Lied' (aria) are clearly indicated. Each act ends with a dance, the music of which does not appear in the score; there is only one chorus, of minor gods, but there are many numbers for two and three voices.

*Il Paride* has often been cited as a forerunner of Cesti's *Il pomo d'oro*, performed in Vienna six years later. They are on similar subjects and both are more lyrical than dramatic, showing a taste for Italian bel canto which in Bontempi is accentuated by the modest instrumentation (two violins and continuo). Ermillo's lament in Act 5, on

a chromatic bass descending by a 4th, is an important example of a 17th-century operatic lament, although its comic context (the character wrongly believes he is wounded) modifies the dramatic tension, which is also affected by an interruption. *Il Paride* represents, along with Loreto Vittori's *Galatea*, a rare instance of a 17th-century opera for which the composer had sufficient classical background to be able to write his own libretto. Bontempi described the work as neither comedy, tragedy, tragicomedy nor drama but 'erotopegnio musicale'.

*Dafne* (1671) and *Jupiter und Io* (1673), both in German, were written with the literary and possibly the musical collaboration of M.G. Peranda. *Dafne* was inspired by early Florentine opera, borrowing directly from Rinuccini's libretto which had been translated by Martin Opitz in 1627 for Schütz. *Jupiter und Io*, of which only the libretto survives, has many comic and grotesque moments deriving from the contrast between the ideal world of the gods and the humble condition of the peasants; the model appears to be A.M. Abbatini's *Ione*.

The *Historia musica* was apparently stimulated by the *Sistema musico* (Perugia, 1666) of Lemme Rossi. Bontempi devoted most of his work to the music of the ancients, arguing that Greek music was not polyphonic, but he also touched on the theory and practice of Baroque music. His interest in theory had already been manifested in his *Nova ... methodus* (1660), dedicated to Schütz and described by Bukofzer as one of 'the four outstanding treatises on counterpoint' of the Baroque period; in the *Historia* he anticipated modern ideas on the nature of fugue. On the practical side, his account of the daily timetable of the pupils of Mazzocchi is justly famous: apart from singing practice it included music theory, counterpoint, letters and harpsichord playing or composition. Judged literally as a history of music, however, his book is less satisfactory: 'Bontempi merely perpetuates the scholastic treatment of the subject as a mathematical discipline' (Allen) and for doing so was scathingly censured by Burney and Hawkins.

WORKS

OPERAS

*all first performed in Dresden*

Il Paride in musica (erotopegnio musicale, 5, Bontempi), Riesensaal, 3 Nov 1662 (Dresden, 1662/*R*); 1 recit and aria ed. in *BurneyH*; 1 aria ed. in R. Rolland: 'Les origines de l'opéra allemand', *EMDC*, I/ii (1921), 914–15

Dafne (5, Bontempi, collab. D. Schirmer and D.E. Heidenreich, after O. Rinuccini), 3 Sept 1671, collab. M.G. Peranda, *D-Dl*, *Mbs* (score, *c*1870), *B-Bc* (score, 1863); 1 aria ed. in H. Riemann: *Musikgeschichte in Beispielen* (Leipzig, 1912, 2/1921), 197

Jupiter und Io (Bontempi or C.C. Dedekind), 16 Jan 1673, collab. Peranda, music lost

Doubtful: Teseo (5, G.A. Moniglia), 27 Jan 1667, music anon.

OTHER VOCAL

Ewiger Freudens-Triumph [Soll ich durch diesen harten Kampff], 1v, bc (Dresden, 1660)

Ruscelletto cui rigido cielo (cant.), *I-Pca*

Cor mundum crea, 1v, bc; Paratum cor meum, 3vv, bc: *S-Uu*

Vita e martirio di S Emiliano (orat), music lost, lib in *Historia musica*

WRITINGS

*only those on music*

*Nova quatuor vocibus componendi methodus* (Dresden, 1660/*R*)

*Tractatus in quo demonstrantur occultae convenientiae sonorum systematis participati* (Bologna, 1690), lost, mentioned in G. Baini: *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*, ii (Rome, 1828/*R*), 52; according to Fürstenau, possibly It. edn of *Nova ... methodus*

*Historia musica* (Perugia, 1695/*R*)

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BIANCAMARIA BRUMANA, COLIN TIMMS

**Bonvicino** [Bonvicini], **Agostino** (*d* 1576). Italian composer and singer. He had entered the service of the Gonzaga family at Mantua in succession to Giacomo Buserachi, probably by 1563 and certainly before the appointment in 1565 of Wert as *maestro di cappella* of the recently completed ducal chapel of S Barbara. As the leader of a faction of the *cappella* that resented Wert's preferment, he was active in a number of attempts to humiliate and discredit him. These included challenges to Wert's musical competence and culminated in March 1570 in the disclosure of Bonvicino's adultery with Wert's wife, as a result of which both she and Bonvicino seem to have left the Mantuan court. Two masses by Bonvicino, *Missa in festis semi duplicibus maioris* and *Missa in festis Beatae Marie Virginis*, both for five voices, survive in manuscript (in *I-Mc*) and were presumably composed for S Barbara. The latter involves a good deal of contrapuntal elaboration and concludes with a seven-voice Agnus Dei.

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IAIN FENLON

**Bonville, Jean.** *See* BULL, JOHN.

**Bon Voisin** [Bon Voysin] (*fl* 1537–44). French composer. He is known for five four-voice chansons, four of them printed by Attaingnant in Paris (RISM 1537[4], 1538[13],

1539[16] and 1540[11]) and one by Moderne in Lyons (RISM 1544[9]). Judging from the texts he seems to have been a specialist in ribald songs composed in the light, syllabic manner of Janequin, who set two of the same texts (*Larras-tu cela* and *L'espous à la première nuyt*).

SAMUEL F. POGUE/FRANK DOBBINS

**Bony, Guillaume.** *See* BONI, GUILLAUME.

**Bonynge, Richard (Alan)** (*b* Sydney, 29 Sept 1930). Australian conductor. He studied the piano at the NSW Conservatorium (Sydney) with Lindley Evans, formerly Melba's accompanist, and in London with Herbert Fryer, and developed a special interest in vocal technique. Having known the soprano Joan Sutherland in Australia, he became her adviser in London and decisively influenced the direction of her vocal and artistic development; they were married in 1954. Although not formally trained as a conductor, he secured engagements to conduct many of his wife's operatic performances, beginning with *Faust* in Vancouver in March 1963 following his début at a concert in Rome the previous year, and *La sonnambula* in San Francisco (September 1964). His Covent Garden début was in March 1964 with *I puritani*. In 1965 he and Sutherland returned to Australia on a joint tour, he as artistic director and chief conductor of the specially formed Sutherland/Williamson International Grand Opera Company. He made his Metropolitan Opera début in 1966 in *Lucia di Lammermoor*. He was artistic director of the Vancouver Opera, 1974–8, and of Australian Opera, 1975–86. He was made a CBE in 1977 and received the Order of Australia in 1983 and the French Ordre des Arts et des Lettres in 1989.

Although his place on the rostrum had been secured through his wife, Bonynge soon demonstrated his positive abilities. On records as in the theatre he cultivated the revival of vocal ornamentation as it had flourished in the 18th and early 19th centuries, and he wrote Sutherland's (and other singers') cadenzas. His recording of *Don Giovanni* is notable for such ornamentation and for the prominence of its harpsichord continuo. In Handel, and also in Graun's *Montezuma* (one of several Baroque rarities he revived on records), his ornamentation may have been excessive, but the alliance of his and his wife's artistry helped to secure the public's new acceptance of ornamentation as an expressive vocal art. Bonynge's many other recordings, mostly with Sutherland, include previously unfamiliar operas by Shield, Massenet and Delibes and several ballet scores, notably the first complete *Sylvia*. He has done much to intensify interest in Bellini and Donizetti, and in French operas of the mid- and late 19th century.

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ARTHUR JACOBS/NOËL GOODWIN

**Bonzanini, Giacomo** (*b* Mantua; *fl* *c*1616). Italian composer. His only known work, the *Capricci musicali per cantare, e suonare a quattro voci* (Venice, 1616), is dedicated to the Cardinal of Trent and contains 31 pieces including eight *gagliarde* and seven canzonas.

TIM CARTER

**Boobams.** A series of small tunable drums introduced in the 1950s in the USA; they are classified as membranophones: struck drums. Boobams have a distinctive 'dark' tone quality. In the original form of the drum, a membrane drumhead about 11 cm in diameter was secured to the top of a long open stem of bamboo (hence boobam) which acted as a resonator. Later the heads and resonators were made of plastic and a three-octave chromatic range was available (*C–c″*). The pitch is governed by the frequency of the air column in the resonator and by the tension on the drumhead.

Boobams are played with timpani or vibraphone mallets or with the fingers. They are used in many types of music, usually in chromatic form, but sometimes as a set of four or five drums with definite or indefinite pitch. Henze used two octaves in *Tristan* (1974) and one octave in *Voices* (1973); Tippett used two octaves in *The Mask of Time* (1980–82). Boulez called for two players each with two boobams in *Notations I–IV* (1977–80).

Octobans, drums resembling boobams in sound and appearance but of indefinite pitch, were developed at the end of the 20th century.

JAMES BLADES

**Boogie-woogie.** A percussive style of piano blues favoured, for its volume and momentum, by bar-room, honky-tonk and rent-party pianists. The term appears to have been applied originally to a dance performed to piano accompaniment, and its widespread use stems from the instructions for performing the dance on the recording *Pine Top's Boogie Woogie* (1928, Voc.) by Pine Top Smith.

The boogie style is characterized by the use of blues chord progressions combined with a forceful, repetitive left-hand bass figure; many bass patterns exist, but the most familiar are the 'doubling' of the simple blues bass (ex.1) and the walking bass in broken octaves (ex.2).

**Ex.1** Doubling of the blues bass



**Ex.2** 'Walking' bass in broken octaves



Walking basses are reported to have been developed by ragtime pianists in the 19th century, and the first published example appears to be in Blind Boone's *Rag Medley no.2* (1909). Clay Custer used the same device on his recording *The Rocks* (1923, OK), which George Thomas may have made under this pseudonym, and which was one of the first recorded examples of a walking bass. The right-hand configurations played against the bass patterns were both rhythmic and melodic, with sharp ostinato passages and sequences in 3rds and 5ths. Some performances, such as Meade 'Lux' Lewis's *Bass on Top* (1940, BN), display subtly shifting patterns, while Wesley Wallace's train imitation *No.29* (1930, Para.) employs 5/4 time in the bass and 4/4 in the treble. Such a feat is possible through

the independence of the right-hand improvisations from the steady, rolling rhythm maintained by the left hand. Startling dissonances occur through the juxtaposition of the two strands, and cross-rhythms are also frequently created. Deliberate discords and rapid 'crushed' or 'press' notes, obtained by the striking of adjacent notes in rapid succession, are evident on Lewis's *Honky Tonk Train Blues* (1927, Para.).

The first generation of boogie-woogie pianists – blues pianists who prominently featured walking bass and 'eight-to-the-bar' rhythms – included Romeo Nelson, Arthur Montana Taylor and Charles Avery, rent-party pianists who were forgotten in the Depression years. In 1938 a revival was initiated by the record producer and critic John Hammond, who sought out Albert Ammons and Meade 'Lux' Lewis, then working in Chicago as taxi drivers. With Pete Johnson from Kansas City and his singer Joe Turner, the Boogie Woogie Trio became popular at Café Society, New York, and, linked with the swing craze, boogie-woogie enjoyed a brief vogue. These authentic boogie pianists made a number of outstanding recordings, including Pete Johnson's *Goin' Away Blues* (1938, Voc.) with Big Joe Turner, and Albert Ammons's *Chicago in Mind* (1939, BN). The brief but widespread popularity of boogie-woogie also led to the discovery of Jimmy Yancey and 'Cripple' Clarence Lofton, who brought singular rhythmic conceptions to their playing. The connection with swing is exemplified in such recordings as *Boogie Woogie* by Tommy Dorsey and his Orchestra (1938, Vic.) and Count Basie's *Basie Boogie* (1941 OK).

In the late 1940s boogie-woogie reverted to the blues, becoming a standard element in every blues pianist's playing. Chicago and Detroit pianists gained inspiration from the recordings of Big Maceo (Major Merriweather), whose *Chicago Breakdown* (1945, Bb) was a tour de force.

Boogie-woogie has proved to be one of the most enduring elements in blues performance, and has provided the background for scores of recordings by the Chicago blues bands of Muddy Waters and Howlin' Wolf. Futhermore, it has permeated the rock and roll of pianists such as Little Richard and Jerry Lee Lewis, and was employed by pianists in many rhythm and blues bands. It was featured on stage by Winifred Atwell and other popular performers, and has persisted in Europe in the playing of Axel Zwingenberger and the 'Austrian school' of boogie-woogie pianists.

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PAUL OLIVER

**Booker T. and the MGs.** American instrumental soul group. They formed in the summer of 1962 when the four original members Booker T. Jones (*b* 1944, keyboards), STEVE CROPPER (*b* 1941, electric guitar), Al Jackson (1935–75, drums) and bassist Lewie Steinberg were hired for a session at Stax records. That year they had their first hit with *Green Onions* which has since become the best-known soul instrumental of all time. With Donald 'Duck' Dunn replacing Steinberg in 1964 they achieved success in the rhythm and blues and pop charts with such singles as *Bootleg* (Stax, 1965), *Groovin' (Stax, 1967)*, *Hip hug-her* (Stax, 1967), *Soul Limbo* (Stax, 1968), *Hang 'em high* (Stax, 1968) and *Time is tight* (Stax, 1969). Until 1969 they served (with Isaac Hayes occasionally replacing Jones or acting as a second keyboard player) as the rhythm section for virtually every record made at the Memphis-based Stax. The group originally stopped working together in 1971 when Jones became disenchanted with the ownership of the label. They reunited for an album and a tour in 1977 with former Bar-Kays and Isaac Hayes drummer Willie Hall and again with various drummers in 1989. Three years later they were inducted into the Rock and Roll Hall of Fame and in 1994 they released a new album, *That's the Way It Should Be* (Sony).

As the primary architects of the 'Stax sound', they can be heard on such seminal soul recordings as Redding's *(Sittin' on) The Dock of the Bay* (Volt, 1968), Rufus Thomas's *Walking the Dog* (Stax, 1963), Sam and Dave's *Soul Man* (Stax, 1967), Carla Thomas's *B-A-B-Y* (Stax, 1966) and Johnnie Taylor's *Who's making love* (Stax, 1968). Often doubling bass and guitar, keyboard and guitar or keyboard and bass, Booker T. and the MGs were classicists who opted for a spare sound. To that end Jackson employed little cymbal work and rarely played fills when backing other artists. With Cropper, Jackson developed a characteristic groove in which both players would slightly delay the backbeat, one of the hallmarks of the Stax sound. Although Jones was accomplished on both piano and organ, with the MGs he generally preferred the Hammond B-3. Both he and Cropper were concerned with timbral coloration, employing a variety of complementary sounds from their instruments. While most bass players largely fulfilled rhythmic and harmonic functions, Dunn tended to play lines that also served as melodic counterpoint. In 1978, Steve Cropper and Duck Dunn joined the Blues Brothers with whom they preceeded to have chart success for the next three years.

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ROB BOWMAN

**Boom, van.** Dutch family of musicians.

**(1) Johannes (Eduardus Gerardus) van Boom** (*b* Utrecht, 17 April 1783; *d* Utrecht, 17 March 1878). Flautist and composer. The son of an artisan, he studied the flute with Louis Drouet and became solo flautist in the court of Louis Bonaparte at Utrecht from 1807. He later succeeded his teacher, and was also solo flautist of the Société Noble and the Collegium Musicum Ultrajectinum. He composed a Flute Concerto op.4, many variations and other virtuoso pieces for flute with piano, guitar or orchestral accompaniments, duets and trios for flute, waltzes for piano, all written in an early Romantic style, and some Dutch songs.

**(2) Jan** [Johannes] **van Boom** (*b* Utrecht, 15 Sept 1807; *d* Stockholm, 19 March 1872). Pianist, teacher and composer, son of (1) Johannes van Boom. After studying with his father, he made concert tours and took lessons in piano with Hummel and Moscheles. He settled in Stockholm in 1825. His playing won some admiration there, and he accompanied Berwald on his Norwegian tour in 1827. By 1847 he had given up active concert work to concentrate on teaching. In 1849 he was appointed to the Swedish Royal Academy of Music, where his pupils included Ludvig Norman, Berwald's protégée Hilda Thegeström and members of the royal family. He published a piano treatise *Teoretisk och praktisk pianoskola* in 1870. His compositions include sets of variations, operatic paraphrases, studies, short salon pieces and concertos for the piano, a piano quartet, a piano sonata in C minor, orchestral works, chamber music, violin duos and a number of songs. His opera *Näcken, eller Elfspelet* ('The Watersprite, or The Elf-play'), produced in Stockholm in 1844, shows some influences of Swedish folk music. His music in general is in a virtuoso salon style with static harmonizations in the style of Thalberg.

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**(3) Hermanus Marinus van Boom** (*b* Utrecht, 9 Feb 1809; *d* Utrecht, 5 Jan 1883). Flautist, son of (1) Johannes van Boom. He studied with his father and with Tulou in Paris (1826), then returned to Utrecht to teach and to study with Drouet. In 1830 he settled in Amsterdam, succeeding Drouet's teacher Arnoldus Dahmen as first flute in the Felix Meritis orchestra. From 1841 he was also flautist in the Caecilia orchestra. The greatest Dutch flautist of his time, he was appointed solo flautist to King Willem III in 1863.

JAN TEN BOKUM (1, 3), ROBERT LAYTON (2)

**Boone, Charles** (*b* Cleveland, 21 June 1939). American composer. He studied at the Vienna Academy of Music (1960–61), the University of Southern California (BM 1963) and San Francisco State College (MA 1968). During the 1960s he served as chair of the San Francisco Composer's Forum and coordinator of the Mills College Performing Group and Tape Music Center. In the early 1970s he founded the San Francisco BYOP (Bring Your Own Pillow) concert series (now the San Francisco Contemporary Music Players). Under the auspices of the Deutscher Akademischer Austauschdienst, he was composer-in-residence in Berlin from 1975 to 1977. He has written and lectured internationally on new music and its relationship to the other arts, and has taught at the San Francisco Art Institute and the California College of Arts and Crafts.

Boone's early works, inspired by Polish music of the early 1960s, employ static, slow-evolving sound blocks, a feature that became characteristic of later compositions as well. His early interest in bright instrumental colours, however, gave way to a more monochromatic palette. In his compositions, he has striven for what he calls a 'complex simplicity', exploiting complex juxtapositions of relatively simple formal and sonic structures expressed through timbral relationships and changing textures. While his music can be considered freely atonal, it contains tonal relationships of the kind found in the music of Webern, Ligeti and Lutosławski.

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Principal publisher: Salabert

CHARLES SHERE

**Boone, (Charles Eugene) Pat(rick)** (*b* Jacksonville, FL, 1 June 1934). American popular singer. With his clean-cut college boy manner and warm tenor voice, Boone briefly rivalled Elvis Presley as the favourite singer of American teenagers in the late 1950s. Guided by Randy Wood of Dot Records, Boone at first specialized in recording cover versions of songs already made famous by black rock and roll performers. In 1955–7 he had hit singles with songs from Fats Domino (*Ain't that a shame*), Little Richard (*Tutti Frutti*), the Flamingos (*I'll be home*) and Ivory Joe Hunter (*I almost lost my mind*). These invariably outsold the original recordings and caused Boone to be accused of unfairly exploiting the creativity of black singers, not least because his versions generally lacked the passion of the originals. If Boone had a more individual vocal personality, it was one best suited to the sentimental romantic ballads which provide many of his hit recordings, including *Friendly Persuasion* (*Thee I Love*), *Love Letters in the Sand* (from the film *Bernadine*) and *April Love*. In the early 1960s he had two of his biggest hits with the uncharacteristic 'death disc' *Moody River* and the novelty number *Speedy Gonzales*. As a teenage idol, Boone had publicly proclaimed his conservative Christian beliefs, and in later years he performed country and gospel music with his Pat Boone Family Show whose members included his daughter Debby (*b* 1956), a minor pop star of the 1980s.

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DAVE LAING

**Boosé, Carl** (*b* Darmstadt, 1 April 1815; *d* London, 30 Aug 1868). German bandmaster, active in Great Britain. At the age of 15 he entered the 1st Hessian Regiment as a bandsman, taking his discharge in 1832. After giving concerts at Heidelberg, Karlsruhe and Strasbourg in 1833, he returned to Darmstadt and founded the Liedertafel in that city. Being a first-class clarinettist he was offered a post in London in 1835. He soon went to Liverpool and Edinburgh, and in the latter city played at the Theatre Royal for four years (1835–8), as well as at the concerts of the Edinburgh Society of Musicians (1836–41). In 1841 he accepted the post of bandmaster of the 9th

(Queen's) Lancers and in March 1842 was the successful candidate for a similar post in the Scots Guards, where his excellent band arrangements were much appreciated. Regimental bands were at that time constituted on no fixed pattern, and in this area Boosé exercised a deep influence by means of *Boosé's Military Band Journal*, which he began in 1846 as the first publication of its kind in Britain, though Wessell's brass band journal was the first to use the monthly subscription. The first issue was a selection from Verdi's *Ernani*. For the earlier issues Boosé not only wrote the parts on stone for lithographing, but with the help of a friend printed them by hand.

Boosé's journal was such a success that Boosey & Co. acquired and ran it until 1883 under the name *Boosey's Military Band Journal*, retaining Boosé as editor until his death. Boosé's supplemental Military Journal was issued in the series *Jullien's Journal for Military Bands* (1858–1903). His instrumentation was based on that of Wieprecht (1802–72), the Prussian army-band reformer, and when British army bandmasters became subscribers to the journal they found it necessary to reconstitute their bands, gradually thus adopting the Prussian system of instrumental organization. Boosé, who was decorated by the Grand Duke of Hesse with the Order of Merit, transferred to the Royal Horse Guards Band in 1859, where he remained until his death. His son, George, was a violinist who played for the Philharmonic Society.

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H.G. FARMER/TREVOR HERBERT

**Boosey & Hawkes.** English music publishers and instrument manufacturers. The Boosey family was of Franco-Flemish origin, and though the early family history is somewhat confused, it appears that the firm's founder was the Thomas Boosey (i) who opened a bookshop in London in about 1792. This business continued until 1832, being known from 1819 as Boosey & Sons, or T. & T. Boosey. A separate music side of the business was started in 1816 under the control of the founder's son, Thomas (ii) (1794/5–1871). They began as importers of foreign music, but soon became the English publishers of composers such as Hummel, Mercadante and Rossini, and later of important operas by Bellini, Donizetti and Verdi. The House of Lords' decision in 1854, which deprived English publishers of many of their foreign copyrights, severely affected the firm. Among the earliest publications of T. Boosey & Co. was an English translation of Forkel's life of Bach (1820).

From 1851 the firm also manufactured wind instruments, and in 1856 made arrangements with the flautist R.S. Pratten (1846–1936) to work out his new ideas on flutes. In 1868 the firm purchased the business of Henry Distin; this enabled it to develop the manufacture of brass instruments in which, among other innovations, the firm pioneered the widely acclaimed design for compensating valves developed by D.J. Blaikley in 1874.

In the latter part of the 19th century Boosey & Co., as the firm had become known, centred its publishing activities on the increasingly popular ballad; to promote sales the London Ballad Concerts were established in 1867 by John Boosey (*c*1832–93), son of Thomas (ii), at St James's Hall, and later at the new Queen's Hall; Clara Butt and Sims Reeves were among the artists. Among its successes were Sullivan's *The Lost Chord* and Stephen Adams's *The Holy City*. From around the end of the century the firm began to emphasize educational music. In 1930 the firm of Boosey & Hawkes came into being on the amalgamation with Hawkes & Son, a firm of instrument makers and publishers founded by William Henry Hawkes in 1865 as Hawkes & Co. (later Rivière & Hawkes) and particularly known for handling brass and military band music, a speciality which has been continued. Boosey & Hawkes developed greater artistic ambitions, and notable musical figures such as Erwin Stein and Ernst Roth, both formerly with Universal Edition in Vienna, helped it to secure the copyrights or agencies for an impressive array of composers, including Richard Strauss, Stravinsky, Prokofiev, Bartók, Kodály, Copland, Mahler and Rachmaninoff, in addition to all of Benjamin Britten's output from 1938 to 1963. Maxwell Davies is the most prominent name among living English composers in the catalogue, and the firm's continuing interest in contemporary music is also reflected in the magazine *Tempo*, which it started in 1939. Boosey & Hawkes's scale of operation is now worldwide, with branches in five countries on four continents. The New York branch of the firm, established in 1892, has developed its own catalogue, which emphasizes the works of American composers including Elliott Carter, David Del Tredici, Walter Piston, Ned Rorem and Steve Reich.

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D.J. BLAIKLEY/WILLIAM C. SMITH/PETER WARD JONES

**Boot** (Dut. *stevel*; Fr. *pied*; Ger. *Fuss*, *Stiefel*). The lower part of a reed pipe, into which the block fits (*see* ORGAN, fig. 19). The corresponding part of a flue pipe is called the foot (*see* FOOT (iii)).

**Booth** [née Santlow], **Hester** (*b c*1690; bur. Cowley, Middx, 21 Jan 1773). English dancer and actress. She made her début in 1706 at Drury Lane, London, where she was a leading dancer until she retired in 1733. John Weaver chose her for major roles in his innovative 'dramatick entertainments in dancing': Venus in *The Loves of Mars and Venus* (1717), Eurydice in *Orpheus and Eurydice* (1718), Andromeda in *Perseus and Andromeda* (1728, by Weaver and Roger) and Helen of Troy in *The Judgment of Paris* (1733). John Thurmond gave her dancing roles in his pantomimes for Drury Lane: both Daphne and a Nymph in *Apollo and Daphne* (1725), a Harlequin Woman in *The Escapes of Harlequin* (1722), Diana in the Masque of the Deities in *Harlequin Doctor Faustus* (1723) and Pomona in *Harlequin's Triumph* (1727). Mr Isaac and Anthony L'Abbé, dancing-masters at court and in the theatre, choreographed dances for her,

seven of which were published in Beauchamp-Feuillet notation (*The Union*, London, 1707; *The Saltarella*, London, 1708; four in L'Abbé's *New Collection of Ball Dances*, London, ?1725; and *The Prince of Wales's Saraband*, London, 1731). The *passacaille* and chaconne in L'Abbé's collection are to music from the operas *Armide* and *Acis et Galatée* by Lully.

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MOIRA GOFF

**Bootleg.** An unauthorized copy of a recording of a concert or live broadcast. More recently the term has come to encompass recordings of rehearsals and Demo sessions. Music industry organisations distinguish between bootlegs, counterfeit recordings which are manufactured to resemble legitimate discs and tapes, and pirate copies which make no attempt to duplicate the packaging of legitimate releases. In all cases, the recordings are issued without the permission of the copyright owners of the music or the performance. The earliest bootleg recordings were said to have been made at the Metropolitan Opera in New York in 1901–3 and many subsequent bootleg discs were circulated in the USA before Congress granted copyright protection to sound recordings in 1951. Elsewhere, ineffective copyright laws in Italy (which protected performances for only 20 years) enabled the manufacture and export of numerous bootleg recordings of opera performances and radio broadcasts given by Maria Callas and other stars. In popular music, fanatical followers of such artists as Bob Dylan, David Bowie and Led Zeppelin have made recordings of hundreds of concerts and circulated them in a semi-clandestine manner. Some groups, notably the Grateful Dead, have actively encouraged audience members to make recordings of their concerts. See also C. Heylin: *The Great White Wonders: a History of Rock Bootlegs* (London, 1994).

DAVE LAING

**Bop** [bebop, rebop]. A modernist movement in jazz which had a deep influence on the genre's history (*see* JAZZ, §7). It was developed in Harlem, New York, during World War II by musicians such as Dizzy Gillespie, Thelonious Monk, Charlie Christian and later Charlie Parker. Among other innovations, they superimposed on the harmonic structure of 'standard' songs melodic themes closer to the spirit of jazz improvisations, creating a new repertory. The improvisation became more searching than hitherto, and the speed of harmonic, rhythmic and melodic motion led to dense, compact performances. Instrumental sonority (without vibrato) became more tense and mobile. The rhythm section was thinned out, the guitar was often omitted, and the pianist spaced his accompanying chords more irregularly; the drummer explored the tension between a permanent beat on the cymbal (supported by a walking bass) and syncopated strokes divided among the snare, tom-tom and bass drums, often interacting closely with the implied polyrhythms of the solo line. The range of tempos became wider, with a tendency to the extremely fast (at times exceeding 360 crotchets per minute). After the death in 1955 of Parker, the most important bop soloist, many jazz musicians reacted against the refined intimacy of the 'cool' and West Coast styles in a movement known as hard bop.

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ANDRÉ HODEIR

**Boquay** [Bocquay], **Jacques** (*b* *c*1680; *d* 19 May 1730). French violin maker. He ranks with Claude Pierray as the most important of the early Paris luthiers. His shop was in the rue d'Argenteuil from 1712 to 1725, and then in the rue de la Juiverie, near Notre Dame, until his death. He was half-brother to Louis Guersan. Like Pierray, he worked on an adaptation of the Amati model. His wood was usually that available locally; the fronts are not ideal tonally, but in the 18th century, as now, his instruments were in good repute among players. The varnish is Italian in appearance, if rather more brittle in consistency, and as a result his work is quite often seen with more illustrious names attached. In particular this is true of his cellos, which are fine instruments tonally.

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CHARLES BEARE/SYLVETTE MILLIOT

**Boquet.** *See* BOSQUET.

**Bor, Modesta** (*b* Juangriego, 1926; *d* Mérida, 7 April 1998). Venezuelan composer. She studied composition in Caracas with Vicente Emilio Sojo, graduating from the Conservatorio José Angel Lamas in Caracas (1959). She studied with Khachaturian at the Tchaikovsky Conservatory, Moscow (1960–62). On her return she began a career in composing and teaching. She was musicologist for the Servicio de Investigaciones Folklóricas Nacionales (1963–4), director of children's choirs at the Juan Manuel Olivares Conservatorio (from 1965), director of cultural activities at the Central University of Venezuela (1974–90), then taught at the Centro Universitario de Artes, Mérida, until her death. She won five national composition prizes and the National Music Prize in 1991.

Bor's early works employed elements from Venezuelan folklore, with considerable attention to counterpoint, as part of the post-Impressionist language advocated by the school of Caracas. After 1962 she gradually adopted several modernist techniques, even atonal serialism, while retaining Venezuelan elements in an abstract form. A warm and unassuming aspect of her style is reflected in her many choral compositions and arrangements, now extremely influential in the development of choral singing in Venezuela, particular children's choirs.

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Vocal: Segundo ciclo de romanzas, A, pf, 1962; La mañana ajena, SATB, 1971; Mañana ajena, Valero mundo, Canto de paz, Locerita, Arcoiris, SATB, 1971; Jugando a la sombra de una plaza vieja (A. Machado), SATB, orch, 1972; Manchas sonoras, SATB, 1975; Tríptico sobre poesía cubana (N. Guillén), 1v, pf, 1979; Prisma sonoro, SATB, 1980; Barco de la medianoche, SATB, 1982; Romanzas, A, pf, 1984; Basta, basta, basta, SATB, 1986; Son venezolano, SATB, 1986; El maíz, sym. tale, SATB, orch, 1992

Inst: Juangriego, waltz, pf, 1954; Suite criolla, pf, 1954; Pequeño concierto, ob, hpd, 1958; Sonata, vn, pf, 1960; 3 piezas infantiles, pf, 1961; Suite infantil, pf, 1961; Obertura sinfónica, orch, 1963; Sonata, vn, pf, 1963; Genocidio, orch, 1970; Sarcasmos, pf, 1980; Conc., pf, orch, 1985; Acuarelas, str, 1986; Melancolía, gui, 1986; Homenaje a Neruda, orch, 1987; Variaciones sobre un tema Wahari, pf, 1989; 4 fugas, pf, 1992; Imitación serial, str; Movimiento, brass qnt; Prelude and Toccata, pf; Str Qt; Variaciones sinfónicas, orch

Other: many folksong arrs., chorus; many pieces in popular styles

MSS in Latin American Music Center, Indiana University, Bloomington, and Conservatorio José Angel Lamas, Caracas

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CARMEN HELENA TÉLLEZ

**Borbolla (Téllez), Carlo** [Carlos] (*b* Manzanillo, 1 Feb 1902; *d* Havana, 13 April 1990). Cuban composer and teacher. He studied harmony and composition with Aubert and the piano with Pierre Lucas in Paris (1927–31) and returned to his home town as a builder of dance organs. In 1950 he moved to Havana, where he worked as a private music teacher. His mildly advanced style, related to that of Ignacio Cervantes, employs Cuban white, mestizo and black folk rhythms in an elegant manner. Working in relative isolation, he never became directly involved with official Cuban music activities. Shortcomings he perceived in the work of professional Cuban performers prompted him to write four educational booklets (all unpublished) on syncopation in Cuban music.

WORKS
(*selective list*)

Pf: 25 Cuban Studies, 20 habaneras, 25 rumbas, 35 sones, 5 suites, Variations on Ma-Teodora, Variations on La Bayamesa; music for 2/3 pf

Other works: songs; 6 works, vn, pf; 3 bailables manzanilleros, str

Principal publisher: Borbolla

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AURELIO DE LA VEGA

**Borboni** [Borbone], **Nicolò** (*b* Pergola, *c*1591; *d* Rome, 20 Oct 1641). Italian composer, organist, organ builder and engraver. He probably spent his whole life in Rome and may have been related to the Roman painters Jacopo, Domenico and Matteo Borboni (the last of whom was also an engraver). He may have studied music with Ottavio Catalani and probably harpsichord and organ with Frescobaldi until 1614. He was organist of S Maria della Consolazione from 1623 to 1629, and of S Giovanni in Laterano from 1638 to 1641. In the intervening years he was possibly *maestro di capella* of the Seminario Romano. He also looked after the organs at S Maria della Consolazione (1623–41), S Giovanni in Laterano (1628–41), S Apollinare and S Maria Maggiore (both 1633–41). Doni called him an 'excellent organist' and praised a regal that he had made. Following Simone Verovio, whose pupil he may have been, he espoused the method of printing from engraved copper plates for a series of music books published between 1615 and 1637. The bulk of these comprised the various editions, seven in all, of Frescobaldi's two volumes of toccatas (and other pieces), in which the engraving of the frontispieces was done by Cristoforo Bianchi. Like all Borboni's productions, they are accurate and elegant, with attractive decoration, and no less fine than the work of Verovio himself.

Another of Borboni's productions, which he engraved himself, was his own *Musicali concenti ... libro primo* (Rome, 1618 or perhaps 1619) for one and two voices and continuo, his only known collection of music. It contains 26 pieces, all but three for solo voice; they comprise six madrigals, eight canzonettas, six sonnet settings, three strophic-bass arias and three ottava settings over the romanesca, all forms popular in Italian vocal chamber music at the time. Since Borboni was an undistinguished melodist the canzonettas are the least interesting pieces, but many of the others, which depend less for their effect on melody, include a good deal of resourceful writing, in particular some imaginative, carefully written embellishments, which seem to have been influenced by those of Caccini. Some pieces include ritornellos for a keyboard instrument. A solo song and duet by Borboni also survive (in RISM 1622[11]). He engraved the volumes of *Salmi passeggiati* (1615) by Francesco Severi, and perhaps also Michelangelo Rossi's *Toccate e correnti*.

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NIGEL FORTUNE/ARNALDO MORELLI

**Borbonius** [Bourbon], **Nicolaus** (*b* Vendeuvre-sur-Barse, *c*1503; *d* Candé, nr Angers, after 1550). French poet and composer. After studies in Troyes he lived in Paris and later in London at the court of Henry VIII. Although his neo-Latin poetry was printed as early as 1517, his *Nugae* (Paris, 1533) is the best-known collection of his works. Because it aroused clerical opposition, he became tutor in 1539 of Jeanne d'Albert, daughter of Marguerite, Queen of Navarre, who supported the reformers. Shortly thereafter he went to Candé. The name of Borbonius is connected with four compositions. He wrote the text of the ode *Praedita vero*, but not the music (as Eitner claimed); the composer is Johann Heugel. Borbonius is the poet and possibly the composer of *Cur violas mittis*, although the motet *Quid ultra debui facere*, usually assigned to him, is anonymous (both motets are in *D-Rp*

A.R.940/41). The text of *Huc me sydereo*, made famous through Josquin's setting, has been attributed to him, but in fact is by the Milanese poet Maffeo Veggio, although published with a few alterations by Borbonius under his own name.

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CLEMENT A. MILLER

**Borchgrevinck, Melchior** (*b* ?*c*1570; *d* Copenhagen, 20 Dec 1632). Danish composer, anthologist, organist and instrumentalist probably of Dutch origin. Bonaventura Borchgrevinck, who was possibly his father, took him with him as a treble when he was appointed director of music at the Danish court at Copenhagen on 1 January 1587. Bonaventura left six months later but Melchior stayed on as an instrumentalist and rapidly gained the respect and confidence of the new king, Christian IV. In 1593 his salary was almost doubled, making him, despite his youth, the best-paid musician at court. In 1596 he was sent to Danzig to buy instruments and engage choristers, and at Christmas of that year he was appointed an organist with a further rise in salary. The next year he travelled to England, again to buy instruments, with the party that was sent to bring back the late King Frederik II's Order of the Garter. In 1599 he led a party of Danish musicians, which included Mogens Pedersøn and Hans Nielsen, to Venice to study with Giovanni Gabrieli. On his return in 1600 he was promoted to court organist and given the care of four pupils, among them Pedersøn and Nielsen. Other gifts and honours were bestowed on him, including a canonry of Roskilde Cathedral. For the winter of 1601–2 he was again in Venice, where he seems to have enjoyed a high reputation: Orazio Vecchi praised him in the dedication (to Christian IV) of *Le veglie di Siena* (1604) and added the authority of Giovanni Gabrieli, who, he said, considered him 'one of the most outstanding musicians of our time'. Borchgrevinck achieved the rank of principal instrumentalist in 1603. After Trehou was dismissed in 1611, he became the virtual leader of the court music, but it was not until 1618 that he was confirmed in the position as principal director. Circumstances forced the reduction of the musical establishment in 1627, and he appears to have retired to Roskilde. In 1631 he was reinstated in his musical duties.

Borchgrevinck was responsible for the first major music publications in Denmark: two collections, under the title *Giardino novo bellissimo di varii fiori musicali scieltissimi* (Copenhagen, 1605[7] and 1606[5]; 20 ed. H. Glahn: *20 Italian Madrigals from Melchior Borchgrevinck 'Giardino novo' I–II*, Copenhagen, 1983), of five-part madrigals, mainly by some of the most popular Italian composers of the day. He was up-to-date enough to include *Cruda Amarilli* from Monteverdi's fifth book (1605), but strangely he omitted Marenzio. He himself contributed the last madrigal in each volume, *Amatemi, ben mio* and *Baci amorosi e cari* respectively, and included in the second volume two other madrigals by Danish colleagues, one by Hans Nielsen (Giovanni Fonteio) and one (in two *partes*) by Nicolas Gistou (editions of the Danish madrigals, together with facsimiles of the title-pages, dedications to King Christian IV of Denmark and King James I of England respectively and tables of contents, in *Dania sonans*, iii, 1967). A *Missa 'Baci amorosi e cari'* for eight voices by Borchgrevinck, which survives incomplete in a manuscript (at *DK–Ou*), testifies further to the influence of his visits to Italy and of Gabrieli. Of his other church music, only a single chorale setting in four parts, adapted for use with a poem by Hans Møllen Koch published under the title *En nye Viise om Guds Ord* (Copenhagen, 1623) is known, whereas *IX Davids Psalmer, med fire stemmer rimvis udsat* (Copenhagen, 1607) – rhyming versions of the psalms set for four voices – is lost. Five five-part dances by him survive (three in RISM 1607[28] and two in 1609[30]; ed. B. Engelke: *Musik und Musiker am Gottorfer Hofe*, i, Breslau, 1930 and J. Bergsagel: Music for Instrumental Ensemble, Copenhagen, 1988).

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JOHN BERGSAGEL

**Borck, Edmund von** (*b* Breslau, 22 Feb 1906; *d* Nettuno, Italy, 16 Feb 1944). German composer and conductor. He studied composition, the piano and conducting in Breslau and at the Berlin Hochschule für Musik, and musicology at the universities of Breslau and Berlin. After brief employment as Kapellmeister at the Frankfurt Opera, Borck returned to Berlin to assume a post as teacher of theory and composition at the Kittel Conservatory. In 1940 he entered military service, and was killed in action. As a composer Borck is best known for his orchestral music. The successful première in 1933 of his *Fünf Orchesterstücke* op.8 at the ISCM Festival in Amsterdam brought him to public attention, although his uncompromising polyphonic style, strongly influenced by Hindemith, aroused some suspicion among the more conservative members of the Nazi musical hierarchy. Borck's subsequent compositions further emphasized his contrapuntal skills, as well as his veneration for Baroque idioms – a trait which he shared with many other German composers of his generation. The most distinguished of his compositions include the *Präludium und Fuge* for orchestra (1934), the Piano Concerto (1941) and his last work, the opera *Napoleon*. It was performed in 1942 in Gera, and draws much inspiration from Handel. Borck was also a gifted conductor, making guest appearances at an early age with the Berlin PO and the Concertgebouw.

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Vocal: Ländliche Kantate, op.9 (Rich), chorus, str orch; 5 Lieder, op.13, A, pf; 3 Lieder, op.22 (R.M. Rilke), A, va, pf; Napoleon (op, C. Grabbe), Gera, 1942
Chbr: Sonata, op.7, vn, pf; Introduktion und Capriccio, A, op.11, vn/a sax, pf, 1935; Präludium, E, op.11/2, vn; Allegro ditirambico,

op.12, pf; Sextet, op.15a, fl, str, 1936; Kleine Suite, op.19, fl, 1938; Ballade, op.23, pf, lost

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CHARLOTTE ERWIN/ERIK LEVI

**Bord, Antoine-Jean Denis** (*b* Toulouse, 1814; *d* Paris, 1888). French piano maker. He started business in 1843 after learning the craft in Marseilles and Lyons. In 1843 he invented the *capo tasto*, a metal bar which exerts downward pressure on the strings, increasing their resistance to the up-striking hammers and also improving sonority. In 1846 he patented a double-escapement grand action, which is of interest because it employed a spiral spring, later embodied in modern upright actions. The firm's early success, however, was primarily a result of Bord's talent as an entrepreneur. Concentrating on the mass production of small robust uprights, he succeeded in cutting costs and establishing his 'pianettes', particularly in France and England, as the best available cheap instruments. Annual output was increased from 500 in 1850 to more than 2000 by the 1870s. A decade later their inherent limitations were becoming increasingly apparent in contrast with the new German overstrung iron-framed instruments. After Bord's death his successors failed, despite a more diversified output, to re-establish the firm's reputation outside France. In 1934 the business was taken over by Pleyel.

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C. Ehrlich: *The Piano: a History* (London, 1976, 2/1990)


CYRIL EHRLICH

**Borda, Germán** (*b* Bogotá, 27 Jan 1935). Colombian composer. He studied philosophy and literature at the University of the Andes before attending the University of Vienna (1957–63, 1966–8), where he obtained a PhD in music theory and composition. He continued his post-graduate studies in 1970 with Alfred Uhl, whom he later acknowledged as his most important influence. Among his other teachers were Siegl, Cerha and Clemencic. Although he does not adhere to a particular school or style, his music, especially works such as *A la busca del tiempo perdido* (1973) and his *Seis macroestructuras* (1988) for string quartet is atonal and expressionistic. He has been active as a music critic and lecturer; his weekly television programme has played an important role in introducing classical music to the Colombian public. He is the author of two novels, one of which has proved a catalyst for musical compositions including the *Oda a los Dioses* (1995) for oboe, harp and percussion and *Flumina 1* (1995) for string orchestra. His works have been performed in Italy, Japan and Russia, but above all in Germany, where several of his compositions have been recorded.

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Chbr and solo inst: 3 microestructuras, tpt, perc, 1968; Str Qt, 1970; 6 microestructuras, pf, 1972; Pf Trio, 1972; Armonías, brass qt, 1976; 4 microestructuras, brass qt, 1976; Pequeño requiem, brass qt, 1976; 5 microestructuras, fl, vc, 1986; Cosmogénesis, ww, 1987; 6 microestructuras, fl, ob, 1987; Ww Qt, 1987; Homenaje a Bartók, str qt, 1988; 6 microestructuras, str qt, 1988; Concertante, str qt, 1990; Conc., pf, perc, 1990; Cuarteto del olvido, str qt, 1992; Cuarteto para el orígen de los tiempos, str qt, 1992; Quinteto del recuerdo, str qnt, 1994; Microestructuras y toccata, vn, va, vc, db, pf, 1995; Nubes, 10 vc, 1995; Oda a los Dioses, ob, hp, perc, 1995; Improvización y scherzo, vn, pf, 1996; 4 microestructuras, vn, pf, 1996; Taiyoo, vn, va, vc, 1996; Quinteto homenaje a Borges, brass qnt, 1998; Introducción y tempo de toccata, pf 4 hands

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SUSANA FRIEDMANN

**Borde, Jean-Benjamin de la.** *See* LA BORDE, JEAN-BENJAMIN DE.

**Bordeaux.** City in France, capital of the ancient province of Aquitaine and now capital of the département of Gironde. The earliest known composer there was Paulinus of Nola (353–431), bishop of Campania and hymn writer. Eleanor of Aquitaine (1122–1204), the wife of Henry II, patronized the music of troubadours including Bernart de Ventadourn. In the second half of the 14th century, musical life centred on the archbishop's court, led by his nephew, Pierre de la Mote. In about 1529, poets and musicians (including Eustorg de Beaulieu, author of the *Gestes des solliciteurs*, and Clément Janequin, who spent 25 years in Bordeaux, mostly in the entourage of Lancelot du Fau) gathered at the home of the king's lawyer Bernard de Lahet. Local violinists formed the Frayrie de Monsieur Saint Genès, founded within the church of Notre Dame de la Mercy, with a decree promulgated in Bordeaux on 5 February 1621. Pierre Trichet, a lawyer in the Parliament of Bordeaux, began work on a *Traité des instruments de musique* in about 1630. He owned an important collection of instruments and corresponded with Marin Mersenne.

The choir school at St André Cathedral was founded in 1463. In 1531 a new organ loft was built; Andrew Borde called the organ 'the finest and biggest organ in the whole of Christendom', and mentioned its 'several appliances and giant mechanisms and stars that move their jaws and eyes as fast as the organist plays'. On 5 October 1650, Louis XIV was solemnly received with a *Te Deum* sung in the cathedral. For the funeral service for Queen Anne of Austria on 27 March 1666, the mass was performed by three choirs. The theorist and composer René Ouvrard was choirmaster at St André in about 1657; in 1686 Nicolas Jacquet, the elder brother of Elisabeth Jacquet de La Guerre, gave harpsichord and organ lessons to the choristers. He was subsequently organist of St Projet and

of St Pierre. The cathedral choir school was dissolved in 1792. Other important choir schools were at St Pierre (founded 1481), where Guillaume Piétrequin (also known for his chansons) was choirmaster from 1517, and at St Seurin. The latter school was dissolved in 1776, so much did the singers' voices 'make the public laugh'.

The organ builder Valéran de Hémani lived in Bordeaux from about 1623 to 1635, restoring the organs of St André, St Seurin and St Projet. During the 18th century the celebrated François Bédos de Celles worked on the organ of the church of Ste Croix for 20 years. Charles Levens (1689–1764), a choirmaster of the cathedral, published his *Abrégé des règles de l'harmonie* in Bordeaux (1743). He composed masses and motets (his *Paratum cor meum* was performed at the Concert Spirituel in Paris), and a *cantatille* of his was given in 1749 for the Infanta's visit.

In 1707 a group of amateur musicians formed the Académie des Lyriques. On 5 September 1712, Louis XIV issued letters patent for the founding of the Académie des Belles-Lettres, Sciences et Arts. An early director was Sarrau de Boynet (1685–1772), a pupil of Marin Marais and writer on music history and theory. Montesquieu praised his *Dissertation sur l'ancienne musique française*. Rameau was in touch with members of the Académie; he presented a copy of his *Démonstration du principe de l'harmonie* to President Barbot, a friend of Montesquieu. Dissolved during the French Revolution, the Académie was revived as the Académie Nationale des Sciences, Lettres et Arts (1796). It is no longer in existence. Other musical societies were the Musée Littéraire (established 1783), the Lycée (1787) and the Société Philomathique (1808), which replaced the Musée.

In 1785 Bordeaux had 12 makers of string instruments, four organ builders, 56 professional musicians and 15 dancing masters. Franz Ignaz Beck encouraged the development of musical life. He was organist at St Seurin and conductor of the orchestra of the Grand Théâtre; he introduced the symphonies of Haydn and of the Mannheim composers, as well as his own works (melodramas, *opéras comiques*, symphonies, chamber music and religious and patriotic pieces). The violinist Pierre Gaviniès, a native of Bordeaux, had a brilliant career as teacher, performer and composer in Paris. From 1817 Pierre Galin taught popular classes using a new method (*Exposition d'une nouvelle méthode pour l'enseignement de la musique*, 1818) called 'méloplaste', partly based on Rousseau's figured notation; his pupils were called 'galinistes'.

The Société Ste-Cécile, founded in 1843 by Costard de Mézeray (1807–87), set up a symphony orchestra and a conservatory. From 1904, under Louis Pennequin, the conservatory made great strides, becoming a municipal body in 1920. The society also organized a competition; Saint-Saëns won the prize in 1857 with his *Urbs Roma*



*Cutaway section of the interior of the Grand Théâtre, Bordeaux, designed by Victor Louis, opened 1780: engraving by Pierre-Gabriel Berthault from Louis' 'La salle de spectacle de Bordeaux' (Paris, 1782)*

symphony (his public conducting début) and in 1863 with his overture *Spartacus*.

The Grand Théâtre, built by Victor Louis, was inaugurated on 7 April 1780 (see illustration). Racine's *Athalie* was performed there, with music and choruses by Beck, as was the allegorical prologue *Le jugement d'Apollon*. In the 19th century the great French operas were performed, and important modifications were made to the architecture and decoration. The theatre's heyday was from 1921 to 1939 under the management of René Chauvet and Georges Mauret-Lafage. Subsequent directors were Roger Lalande (1954), Gérard Boireau (1971) and Alain Lombard (1990–96). The music collection of the Grand-Théâtre, currently preserved at the municipal library, holds some 1500 works by Lully, Destouches, Campra, Haydn, Gluck, Donizetti and others.

In the 19th century the salons of the Samazeuilh brothers, Vieillard and Duval attracted such composers as Berlioz and Wagner. In January 1826 the 15-year-old Liszt gave six recitals, playing variations by Czerny as well as his own compositions on an Erard piano. Distinguished organists emerged in Bordeaux: Charles Tournemire, Ermend Bonnal (1880–1944), Joseph Bonnet and Fernand Vaubourgoin (1880–1952), also an esteemed composer. The cathedral organ was restored by Cavaillé-Coll and Barker in 1839. Other musicians born in Bordeaux were Charles Lamoureux, Edouard Colonne, Paul Taffanel, the violinist Jacques Thibaud, the pianist Dominique Merlet (*b* 1938) and the composers Roger-Ducasse, Barraud and Sauguet.

In 1926 Henri Bordes founded the Société de Musique de Chambre. The orchestra of Bordeaux, now known as the Orchestre National de Bordeaux-Aquitaine, was taken into municipal control in 1936. Its conductors have been Jules Pennequin, Croce Spinelli, Gaston Poulet, Jacques Pernoo, Roberto Benzi and Alain Lombard. Jacques Chaban-Delmas founded the Mai Musical festival in 1950. Contemporary music is played at the Sigma (since 1965) and at the Conservatoire National de Région, whose director since 1989 is Michel Fusté-Lambezat.

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F. Randier: 'Les orgues et les organistes de l'église Saint-Michel de Bordeaux', *Revue historique de Bordeaux et du département de la Gironde*, xix (1926), 105–18, 162–76, 215–21

F. Randier: 'Les orgues et les organistes de l'église Notre-Dame de Bordeaux', *Revue historique de Bordeaux et du département de la Gironde*, xxv (1932), 24–34, 66–75

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F. Aussaresses: 'La musique à Bordeaux', *Revue historique de Bordeaux et du département de la Gironde*, new ser., 1 (1952), 77–90

D. Urvoy: 'La psallette de l'église métropolitaine Saint-André de Bordeaux', *Revue historique de Bordeaux et du département de la Gironde*, new ser., xii (1963), 17–25

D. Urvoy: 'La psallette de Saint-Seurin de Bordeaux', *Revue historique de Bordeaux et du département de la Gironde*, new ser., xv (1966), 5–15

H. Bordes: 'Pierre Gaviniès, violoniste bordelais (1728–1800)', *Actes de l'Académie nationale des sciences, belles-lettres et arts de Bordeaux*, 4th ser., xxii/4 (1967), 53–64

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L. Charles-Dominique: *Les ménétriers français sous l'ancien régime* (Paris, 1994)


CATHERINE CESSAC

**Borden, David (Russell)** (*b* Boston, 25 Dec 1938). American composer and keyboard player. He studied composition with Louis Mennini, Bernard Rogers and Howard Hanson at the Eastman School (BM 1961, MM 1962) and with Billy Jim Layton, Leon Kirchner and Randall Thompson at Harvard University (MA 1965). He also studied at the Berkshire Music Center with Wolfgang Fortner (1961) and Gunther Schuller (1966); on a Fulbright fellowship with Boris Blacher at the Berlin Hochschule für Musik (1965–6); privately with jazz artists Jimmy Giuffre and Jaki Byard; and with Robert Moog, inventor of the Moog synthesizer and other electronic instruments. After serving as the Ford Foundation's composer-in-residence for the Ithaca, New York, public school system (1966–8), he became composer and pianist in the dance department of Cornell University, where he later assumed the directorship of the digital music programme. He is perhaps best-known for his work with Mother Mallard's Portable Masterpiece Co., a performing group comprised of electronic keyboard instruments, synthesizers and voices (1969–91).

From 1967 Borden has used synthesizers in live performances, and, through the use of solo improvisations, wave-form manipulation and multi-track tape techniques, he has developed a personal polyphonic style. His music from the early 1980s is minimalist, characterized by a steady rhythmic pulse and running lines of quavers accompanied by melodic counterpoint. Later works comment on history by using an entire work by another composer as a cantus firmus. *Notes From Vienna* (1993–4), for example, borrows movements from Haydn and Beethoven's cello works.

WORKS

*(selective list)*

Orch: Trbn Concertino, 1960; The Force, S, chbr orch, 1962; Cairn for JFK, orch, tape, 1965; All-American, Teenage, Lovesongs, wind ens, tape, 1967; Trudymusic, pf, orch, 1967; Variations, wind ens, tape, 1968; Infinity Variations, chbr orch, 1992; Notes from Vienna, elec gui, wind, 1993–4; Silent Stars, 2 pf, chbr orch, 1995

Chbr: 3 Pieces, ww qnt, 1958; 15 Dialogues, trbn, tpt, 1959–62; Short Trio, pf trio, 1964; Flatland Music, vc, elec gui, pf, perc, 1965; Pentacle & Epitaph, ob, va, hp, 1966; Omnidirectional Halo III, 2 S, 2 hpd, 2 vc, 1974; Counterpoint, fl, vc, hp, 1978; The Vermeer Variations, fl, ob, vc, hpd, 1985; Double Portrait, 2

pf, 1986; Gary McFarland (Boston Elegies), fl, ens, synth, 1986; Unjust Malaise, 2 pf, 1991

Synth ens: Cloudscape for Peggy, 1970; Easter, with tape, 1970; Endocrine Dot Pattern, with 2 brass, 1970; A. Art, with tape, 1971; Frank (i.e. Sin), with tape, 1971; Tetrahedron, 1971; All Set, 1972; Music, with tape, 1972; The Omnidirectional Halo, with wind ens, 1972; C-A-G-E, pts I–III, 1973–5; The Continuing Story of Counterpoint, pts 1–12, 1976–87; Anas platyrhynchos, 1977; Enfield in Winter, 1978; True Leaps, with 1v, wind, 1986; Dick Twardzik (Boston Elegies), with sax, 1987; Trains, with 1v, cl, 1987; Cayuga Night Music, with S, wind, 1988–90; The Satan Aria, with Bar, 1988; Angels, with vv, wind, 1989–90; Her Inner Lock, with b cl, 1989; Variations on a Theme of Philip Glass, 1991; Birthday Variations, with elec gui, sequencer, 1993; Perilous Night Companion, with chbr ens, 1997

Other elec: Technique, Good Taste and Hard Work, 3 tapes, 1969; Esty Point, Summer 1978, elec pf, 4 synth, opt. s sax, 1981; Anatidae, 1984: I, s sax, elec pf, 2 synth, tape; II, bar sax, elec gui, 2 synth, tape; Enfield in Summer, elec pf, 3 synth, 1984; The Heurtgen Forest, Germany, Jan 22 1945, elec pf, 3 synth, 1984; Infinity Variations 2, 2 amp pf, tape, 1994

Principal publishers: Lameduck

Principal recording companies: Cuneiform, Earthquack, Red

JOAN LA BARBARA

**Bordes, Charles (Marie Anne)** (*b* Rochecorbon, nr Vouvray, 12 May 1863; *d* Toulon, 8 Nov 1909). French music scholar, teacher and composer. He was taught composition by Franck and the piano by Marmontel and was *maître de chapelle* and organist at Nogent-sur-Marne from July 1887 until March 1890 when the minister of education commissioned him to assemble a collection of early Basque music (published in 1897 as the *Archives de la tradition basque*). In 1890 he went to Paris where, as *maître de chapelle* at St Gervais-St Protais, he organized (1892) the Semaines Saintes de St Gervais, a series of musical services at which the best-known works of French and Italian Renaissance composers were performed by Bordes' singers, the Chanteurs de St Gervais. Indeed, he dedicated most of his short life (sometimes at the expense of his other creative work) to the revival of sacred and secular Renaissance polyphony, much of which had been completely neglected for centuries, and to encouraging young musicians to look to the past for inspiration.

With the help of Guilmant and d'Indy, Bordes founded in 1894 the society for sacred music known as the Schola Cantorum, which was transformed (1896) into a school for the revival of old church music. As one of its professors, he promoted performances of Gregorian chant and the polyphonic music of Victoria, Josquin, Palestrina etc., and worked to create a modern repertory of vocal and instrumental liturgical music. He encouraged the leading French music scholars to write for his *Tribune de Saint-Gervais*, which became the school's bulletin. In his eagerness to bring early French music to new audiences, Bordes took his singers on tour in the French provinces and in other European countries. In 1899 he founded the Schola Cantorum of Avignon, and in 1905 that of Montpellier, where he organized the first national Congrès du Chant Populaire in 1906, and a new staging of Rameau's *Castor et Pollux*.

Bordes' musicological interests are reflected in his own compositions, which include a *Suite basque* and a *Rhapsodie basque* as well as 33 sacred and secular songs. He also published several collections of French folk music and edited numerous anthologies of early music.

WORKS

*all printed works published in Paris*

SACRED VOCAL

Pie Jesu, op.10 (1889); O salutaris, solo v, chorus, op.12 (1889); Litanies de la très Sainte Vierge, 2 female vv, chorus, op.17 (1891); Tantum ergo, motet, S, T/(T, org), op.18 (1889); Le drapeau de Mazagran, chant de patronage (H. Hello) (1895); Mariale, cantique en l'honneur de la très Sainte Vierge (*c*1896); Cantique aux saints (Hello) (1897); Cantique de pénitence (Le Dorz) (*c*1897); 4 antiennes à la Sainte Vierge, 2vv: 1 Alma redemptoris, 2 Ave regina, 3 Regina coeli, 4 Salve regina (*c*1898); Beata viscera, antienne brève, 2vv, acc. (n.d.); Faux bourdons, 3vv (n.d.)

Salut au saint sacrement, 3vv: 1 Beata es, Virgo Maria, 2 Laudate dominum, 3 O sacrum convivium, 4 Tantum ergo (*c*1900); Verbum caro factum est, response to Sacrement, 4 male vv (*c*1900); Ave Maria, motet, 4vv (1897); Fili quid fecisti, dialogue spirituel, 4vv (?1899) [for foundation of the Schola Cantorum of Avignon, 1899]; Domine, puer meus jacet, dialogue spirituel (1900) [for inauguration of new location of Schola Cantorum in Paris]; Nunc dimittis, paraphrase of Cantique de Siméon (Hello), 1v, org (1909); Vierge lorraine, cantique à Jeanne d'Arc (Virolet) (1920)

SONGS

*for solo voice and piano unless otherwise stated*

Avril (A. Maudit) (1883); Chanson (M. Bouchor), 1883, in *Oeuvres vocales révisées par Pierre de Bréville* (1921); Pleine mer (V. Hugo), 1880–84, in *Oeuvres vocales révisées par Pierre Bréville* (1921); Soirée d'hiver (F. Coppée) (1883); Amour évanoui (Bouchor) (1883); Le temps des lilas (Bouchor), 1884; Paysages tristes (P. Verlaine) (1886): 1 Soleils couchants, 2 Chanson d'automne, 3 L'heure du berger, 4 Promenade sentimentale; Colloque sentimental (Verlaine), 1884 (1924); O triste, triste était mon âme (Verlaine), 1886 (1902); 3 Madrigaux amers (L. Valade), op.5, 1885, in *Oeuvres vocales révisées par Pierre de Bréville* (1921): 1 Profonds cheveux, 2 Le rire, 3 Sur la mer

Spleen (Verlaine), 1886 (1902); Green (Verlaine) (1887); Epithalame (Verlaine) (1888); 3 mélodies (J. Lahor), op.8 (1889): 1 Chanson triste, 2 Sérénade mélancolique, 3 Fantaisie persane; Pensées orientales (Lahor), ?1889 (1901); La bonne chanson (Verlaine) (1889); Dansons la gigue (Verlaine) (1890); Le son du cor s'afflige vers les bois (Verlaine), 1888–96, in *19 oeuvres vocales revues d'après les manuscrits par P. de Bréville* (1914); Paysage vert (Verlaine), 1894 (1902); Sur un vieil air (Verlaine), 1895 (1902)

Promenade matinale (Verlaine) (1896); La ronde des prisonniers (Verlaine), 1899 (1900); Mes cheveux dorment sur mon front (C. Mauclair) (1901); 4 poèmes (F. Jammes), 1901 (1902): 1 La poussière des tamis chante au soleil, 2 La paix est dans le bois silencieux, 3 Oh! ce parfum d'enfant dans la prairie, 4 Du courage? mon âme éclate de douleur; Petites fées, honnêtes gnomes (J. Moréas), 1901 (1902); O mes morts tristement nombreux (Verlaine) (1903); Paysage majeur (L. Payen) (1908); L'hiver (Bouchor), 2vv, op.18, 1886 (1903); Madrigal à la musique (W. Shakespeare: *Henry VIII*, trans. Bouchor), S, A, T, B (1895)

OTHER WORKS

Les trois vagues (drame lyrique, C. Bordes), 1890–1906, inc., *F-Po*

Orch: Pastorale, 1888; Ouverture pour le drame basque Errege Jan (1888); Trois danses béarnaises, op.11 (1888); Rhapsodie basque, pf, orch, op.9 (1889); Euskal Herria, musique de fête pour accompagner une partie de paume au pays basque: 1 Barcus, 2 Lequito, 3 Fuentarabia (1891); Divertissement, tpt, orch (1929)

Chbr: Suite basque, fl, 2 vn, vc, op.6 (1887); Caprice à cinq temps, pf (1891); 4 fantaisies rythmiques, pf, op.16 (1891); Divertissement sur un thème béarnais, 2 pf, 1904, in *Album pour enfants, petits et grands* (1905)

Versets pour les 2es vêpres de plusieurs martyrs (*c*1898)

EDITIONS

100 chansons populaires basques (n.d.)
10 cantiques populaires basques (n.d.)
12 Noëls populaires basques (1894)
Euskal Noelen/Lilia (1897)
Kantika espiritualak (1897)
10 danses, marches et cortèges populaires du Pays basque espagnol (1908)
12 chansons amoureuses du Pays basque français (1910)
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P. Dukas: 'Charles Bordes', *ReM*, v/9–11 (1923–4), 96–103
G. Samazeuilh: 'Un drame basque de Charles Bordes: "Les trois vagues"', *ReM*, v/9–11 (1923–4), 104–17 [incl. list of works, iconography and bibliography]
F.P. Alibert: *Charles Bordes à Maguelonne* (St Félicien, 1926)
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L. Davies: *César Franck and his Circle* (London, 1970/*R*)
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ELAINE BRODY/PIERRE GUILLOT (text), PIERRE GUILLOT (work-list)

**Bordes-Pène** [née Pène], **Léontine Marie** (*b* Lorient, 25 Nov 1858; *d* Rouen, 24 Jan 1924). French pianist, sister-in-law of Charles Bordes. She studied the piano at the Paris Conservatoire, winning a *premier prix* in Félix Le Couppey's class in 1872. Franck dedicated his *Prélude, aria et final* to her, and she gave the first performance of his violin and piano sonata with Ysaÿe in Brussels. She was the pianist in the first performance of d'Indy's *Symphonie sur un thème montagnard*, which was also dedicated to her. A sensitive interpreter of new French music, she promoted the works of Chabrier, Duparc, Chausson, Bordes, Bréville, Franck and Fauré. After suffering a paralytic stroke in 1890, she retired to Rouen, where she pursued a successful teaching career until her death.

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G. Samazeuilh: Obituary, *ReM*, v/9–11 (1923–4), 161–2
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ELAINE BRODY

**Bordewijk-Roepman, Johanna (Suzanna)** (*b* Rotterdam, 4 Aug 1892; *d* The Hague, 8 Oct 1971). Dutch composer. After studying English, she began to compose at the age of 25. Except for some lessons in orchestration with Eduard Flipse (1936–7), she was self-taught.

Bordewijk-Roepman's first major success was in 1940 with a performance of *Les illuminations* (based on three Rimbaud poems) by the Rotterdam PO conducted by Flipse. During World War II she refused to join the Kultuurkamer, as all Dutch composers were required to do. Her works were regularly performed during the 1940s and 50s and she received numerous government commissions, as well as a government prize for the Piano Sonata (1943).

Eclectic in style, Bordewijk-Roepman's works are mostly based on Classical formal principles and show a concern for solid construction and logical development. She wrote ten orchestral works and many pieces for men's chorus. Some of her choral works acknowledge the influence of Debussy, although others employ a close-harmony style. She was married to a well-known writer, Frans Bordewijk, who contributed texts for two works, the one-act opera *Rotonde* (1943) and the oratorio *Plato's dood* (1949). The latter work was first performed in 1990 by students at the University of Amsterdam.

WORKS
(*selective list*)

Dramatic and vocal: Boeren seharleston (P. van Ostayen), 1937; [3] Bierbaum-Lieder, SATB, orch/pf, 1940; De lentewind, S, SATB, pf, orchd 1940; Melopee (P. van Ostayen), SATB, 1941; Rotonde (op, 1, F. Bordewijk), 1941; Pioniers (A. van Straten), SATB, 1942; Holland (E. Potgieter), A, orch/pf, 1944; Ik wensche U (G. Gezelle), S, str, 1944; Oranje May-lied (J. van den Vondel), S, orch, 1944; Plato's dood (static orat., Bordewijk), 1949; De heilige cirkel, male chorus, 1950

Orch: Poolsche suite, 1935; 3 stukken, str, 1938; Les illuminations (A. Rimbaud), S [2nd piece], orch, 1940; Pf Conc., 1940; Sym. no.1, 1942; Epiloog, orch, 1943

Inst: Pf Sonata, 1943; Praeludium en fuga, carillon, 1950; Thema met variaties, carillon, 1950; Triptiek, carillon, 1951; Debout, éveille-toi, pf, 1953; Impromptu, pf 1961

Solo v, pf: 6 Lieder, 1925; 3 chansons françaises, 1930; Sei getrost (O. Bierbaum), 1935; Uit het diepst van mijn hart (M. Stoke), medium v, pf, 1944; 5 Tempelzangen (C. van der Straeten, G.A. van Klinkenberg, J. Schreurs, P. Franssen, S. Vestdijk), medium/high v, pf, 1950; Moed (C.S. Adama van Scheltema), A, pf

Principal publishers: Alsbach, Donemus

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W. Paap: 'Johanna Bordewijk-Roepman', *Mensch en melodie*, i (1946), 101–6

HELEN METZELAAR

**Bordman, Gerald M(artin)** (*b* Philadelphia, 18 Sept 1931). American writer on musical theatre. He graduated from Lafayette College (BA) in 1952, then undertook graduate studies at the University of Pennsylvania (MA 1953, PhD 1956). Although he has written on English folklore, his main work has been in the field of the American theatre, particularly the American musical. His *American Musical Theatre: a Chronicle* (1978, 2/1992) is an extensive and exhaustive summary from the origins of the form to 1978, and displays his characteristic chronicling of detail and thorough examination of narrative history. Consequently, his publications have proved invaluable in the early establishment of what is still a developing field of academic study. He has also published biographies of Jerome Kern and Vincent Youmans.

WRITINGS

*Motif-Index of the English Metrical Romances* (Helsinki, 1963)
*American Musical Theatre: a Chronicle* (New York, 1978, 2/1992)
*Jerome Kern: his Life and Music* (New York, 1980)
*American Operetta: from H.M.S. Pinafore to Sweeney Todd* (New York, 1981)
*American Musical Comedy: from Adonis to Dreamgirls* (New York, 1982)
*Days to be Happy, Years to be Sad: the Life and Music of Vincent Youmans* (New York, 1982)
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PAULA MORGAN

**Bordogni, Giulio (Marco)** (*b* Gazzaniga, nr Bergamo, 23 Jan 1789; *d* Paris, 31 July 1856). Italian tenor. He studied with Simone Mayr in Bergamo and made his début in 1813 at the Teatro Re, Milan, as Argirio (*Tancredi*), a role he also sang at La Scala (1817) and other theatres. Engaged at the Théâtre Italien, he sang in the Paris premières of Paer's *Agnese* (1819), Mercadante's *Elisa e Claudio* (1823) and of ten Rossini operas: *L'inganno felice* (1819); *Otello* and *La gazza ladra* (1821); *Elisabetta, regina d'Inghilterra*, *La Cenerentola* and *Mosè in Egitto* (1822); *Ricciardo e Zoraide* and *La donna del Lago* (1824); *Semiramide* and *Zelmira* (1826). He created the role of Libenskof in *Il viaggio a Reims* (1825). He retired

in 1833 and taught singing in Paris; his pupils included Henriette Sontag, Giovanni Mario and Laure Cinti-Damoreau. His voice was small, though perfectly placed, while he sang with great elegance and style though his acting ability was restricted. He published a singing method and several collections of exercises.

ELIZABETH FORBES

**Bordón** (Sp.). *See* BOURDON (i).

**Bordon** [Bourdon, Bordoen], **Pieter** (*b* Ghent, ?1450; *d* after 1483). South Netherlandish composer. His parents were the Ghent singer Valeriaen Bordon and Margriete van Wijniersch. He was active as a singer in his home town for at least 12 years, holding appointments at the churches of St James (1466–9 and 1470–72) and St Michael (1471–4 and 1478); he then departed for Italy, where he briefly joined the choir of Treviso Cathedral in 1479–80, and was paid in September 1484 as 'chonpositore de chanto figurato' at Siena Cathedral. Although the accounts of the latter church mention his having composed 'motets, Credos, and other mensural works for this church' (probably on commission), no liturgical compositions have survived under his name. Bordon may, however, be responsible for the four-part arrangement of the anonymous *Il sera pour vous/L'homme armé* (attributed to 'Borton' in *I-Rc* 2856), as well as a three-part setting of *De tous biens plaine* ascribed in Petrucci's *Odhecaton A* to 'Pe. Bourdon', but elsewhere to Alexander Agricola.

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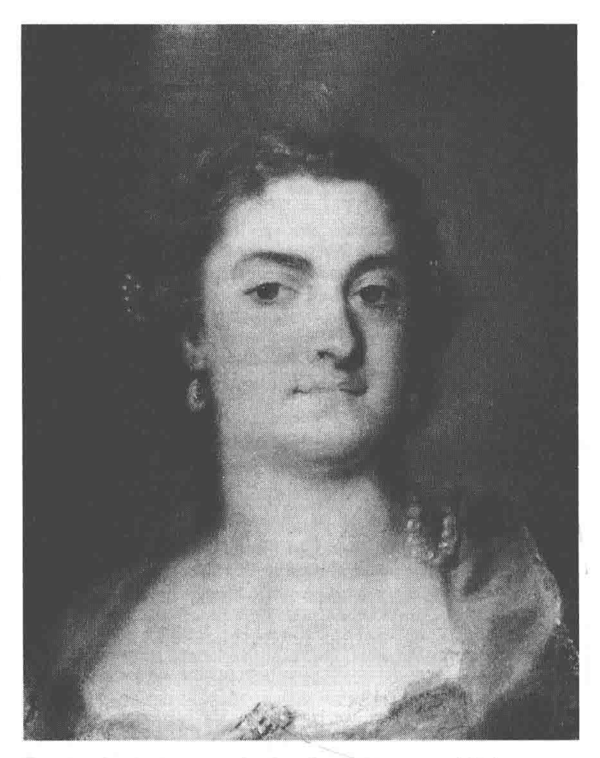
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ROB C. WEGMAN

**Bordone** (It.). *See* DRONE (i).

**Bordoni** [Hasse; Bordon Hasse], **Faustina** (*b* Venice, 30 March 1697; *d* Venice, 4 Nov 1781). Italian mezzo-soprano. She was brought up under the protection of the brothers Alessandro and Benedetto Marcello and taught by Michelangelo Gasparini. For many years she was in the service of the Elector Palatine. She made her début in 1716 in C.F. Pollarolo's *Ariodante* in Venice, where she sang until 1725, in operas by Albinoni, Lotti, M. and F. Gasparini, C.F. and A. Pollarolo, Orlandini, Giacomelli, Vinci and others. She appeared at Reggio nell'Emilia in 1717, 1719 (Gasparini's *Bajazet*) and 1720, Milan in 1719, Modena in 1720, Bologna in 1721–2, Naples in 1721–3 (seven operas, including Leo's *Bajazete*), Florence (1723) and Parma (1724–5, including Vinci's *Il trionfo di Camilla*). She made her German début in 1723 at Munich in Torri's *Griselda*, and enjoyed great success there during the 1720s; she was also a favourite at Vienna (1725–6), appearing in operas by Caldara, Fux and others.

Faustina (as she was commonly known) made her London début as Roxana in Handel's *Alessandro* at the King's Theatre in 1726, with Cuzzoni and Senesino in the other leading roles. In the next two seasons (1727–8) she created four other Handel parts – Alcestis in *Admeto*, Pulcheria in *Riccardo Primo*, Emira in *Siroe* and Elisa in



*Faustina Bordoni: portrait by Rosalba Carriera, pastel (Ca' Rezzonico, Venice)*

*Tolomeo* – and sang in Ariosti's *Lucio Vero* and *Teuzzone*, Giovanni Bononcini's *Astianatte* and Handel's *Radamisto*. Her rivalry with Cuzzoni, professional and personal, was notorious, and culminated in an exchange of blows on stage at a performance of *Astianatte* (6 June 1727), but despite this scandal they were both engaged for the following season. She sang at Florence, Parma, Turin, Milan, Rome, Naples and frequently at Venice in 1728–32; the operas included Orlandini's *Adelaide*, two by Giacomelli, and Hasse's *Dalisa*, *Arminio*, *Demetrio* and *Euristeo*. From her marriage to Johann Adolf Hasse (*see* HASSE family, (3)) in 1730 she was associated chiefly with his music, and in 1731 both were summoned to the Saxon court at Dresden, where she enjoyed great success in his *Cleofide*. Hasse was Kapellmeister there for more than 30 years and Faustina sang in at least 15 of his numerous operas between *Caio Fabricio* (1734) and *Ciro riconosciuto* (1751), but also paid many long visits to Italy, singing in Naples, Venice, Pesaro and other cities in operas by Vinci, Pergolesi and Porpora as well as Hasse. In all she sang in more than 30 operas in Venice. After retiring from the theatre in 1751 she kept her salary and her rank as *virtuosa da camera* until 1763. She and Hasse lived in Vienna until 1773, then in Venice; their two daughters were both trained as singers.

Faustina was universally ranked among the greatest singers of her age. Quantz described her voice as a mezzo-soprano, 'less clear than penetrating', with a compass of *b*♭ to *g″* (about a tone lower than Cuzzoni's range). In her Handel parts it is *c′* to *a″*. She was a very dramatic singer, with equal power and flexibility, and a fine actress. Arteaga spoke of 'a matchless facility and rapidity in her execution ... exquisite shake [and] new and brilliant

passages of embellishment'. Tosi contrasted her pre-eminence in lively arias with Cuzzoni's gift for the pathetic, and considered the virtues of the two complementary. An observer in 1721 remarked that Faustina 'always sang the first part of an aria exactly as the composer had written it but at the da capo repeat introduced all kinds of *doublements* and *maniere* without taking the smallest liberties with the rhythm of the accompaniment'. Burney emphasized her perfect intonation and exceptional breath control. His statement that 'E was a remarkably powerful note in this singer's voice, and we find most of her capital songs in sharp keys', is confirmed by the fact that half the arias Handel composed for her are in A or E, major or minor. Quantz (translated by Burney) gives perhaps the clearest account of Faustina's quality:

Her execution was articulate and brilliant. She had a fluent tongue for pronouncing words rapidly and distinctly, and a flexible throat for divisions, with so beautiful and quick a shake, that she could put it in motion upon short notice, just when she would. The passages might be smooth, or by leaps, or consist of iterations of the same tone, their execution was equally easy to her ... She sung *adagios* with great passion and expression, but not equally well, if such deep sorrow were to be impressed on the hearer, as might require dragging, sliding, or notes of syncopation and *tempo rubato*. She had a very happy memory, in arbitrary changes and embellishments, and a clear and quick judgment in giving to words their full power and expression. In her action she was very happy; and as she perfectly possessed that flexibility of muscles and features, which constitutes face-playing, she succeeded equally well in furious, amorous, and tender parts; in short, she was born for singing and for acting.

Metastasio described her and Hasse in 1744 as 'truly an exquisite couple'.

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WINTON DEAN

**Bordun** (Ger.; Lat. *bordunus*). *See* DRONE (i).

**Bore (i)** (Fr. *perce*; Ger. *Bohrung*). The interior of a tubular wind instrument, whatever its material. Although some instruments are loosely described as cylindrical and others as conical or conoidal, the measured bores of wind instruments usually deviate significantly from these simple mathematical forms. The bore of an instrument determines the length and proportions of the contained AIR COLUMN, and is the principal factor governing the pitches of the notes which may be sounded on it (*see* ACOUSTICS, §IV). A relatively narrow bore may prevent the sounding of the fundamental frequency, while a wide one may make higher harmonics difficult to sound. The length of the bore in brass instruments may be varied by the use of valves to add or subtract supplementary tubing, while in woodwind the effective length is altered by opening or closing side holes. When the air column is vibrating, irregularities in the bore such as constrictions or the cavities under closed side holes, depending on their position relative to nodes and antinodes, may modify the frequency. Since the sounds of almost all wind instruments are complex, containing harmonic frequencies in varying proportion, the configuration of the bore affects the tone quality of every note. For further information see C. Karp: 'Woodwind Instrument Bore Measurement', *GSJ*, xxxi (1978), 9–28.

PHILIP BATE/MURRAY CAMPBELL

**Bore (ii)** [wind hole]. *See* TOE-HOLE.

**Boree** (It. *borea*). *See* BOURRÉE.

**Borek, Krzysztof** [Christophorus] (*d* probably at Kraków, *c*1570). Polish composer and singer. From 1547 he worked at the Polish royal court, as a singer in Queen Bona's chapel. By 1558 he was *praepositus* of the Cappella Rorantistarum at Kraków Cathedral; he apparently held this post until his death. Two five-part masses by him survive (in *PL-Kk*, incomplete): *Missa 'Te Deum laudamus'* (ed. H. Feicht, *Muzyka staropolska*, Kraków, 1966) and an untitled mass (Sanctus, ed. Z.M. Szweykowski, *Muzyka w dawnym Krakowie*, Kraków, 1964). Both are for men's voices and were thus probably intended for the Cappella Rorantistarum. Two other masses attributed to him (in *Kk*) are of doubtful authenticity.

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ELŻBIETA GŁUSZCZ-ZWOLIŃSKA

**Boresini, Antonio.** *See* BOROSINI family, (1).

**Boretti, Giovanni Antonio** (*b* Rome, *c*1638; *d* Venice, 29 Dec 1672). Italian composer and singer. Much of the information concerning his brief career, spent primarily in Venice, derives from prefaces to librettos of operas he wrote in the late 1660s and early 70s. The preface to *Alessandro amante* (dated 1667) cites him as the composer of the opera and also as interpreter of one of the leading roles. His singing career had in fact begun somewhat earlier, but he is not the Guid'Antonio Boretti from Gubbio who was listed in the cast of *La maga fulminata* (1638, Venice) and who was a singer in the papal chapel (1619–46). He was a bass singer at S Antonio, Padua, between 1659 and 1661, when he was dismissed for being absent without leave. He probably moved to Venice in 1662, spending much of the next nine years there. However, his name appears in the cast-list of an opera performed in Turin in 1662, *Le fortune di Rodope e di Damira* by P.A. Ziani, and he was listed as a *musico* at the Savoy court there in 1663. The preface to a later libretto, *Claudio Cesare* (December 1671), mentions his recent appointment as *maestro di cappella* to the Duke of Parma, but he apparently did not take up a post there until April of the following year, and then it was only that

of *vicemaestro*. He died in Venice several months later during preparations for his last opera, *Domitiano*. The only non-operatic works by Boretti to have survived are a cantata and the oratorio *Ezzelino*, for four voices and violins.

Except for the earliest known opera, *La Zenobia*, possibly first performed in Vienna on 18 November 1662, all Boretti's operas received their premières in Venice, many of them appearing subsequently in other Italian cities. His musical language is richly varied and dramatically flexible, moving easily between recitative, arioso and aria. Yet the frequency and elaboration of the arias in several of his operas reflect the growing tendency to abandon the realistic musico-dramatic flow characteristic of early opera in Venice, notably Cavalli's, in favour of the more static, hedonistic vocal exhibitionism demanded by Venetian audiences from about the mid-17th century onwards. His most attractive arias include laments accompanied by strings and pieces in which a running bass participates in communicating the emotions of the text.

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ELLEN ROSAND/BETH L. GLIXON

**Boretz, Benjamin** (*b* New York, 3 Oct 1934). American composer and theorist. He began composing at an early age and studied philosophy as well as music in high school and at Brooklyn College (BA 1954). He received the MFA in composition at Brandeis University (1957), where he was a pupil of Arthur Berger and Irving Fine. He also studied with Foss at UCLA and Milhaud at Aspen. In 1970 he received the PhD from Princeton, where he had been a pupil of Sessions and Babbitt. From 1973 he taught at Bard College, Annandale-on-Hudson, New York. Among his awards have been the Fromm Composition Prize, 1956, a Fulbright scholarship, 1970–71, and a Princeton University Council of the Humanities fellowship, 1971–2.

His early work demonstrates concern for systematic design and the realization of complex and multiple networks of nested musical relationships. Later he explored contexts for improvisatory music making: scenarios and texts for group interaction, notational and gestural stimuli for performance, and so-called soundscores, i.e. taped sound intended as a 'text' for performance. Beginning in 1980 he taped many hundreds of episodes of 'solo and collaborative soundmaking expression'.

Boretz's work as a writer and editor has had a particularly great impact. He was music critic for the *Nation*, 1962–9, and with Berger founded the journal *Perspectives of New Music* in 1962, of which he remained a co-editor (with Berger, Edward T. Cone and Elaine Barkin, in succession) until 1982. The lengthiest of his writings, *Meta-Variations: Studies in the Foundation of Musical Thought*, which appeared in that journal in installments (1969–73), applies principles of empiricist philosophy in examining the possibility of discourse about music. In later writings, he investigated varieties of musical-verbal discourse in which the sonority of language, changes in narrative voice, and the graphic presentation of the text play a fundamental role. He has also written on other composers such as Sessions, Perle and Babbitt.

Boretz has continued his radical exploration and rethinking of the aspects of musical experience and has continued to extend the scope of his work, incorporating video and audio collaborations, extended 'conversations' between different texts (verbal and musical), and the discourses (and sonorities) of recent writing on gender, sexuality and identity. He has founded '"laboratories" for holistic music learning based on a fusion of experientially guided theory and theoretically informed practice', designing the Music Program Zero at Bard, which he directed until 1996, and co-directing the Integrated Arts Program since 1996. He has also included the systems of music distribution among the aspects of musical life that he has critically reconsidered, co-founding (with Mary Lee Roberts) The Open Space, which produces and distributes printbooks, compact discs, and videotapes of his own work and that of numerous musicians. While his interests continue to broaden – and his work further breaks down traditional distinctions between varieties of texts, genres, and the modes and occasions of performance – a deep engagement with questions of the ontology of musical experience has remained a constant of Boretz's ongoing musical project.

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MARTIN BRODY

**Borg, Kim** (*b* Helsinki, 7 Aug 1919; *d* Copenhagen, 28 April 2000). Finnish bass-baritone and composer. He studied at the Sibelius Academy, Helsinki, and later in several cities abroad including Vienna, Rome and New York. He confined himself to concert work for three years and then made his operatic début in 1951 at Århus, Denmark, as Colline in *La bohème*. An international career opened up in 1956 when he sang at Salzburg and Glyndebourne, his roles there being Don Giovanni, Pizarro (1958) and Prince Gremin in *Yevgeny Onegin* (1968). He made his Metropolitan début in 1959 as Count Almaviva. From 1960 he was a member of the Swedish Royal Opera, also singing regularly in Hamburg where in 1966 he appeared in the world première of Schuller's *The Visitation*. His repertory included Boris and Pimen (sung in 1977 at Tel-Aviv), Baron Ochs, Méphistophélès and Osmin; he also sang Fafner and Hagen in the 1971 Stockholm *Ring*. Borg retired from the stage in 1980. From 1972 to 1989 he was professor of singing at the Copenhagen Conservatory. A fine linguist and a cultivated musician, he can be heard in many recordings from the 1950s and 60s (including *The Dream of Gerontius* with Barbirolli) when his firm, full-bodied voice was in its prime. Borg also composed a number of orchestral works (including two symphonies, and concertos for trombone and double bass), chamber music, songs and a setting of the *Stabat mater*.

J.B. STEANE/R

**Borgatti, Giuseppe** (*b* Cento, Ferrara, 17 March 1871; *d* Reno di Leggiuno, Varese, 18 Oct 1950). Italian tenor. Of humble origin, he studied with Alessandro Busi at Bologna, and made his début in Gounod's *Faust* at Castelfranco Veneto in 1892. During the following years he sang in Turin, Madrid and St Petersburg; at La Scala in 1896 he took the part of Andrea Chénier with great success in the opera's first performance. Over the next ten years he appeared in the leading Italian theatres and in Spain, Portugal and Argentina, most notably as Des Grieux in Puccini's *Manon Lescaut* and as Cavaradossi. From 1906 he devoted himself to Wagner (having already sung Siegfried and Tristan at La Scala in 1899 and 1900 under Toscanini) with exceptional results. In 1914, after appearing in the Italian première of *Parsifal* at Bologna and La Scala, he was forced by glaucoma to retire from the stage, and in 1923 he became completely blind. He performed for the last time at a concert in Bologna in 1927, and subsequently devoted himself to teaching. His autobiography *La mia vita d'artista* was published in Bologna in 1927.

Borgatti's voice was large, robust and of beautiful timbre; he could also, especially in his early years, sing with delicacy and sweetness. Driven, perhaps, by his intensely dramatic temperament, he was the first tenor to introduce into the performance of *verismo* operas a forcefully emphatic delivery and an incisive, vehement declamatory manner. This was in contrast to the lyrical approach and virtuosity still frequently shown by the tenors of the preceding generation, such as Stagno and De Lucia. These qualities, together with a strong physique, vigorous acting and remarkable insight into the character of his roles, made him an exceptional Heldentenor who did much to further the cause of Wagner's operas in Italy.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

**Borge, Victor** [Rosenbaum, Borge] (*b* Copenhagen, 3 Jan 1909). American pianist, musical humorist and conductor of Danish birth. After early training with his father, he gave a piano recital at the age of eight in Copenhagen, which won for him a scholarship to the conservatory; he later studied with Frederic Lamond and Egon Petri in Berlin. He performed in amateur musical revues in Copenhagen, but his satires of Hitler placed him in danger and he fled, first to Sweden and then to the USA, where he later became a citizen. In New York in 1940 he began regularly to appear on Bing Crosby's 'Kraft Music Hall' radio series, which led to a radio show of his own. Starting in the autumn of 1953 he gave nearly 850 daily recitals under the title 'Comedy in Music' at the Golden Theater on Broadway. He has toured in many parts of the world and has appeared widely on radio and television and in films. His routines (which are partly improvised) are a mixture of verbal and musical humour, delivered at the piano; though his comic reputation is based on his continually forestalling and interrupting his own playing, he is an accomplished performer, as his elaborate musical jokes (such as the composite piano concerto consisting of well-known passages from the repertory skilfully run together) demonstrate.

When he was well past 60 Borge began to appear as a guest conductor with such orchestras as the Amsterdam

Concertgebouw and the New York PO. He sang and played with Beverly Sills in the Opera Company of Boston production of *Die Fledermaus* (25 January 1980), and made his opera conducting début in *Die Zauberflöte* with the New Cleveland Opera Company (30 November 1979). He has written two books, *My Favorite Intermissions* (1971) and *My Favorite Comedies in Music* (1980), and made several recordings. Among his many honours are knighthoods conferred by Denmark, Norway, Sweden and Finland.

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J. Wagner: 'Victor Borge: Clown Prince of Music', *Clavier*, xx/6 (1981), 15–17

KAREN MONSON

**Borges, Raúl** (*b* Caracas, 4 Feb 1882; *d* Caracas, 24 June 1967). Venezuelan guitarist, teacher and composer. He came from a family well known for its artistic leanings. Little is known about his musical education except that he was self-taught. He began with popular instruments, playing, in addition to the guitar, the cuatro, the bandola, the mandolin and, apparently, the harp. In 1912 he belonged to the Círculo de Bellas Artes, a group in which the plastic arts dominated and the first artistic group with modernist concerns in Venezuela. During those years he began his work as instrumental teacher. In the 1920s he wrote mostly guitar pieces in a nationalistic style, the first in Venezuela to be written for the guitar as a solo instrument. In 1926 he went to Paris as a diplomat. At the beginning of the 1930s he struck up a close friendship with Agustín Barrios Mangoré, and this led to the creation of a chair in classical guitar at the Caracas National Conservatory, established on 2 September 1932. From then on he devoted himself entirely to teaching. Among his most distinguished pupils are the composer Antonio Lauro, performers Alirio Díaz and Rodrigo Riera, and the teacher Manuel Enrique Pérez Díaz, who succeeded him in the chair for guitar in January 1960. He composed and arranged many pieces for guitar trio, these forming an essential part of the repertory of the group that bears his name, directed by Antonio Lauro.

WORKS

*all for guitar solo, published New York, 1964*

Canción antigua, D; Canción de cuna, D; Canción de cuna, G; El criollito (Waltz), A; Estudio, C; Fuente morisca (Trémolo), d; Marisol (Venezuelan Waltz), b; Melodía, D; Preludio, e; Sueño de opio (Fantasy on a Theme by Jervis-Scalisi), d; Valse sobre motivos franceses, D; Valse venezolano, a

ALEJANDRO BRUZUAL

**Borgetti, Innocenzio** (*b* Piacenza; *fl* 1640). Italian composer. He was in holy orders. He was working at Bologna Cathedral in 1640, having previously been at Piacenza Cathedral, as he explained in his *Salmi intieri per li vespri di tutte le feste dell'anno*, for four voices and continuo, published in Venice in that year.

□

**Borghese** [Borghesi, Borghesy], **Antonio D.R.** (*fl* late 18th century). French composer and theorist. He may have been born in Rome and seems to have travelled widely. The publication of his Six Sonatas op.1 in London about 1776 and a performance of his opera *The Fair Venetian* in Dublin in that year would seem to indicate his presence in the British Isles at that time. The *Gazette de St Pétersbourg* of 16 June 1780 carries a notice that a certain *maître de chapelle* Borghese had arrived in that city and wished to teach the piano and singing. His name next appears in connection with a performance of his opera *Der unvermuthete glückliche Augenblick* in Riga in 1783. He arrived in Paris no later than 1785, when his name was listed in the *Tablettes de renommée des musiciens*; this states that he composed several symphonies, sextets, quartets, trios, sonatas, concertos and harpsichord pieces, but none of these has been found. In December 1785 he received a privilege to publish his *L'art musical ramené à ses vrais principes … traduites de l'italien*, and in 1786 his opera *La basoche* was performed in Paris.

English editions of *L'art musical* appeared in London in 1790 and 1795, indicating that Borghese may have emigrated to England to escape the Revolution. The 1790 edition is a revision of the earlier French one, despite its claim to have been 'translated from the original Italian'. Divided into three main sections ('Theory', 'Practice' and 'Execution of Music'), with chapters on the nature and composition of harmony, the treatise deals mainly with the art of accompaniment, and is therefore concerned more with the harmonic implications of melody than with harmony *per se*. The preface to this edition shows Borghese's apparent dissatisfaction at the earlier reception of his 'system' in France, where it had been unfavourably reviewed in the *Mercure de France*.

In 1799 Borghese was back in Paris, performing in a concert with his wife, the violinist and pianist Agathe-Elisabeth-Henriette Larrivée (the younger daughter of the singers Henri and Marie Jeanne Larrivée). Apart from his three operas and his treatise, Borghese wrote only a few minor instrumental and vocal pieces; his wife composed a set of three piano sonatas with violin and bass accompaniment.

WORKS

STAGE

The Fair Venetian (comic op), Dublin, Crow Street, 18 March 1776, unpubd, lost

Der unvermuthete glückliche Augenblick (operetta, 2, Borghese), Riga, City Theatre, 21 July 1783, lost

[Le roi de] La basoche (opéra comique, 1, ? E.A. Bignon), Paris, Beaujolais, 31 Oct 1786, unpubd, lost

OTHER WORKS

Vocal: 12 pièces, ou Chansons de table, arr. chorus, duo, canoni, madrigali etc., pubd; other works

Inst: 6 sonatas, pf/hpd, vn acc., op.1 (London, *c*1776); 6 sonatas, hpd, vn obbl, vn ad lib, op.2 (Paris, ?1780) [? also pubd Edinburgh]; 6 duos, 2 vn (Paris, n.d.); Trio italien; Air, vn, ob obbl, 1799, unpubd, lost; 6 variations on Paisiello: Nel cor più non mi sento, gui/lyre (Paris, *c*1803); other works

WRITINGS

*L'art musical ramené à ses vrais principes, ou Lettres d'Antoine D.R. Borghese à Julie, traduites de l'italien par l'auteur* (Paris, 1786; Eng. trans., rev., 1790, 2/1795)

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[N. E.] Framery: 'L'art musical ramené', *Mercure de France* (March 1786), 169 [review]

M. Brenet: 'La librairie musicale en France de 1653 à 1790 d'après les registres de privilèges', *SIMG*, viii (1906–7), 401–66

KENNETH LANGEVIN

**Borghi, Giovanni Battista** (*b* Camerino, Macerata, 25 Aug 1738; *d* Loreto, 25 Feb 1796). Italian composer. Early accounts often confuse him with the violinist Luigi Borghi

and the harpsichordist Giovanni (or Giuseppe) Borghi. He studied at the Conservatorio della Pietà dei Turchini, Naples, from 1757 to 1759. He served first as *maestro di cappella* at Orvieto Cathedral from 1759 to 1778 and then at the Santa Casa of Loreto until his death, taking frequent leave to produce operas throughout Italy, principally in Venice, Florence and Rome.

During the first 15 years of his career he wrote an equal number of *opere buffe* and *opere serie*. Typical of the 1770s, his serious operas have arias of extreme length, short third acts, multiple exits following individual arias, long ballets as entr'actes, trios and duets concluding the first two acts and aria-length cavatinas late in Act 3. The comic operas open with short static *introduzioni*, proceed with a succession of recitatives and arias and conclude with finales with increasing numbers of personnel. *Il filosofo amante* stands out for its many short ensembles, including a quartet, a quintet and a trio involving some action.

After 1777 Borghi turned exclusively to *opera seria*. His operas of the 1780s show innovatory traits common in the works of the librettist Sertor, such as the ensemble that increases from duet to trio in *Piramo e Tisbe*. In his setting of Metastasio's *Olimpiade* (1784) violence appears on the stage, and he carved a multi-sectional finale from the final scene of Metastasio's text. Accompanied recitative becomes more prevalent; such scenes may encompass cavatinas and employ wind instruments for 'ghost scenes' and other special effects.

Borghi's arias show extreme textural contrasts: a thin string accompaniment sometimes follows the voice and sometimes provides rhythmic background, thickening abruptly with the addition of wind instruments and obbligato commentary during vocal caesuras and ritornellos. Nevertheless, his accompaniments are often denser than those of many of his contemporaries and his forms less clearly sectional. Though he was judicious in his use of wind, his harmonic vocabulary was at times chromatic, his orchestration programmatic and his ornamental vocal style virtuoso.

In the two operas of the 1790s the amount of accompanied recitative increases significantly to encompass entire scenes, particularly near the end of each act. The *introduzione* becomes a component of serious opera, and the chorus assumes a more important role, participating in ensembles and concluding arias. Arias incur commentary from other characters, the chorus and even a full military wind band. Borghi's most successful work, *La morte di Semiramide*, proved to be a herald of the decade. In this early example of the new Venetian style, pioneered by the librettist Sografi, the traditional stark delineations of form disappear in great scene complexes of continuous music moving seamlessly among the textural options of accompanied recitative, aria, ensemble and chorus. There are only 11 arias, and some are interrupted or overlaid with choral or solo interpolations; in one of Semiramide's a military wind quartet is heard, and public comments restore her tranquillity. There are extended continuous scenes as each act draws to its climactic conclusion: the ghost scene in Act 1, the mother–son confrontation in Act 2 and the tomb and death scene in Act 3. Other features of this opera soon to become common are the *introduzione* for duo and chorus, the *giuramento* for quartet and chorus and the *nottorno* for duo.

Borghi may have been best known for his sacred music. Its widespread use is suggested by the many manuscripts surviving in libraries and church archives. He also composed many oratorios and occasional pieces for ecclesiastical ceremonies. La Borde described Borghi as an original composer, highly regarded by connoisseurs, but 'more esteemed than applauded, for lack of that naturalness so necessary in music to win the approval of the multitude'. Gervasoni praised Borghi's sacred works for their elegant melodic style and for their harmonic and contrapuntal correctness, but Tebaldini (1921) judged them as belonging to 'the most decadent genre', in which 'the absolute virtuosity of the singer has taken the upper hand over the composer'.

## WORKS

### OPERAS

dm – *dramma per musica*

Adriano in Siria (os, 3, P. Metastasio), Turin, carn. 1759, *P-La*
Il tutore deluso (intermezzo, 2, A. Gatta), Lucca, Pubblico, carn. 1762
Le nozze disturbate (farsetta, Gatta), Florence, Pallacorda, 1762
Merope (dm, A. Zeno), Rome, Dame, carn. 1768, *La*
Alessandro in Armenia (dm, 3, C. Doriano), Venice, S Benedetto, 26 Nov 1768, *La*
La schiava amorosa (farsetta, 2, M. Bernardini), Rome, Capranica, carn. 1770
L'amore in campagna [Le villanelle innamorate] (farsetta, P. Chiari), Rome, Capranica, 2 Jan 1771, *D-Dl*, *I-Rdp*
Siroe (dm, 3, Metastasio), Venice, S Benedetto, Jan 1771, *P-La*
Le avventure di Laurina (intermezzo, 2), Rome, Capranica, carn. 1772
Il trionfo di Clelia (dm, 3, Metastasio), Naples, S Carlo, 30 May 1773, *I-Fc*, *Nc*, *P-La*
Ricimero (dm, 3, F. Silvani), Venice, S Benedetto, aut. 1773, *P-La*(Act 1)
Il filosofo amante (farsetta), Rome, Valle, carn. 1774, *La*
Artaserse (dm, 3, Metastasio), Venice, S Benedetto, 26 Dec 1775, *La*
La donna instabile (dramma giocoso, 3, G. Bertati), Venice, S Moisè, carn. 1776, *F-Pn*, *I-MOe*
Gli tre pretendenti (dramma giocoso, 3, M. Rossi), Bologna, Rossi, May 1777
Creso, re di Lidia (dm, 3, G. Pizzi), Florence, Pergola, aut. 1777, *Fc*; rev. carn. 1784, mostly by Borghi
Eumene (os, 3, Zeno), Venice, S Benedetto, 27 Dec 1777, *D-Bsb*, *P-La*
Tito Manlio (dm, after G. Roccaforte), Rome, Argentina, carn. 1780
Quinto Fabio (dm, after Zeno: *Lucio Papirio dittatore*), Florence, Pergola, carn. 1781
Arbace (dm, 3, G. Sertor), Venice, S Benedetto, carn. 1782, *F-Pn*
Piramo e Tisbe (dm, Sertor), Florence, Pergola, aut. 1783, *I-Fc*
Olimpiade (os, Metastasio), Modena, Rongoni, 26 Dec 1784, *Fc*
La morte di Semiramide (tragedia, 3, S.A. Sografi, after P. Giovannini), Milan, Scala, 9 Feb 1791, *Bc*
Egilina (os, 3, A. Anelli), Milan, Scala, 26 Jan 1793, *Mr*
Arias in *US-Wc*

### OTHER WORKS

Orats, componimentos and cants.: Giuseppe riconosciuto (orat, Metastasio), Orvieto, 1766; Componimento drammatico [Areta, Pertenio], Perugia, 1762; Il trionfo della fede, Rome, 1763; L'Eleazaro custode dell'Arca Santa (componimento drammatico, C. Gualterio), Orvieto, 1763; Il trionfo della fede in S. Tommaso apostolo (orat), Rome 1763; Isacco figura del Redentore (orat, Metastasio), Camerino, 1764; Componimento drammatico [Giove, Clemenza, Coro], Florence, 1766; Orat sacro, Arezzo, 1767; Lo sposalizio di Mosè (cant. sacra), Spoleto, 1772; Il trionfo di Mardocheo (orat), Rome, 1774; Neemia (componimento drammatico), Camerino, 1774; Il tempio della gloria (componimento drammatico, G.B. Tondini), Iesi, 1777; Il tempio di Gnido (azione drammatica, A. Scarpelli), Camerino, 1776; Orat . . . per l'arrivo del duca di Parma, Camerino, 1778; La gara delle virtù nella festa della BVM (orat), Rome *c*1780; La fortuna resa seguace del merito (cant. sacra, B. Bonavita), Ancona 1781; Temi (cant. Ab. P.Q.), Osimo, 1785; La morte di Abele, Fermo, 1789
Sacred vocal (in *I-LT* and mostly for 4vv and org/inst unless otherwise stated): Messa per l'aurora di Natale, F; Messa piena e

breve; Messa, *Nc*; 5 Ky–Gl, D; Ky–Gl, C; Ky–Gl della Messa concertato in Partorale; Ky (1776), *Vnm*; Gl, 1776, *Vnm*; Cr, A solo, ripieno; 6 Cr, in G, a and C; 22 Ints; 13 Ints, 8vv, org; 27 Grads, 1 solo v, with Alleluias, 4vv; Grad e Sequenza per la Pasqua; Grad e Sequenza per la Pentecoste; Grad e Sequenza per il Corpus Domini, S, 4vv, org; Grad per la Festa di S Cecilia, 5vv, org; 67 Offs, 2vv, org; 4 Offs, 3vv, org; 5 Offs, 4/5vv, org; Confitebor, *Vnm*; Laudate pueri, SATB, 4vv, *Nc*; Laudate pueri, D, *Bc*, another in *Vnm*; Laudate Pueri; 9 Salmi concertati; 4 Mag concertati, in G, E♭, C and D; 22 Ants per i Vesperi Solenni, 2vv, org; 4 Marian Ants; 25 Marian Ants, 1v, org; 2 Marian Ants, 2vv, org; Ant per Domenica Palmarum; 29 Inni per i Vespri Solenni, 2 soli, 4vv, org; Improperii per Venerdì Santo, 8vv; TeD; Laetatus, *Vnm*; Laudate Dominum omnes gentes, ps, B♭, S, 4vv, insts, *Bc*; Laudate Dominum, C, *VId*; Dixit Dominus, D, 1759, *Bc* (? autograph), 2 others in *Vnm*; 3 Dixit, in A and C; Domine, *Vnm*; Lit, B♭, *Nc*, others in *Bc*, *Md*; Lit, 3vv, *Vnm*; 3 Lit concertate, in C and a; Lit concertato a Rondeau, B♭; Lit concertato, A, 5vv, org; Lit concertato, C, 8vv, org; Invitatorio per Natale; Risponsorii per Natale; Fera in Silva, motet (1767), *Vnm**; Exaudiat te Dominus, motet; Jesu filii David, motet; Caro cibus, motet; Ex Sion; Deus manifeste veniet, motet; Suscipe Jesu, motet; Mottetto, 3vv, bc, *Vnm*; 6 Mottetti per l'Elevazione; 2 Mottetti per l'Elevazione, 2/3vv, org; Pater noster, S, kbd, *D-Dl*; 2 Stabat mater; Pange lingua; Vexilla Regis prodeunt per Venerdì Santo; Miserere, ps, 8vv; Tantum ergo, hymn, D, B, org, *I-Vnm*; Tantum ergo, S, A, org; Tantum ergo, S, A, 4vv, org; other works in *A-Wgm*, *D-Bsb*, *Mbs*, *GB-Cfm*, *Lcm*, *Ob*, *I-Af*, *Bc*, *Bsf*, *Fc*, *Gl*, *Ls*, *Mc*, *Md*, *Nc*, *PAc*, *PS*, *Rsc*

Inst: Vn conc., *Vnm*; 6 duetti, 2 vn, *D-Dl*

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C. Questa: *Semiramide redenta* (Urbino, 1989), 215–300


MARITA P. McCLYMONDS (with DENNIS LIBBY)

**Borghi, Luigi** (*b* Bologna, ?1745; *d* London, *c*1806). Italian violinist and composer. He was a pupil of Pugnani and friend of Sir William Hamilton, and settled in London around 1769. A prominent orchestral violinist, he was leader of the second violins at the Handel Commemoration of 1784 and at the Professional Concert from 1785 until 1792, and played regularly with Cramer in quartets and other chamber music. He composed ballet music for the Italian opera, was assistant manager of O'Reilly's opera company at the Pantheon in 1791 and, shortly afterwards, married the prima donna Anna Casentini (*fl* 1787–96). His works, among which the violin concertos are notable examples of the *galant* style, were published both in England and on the Continent.

WORKS

*published in London unless otherwise stated*

| op | |
|---|---|
| 1 | Six Solos, vn, bc (1772); 3 arr. hpd/pf, vn acc. (1775) |
| 2 | Six Concertos, vn (1775/R) [also pubd in Berlin as opp.2–3]; no.2 rev. as vc conc, D (Paris, *c*1785) |
| 3 | Sei Divertimenti, 2 vn (1777) [also pubd in Berlin as op.4] |
| 4 | Six Solos, vn, bc (1783) [also pubd in Berlin and Paris as op.5] |
| — | Six Trios, 2 vn, bc (Paris, *c*1785) |
| 5 | Six Duetts, vn, vc/va (1786) [also pubd in Berlin as op.6] |
| 6 | Six Overtures in 4 parts (1787) |
| 7 | Twelve Divertimentos, 1–3vv, harp/pf (1790) |
| 10 | Three Duetts, 2 vn (*c*1790) |
| 11 | Sixty-four Cadences or Solos, vn (*c*1790/R) |
| — | Six Duetts, 2 vn (*c*1800) |

Pieces in Six Divertimentos, 2 vn, bc, by Pugnani, Borghi etc. (1772)

Ballet scores, incl. Il ratto delle Sabine, London, King's Theatre, 12 Dec 1782, and Le tuteur trompé, King's Theatre, 11 Jan 1783 in The Celebrated Opera Dances, 4 bks (London, 1783)

Songs pubd singly

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A. Moser: *Geschichte des Violinspiels* (Leipzig, 1923, 2/1966–7)

F. Torrefranca: 'Le origini dello stilo mozartiano', *RMI*, xxxiii (1926), 321–42, esp. 322

H. Engel: *Das Instrumentalkonzert* (Leipzig, 1932, 2/1971–4)

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JOHN A. PARKINSON/SIMON McVEIGH

**Borgho** [Borghi], **Cesare.** *See* BORGO, CESARE.

**Borgia, Giorgio** (*fl* 1580). Italian composer. According to his only extant work, *Il primo libro delle canzoni spirituali* (Turin, 1580) for three to five voices, he was *maestro di cappella* at Turin Cathedral in 1580. The work contains 37 compositions; Eitner wrongly gave 1586 as its date of publication, and Fétis incorrectly attributed it to Gregorio Borgia whom he described as an organist at Novara (*EitnerQ*; *FétisB*). A volume of *Madrigali e canzonette* for three and four voices is listed in the Giunta catalogue (*MischiatiI*).

PIER PAOLO SCATTOLIN

**Borgiani, Domenico** (*b* Rome; *fl* 1646–78). Italian composer. He was *maestro di cappella* of Viterbo Cathedral in 1646 and for some years afterwards. He published two volumes of sacred music in the concertato style: *Sacri concentus* for two and five voices (Rome, 1646) and *L'arpa di David accordata co' sacri concerti* for two to five voices (Rome, 1678); the latter survives incomplete.

□

**Borgioli, Dino** (*b* Florence, 15 Feb 1891; *d* Florence, 12 Sept 1960). Italian tenor. He studied with Eugenio Giachetti, and made his début in 1914 as Arturo in *I puritani* at the Teatro Corso, Milan. More significantly he sang Fernand in *La favorite* under Serafin at Milan's Teatro Dal Verme in 1917. He was soon in demand for the lighter roles in other Italian theatres, and in 1918 began a long association with La Scala. His voice, of clear timbre but limited volume, was highly trained and well produced, and his elegant style made him a favourite in England, where he sang at Covent Garden (first in 1925, in *Lucia* and *Il barbiere di Siviglia* with Toti dal Monte and in *Rigoletto* with Norena; then in other roles, notably as Don Ramiro to the Cenerentola of Conchita Supervia in 1934–5) and at Glyndebourne (Don Ottavio 1937–9,

Ernesto in *Don Pasquale* 1938). Borgioli also made some appearances in the USA, but settled in London as a teacher of singing, and acted as artistic director and producer to the Jay Pomeroy opera seasons of 1946–8 at the Cambridge Theatre. His recordings, which include complete versions of *Il barbiere di Siviglia* and *Rigoletto*, support his claim to be considered the best light tenor of his day after Schipa.

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*GV* (R. Celletti; R. Vegeto)

DESMOND SHAWE-TAYLOR

**Borgo** [Borgho, Borghi, Burgo, Burgho], **Cesare** (*b* Milan, 2nd half of the 16th century; *d* ?Milan, March 1623). Italian composer and organist. He was a friar. According to a document quoted by dalla Libera, he lived in the parish of S Salvatore in Milan. In 1584 he became organist at S Pietro di Gessate in the province of Milan, and on 11 October 1590 he was appointed to play the new organ built by Valvassori at Milan Cathedral. On 10 June 1591 he applied to the cathedral chapter to play the old Antegnati organ, an appointment left vacant on the death of G.B. Morsellino; he succeeded to this post on 12 December with a salary of 400 imperial lire a year, and held it until his death. Borgo is important for his application of the Council of Trent directive concerning Ambrosian chant.

WORKS

VOCAL

[25] Canzonette ... libro primo, 3vv (Venice, 1584, 2/1591 with 4 addl works)

Missae et Magnificat cum Gloria, motecta, et letaniae gloriosissime virginis ... liber secundus, 8vv (Venice, 1602), inc.

1 madrigal, 1596[11]; Latin works, 1608[13], 1615[13], 1619[3], 1623[3]

Pater noster, 5vv, *I-Mcap*

INSTRUMENTAL

Canzoni per sonare, ed. G. Gentili Verona (Padua, 1985) (Venice, 1599)

2 lute arrangements, 1594[19]

24 canzonas, *Tn* (Ger. org tablature)

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PIER PAOLO SCATTOLIN

**Borgstrøm, Hjalmar** (*b* Kristiania [now Oslo], 23 March 1864; *d* Oslo, 5 July 1925). Norwegian composer. He studied composition and theory with Johan Svendsen, L.M. Lindeman and Ole Olsen. From 1887 he studied for two years at the Leipzig Conservatory, and in 1890 he went to Berlin where he stayed until 1901. He settled in Kristiania in 1903.

Borgstrøm exerted a great influence on Norwegian music in the first quarter of the 20th century, both as a prolific composer (his most important works are five symphonic poems, written in a late Romantic idiom) and as a highly respected music critic (in *Verdens gang* 1903–13, and in *Aftenposten* 1913–25).

WORKS

*MSS including autographs in N-Ou*

Operas: Thora på Rimol [Thora from Rimol], 1894; Fiskeren [The fisherman], 1900

Sym. poems: Hamlet, pf, orch, 1903; Jesus in Gethsemane, orch, 1904; John Gabriel Borkman, orch, 1905; Die Nacht der Toten, pf, str, tpt, perc, 1905; Tanken [The Thought], orch, 1916

Orch: 2 syms., G, 1890, d, 1912; Pf Conc., C, 1910; Vn Conc., G, 1914

Chbr: Sonata, vn, pf, G, 1906; Cl Qnt, 1919; str qt, c, 1887

Choral works, incl. Hvem er Du med de tusene Navne [Who are you with a thousand names], cant, soloists, choir, orch, 1889; Reformasjonskantate, 1917

*c*45 songs, incl. 5 Gedichte aus Buch der Liebe; Svalerne [The swallows]; Rød valmue [Red poppy]; Frossen skog [Frozen forest]

*c*20 pf works

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FINN BENESTAD

**Borguñó (Pla), Manuel** (*b* Rubí, Barcelona, 5 May 1886; *d* Madrid, 23 Sept 1973). Spanish teacher, choirmaster and composer. After seven years at the Escolania of Montserrat under Guzmán, he went in 1900 to the Barcelona Municipal Music School, where he studied with Nicolau, Pellicer and Lamote de Grignon. In 1911 he was appointed assistant conductor of the Euterpe Choral Society, of which he was later conductor; subsequently he also conducted the Rubí Choral Society. He founded a notable choral society at Graus, Huesca (1914), a music academy at Barcelona (1918), a popular conservatory at Igualada, Barcelona (1921), and the Asociación de Amigos de la Educación Musical at Barcelona (1934). In 1942 he established the Coro de Santa Cecilia and the Instituto Musical de Pedagogía Escolar y Popular at Santa Cruz, Tenerife, where he reorganized the seminary's Schola Cantorum, a choir which reached great heights under his direction. He also taught at the Córdoba Conservatory, Mexico (1948–9). An apostle of music education, he gave numerous demonstrations in several different countries of his 'eurhythmic method' of teaching singing and music. He was an honorary member of the Spanish Musicology Institute and represented Spain at international congresses on music education in Paris (1937), Brussels (1953) and Moscow (1970). From 1932 he taught musical education in Barcelona at the Institut-Escola and the French school groups.

His compositions include a ballet, *La fiesta de la calle*, staged in New York, sacred and secular choral pieces, songs and piano works. A large part of his output was intended for pedagogical use and consists of arrangements of popular music for amateur, especially children's, choirs. Borguñó was also a prolific writer; among his several treatises on music education are *La música y la escuela*

(Barcelona, 1924), *La música, el cant i l'escola* (Barcelona, 1933), *Educación musical escolar y popular* (Barcelona, 1950), *¿ Cómo salvar la educación musical?: un problema internacional* (Santa Cruz de Tenerife, 1969) and *La educación musical masiva en la escuela: apremiante llamada a los músicos* (Santa Cruz de Tenerife, 1973).

A. MENÉNDEZ ALEYXANDRE/ANTONI PIZÀ

**Bori, Lucrezia** [Borja y Gonzáles de Riancho, Lucrecia] (*b* Valencia, 24 Dec 1887; *d* New York, 14 May 1960). Spanish soprano. She studied first in Spain and then in Milan with Melchiorre Vidal and made her début in 1908 at the Teatro Adriano, Rome, as Micaëla. She gave a guest performance of Puccini's Manon during the Metropolitan's visit to Paris in 1910 at the Théâtre du Châtelet, and repeated the role in 1912 at her official Metropolitan début in New York. Between 1911 and 1914 she appeared at La Scala, notably as Octavian in the first Italian performance of *Der Rosenkavalier* and as Nannetta under Toscanini in the Verdi centenary performances of *Falstaff*, and at the Colón, Buenos Aires. She stopped singing in 1915 because of vocal problems but resumed her career in 1919. Except for the years 1916 to 1920, she continued to appear at the Metropolitan until 1936; she was elected a member of the Metropolitan board of directors in 1935 and in 1942 became chairman of the Metropolitan Opera Guild.

Endowed with a voice of modest size, rather limited in the upper register, Bori used its clear and delicate timbre to draw characters of pathetic fragility (Mimì, Manon, Juliet); she imbued them with intense and passionate feeling and, in the comic repertory, with gentle and stylized charm. She may be considered a modern version of the 'sentimental' 18th-century prima donna.

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L. Rasponi: *The Last Prima Donnas* (London, 1982), 433–46

RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

**Borisovsky, Vadim (Vasilyevich)** (*b* Moscow, 7/19 Jan 1900; *d* Moscow, 2 Aug 1972). Russian viola player and pedagogue. He studied the violin at the Moscow Conservatory with Mikhail Press but was encouraged by the viola professor Vladimir Bakaleynikov to take up that instrument and graduated in 1922 with a first prize in viola. From its foundation in 1923 until 1964 he played in the Beethoven Quartet and in 1927 he succeeded Bakaleynikov as professor at the Moscow Conservatory. Borisovsky, who played a large Gasparo da Salò instrument with ease, is considered the father of the modern Russian viola school; along with Yuri Kramarov (1929–82) at the Leningrad Conservatory he raised the standard of playing immeasurably. As early as 1927 he made important contacts with Hindemith and Wilhelm Altmann. With the latter he compiled a catalogue of viola repertory – the *Literaturverzeichnis für Bratsche und Viola d'amour* (Wolfenbüttel, 1937) – over a period of ten years. He himself was to contribute 253 editions or transcriptions to the literature. He also played a viola d'amore made for him by T.F. Podgorny and contributed to the instrument's revival in Russia. Many works were dedicated to him, notably Shostakovich's 13th Quartet. He left a handful of solo recordings in addition to many with the quartet.

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TULLY POTTER

**Borja, Alonso Lobo de.** *See* LOBO, ALONSO.

**Borja, S Francisco de,** Marquis of Lombay, 4th Duke of Gandía (*b* Gandía, Valencia province, 28 Oct 1510; *d* Rome, 30 Sept 1572). Spanish administrator and composer. He came of an illustrious family and served the Emperor Charles V, who appointed him viceroy and captain-general of Catalonia in 1537; he became Duke of Gandía in 1543. In 1546, following the death of his wife, he joined the recently founded Jesuit order and became its general in 1556. He was beatified by Pope Urban VIII in 1624 and canonized by Clement IX in 1671.

A competent musician, he was a forerunner of the great Valencian polyphonic school, whose most famous composer was J.B. Comes. His works include the *Misa de Adviento y Cuaresma* (ed. J. Climent, *Tesoro sacro musical*, lvi/1, 1973, suppl.), motets, the psalm *Beati immaculati in via*, music for a mystery play on the subject of the Resurrection (ed. in Baixauli and Ripollés Pérez), and secular *cuatros* and *cantadas* (some ed. in Soriano Fuertes); some of this music was formerly in the archives of the collegiate church at Gandía.

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V. Ripollés Pérez: *El drama litúrgico* (Valencia, 1928)

GUY BOURLIGUEUX

**Borja y Gonzáles de Riancho, Lucrecia.** *See* BORI, LUCREZIA.

**Borjon de Scellery, Pierre** (*b* Pont-de-Vaux, Ain, 24 April 1633; *d* Paris, 4 May 1691). French lawyer and man of letters. He is often confused with his great-grandson, Charles-Emmanuel Borjon de Scellery (*c*1715–95). He was active in the law courts of both Dijon and Paris and is known chiefly for his writings on jurisprudence. He also composed poetry (noëls 'en patois bressan'), published after his death and later set to music, and is credited with *Traité de la musette, avec une nouvelle méthode, pour apprendre de soy-mesme à jouer de cet instrument facilement, et en peu de temps* (Lyons, 1672, 2/1678/*R*), which describes an instrument in vogue throughout France at the time and includes examples of music collected by the author.

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J. Wolf: *Handbuch der Notationskunde*, ii (Leipzig, 1919), 245–7

ALBERT COHEN

**Borkh, Inge** [Simon, Ingeborg] (*b* Mannheim, 26 May 1917). Swiss soprano. She began her career as an actress, before studying singing in Milan and making her début in 1940 at Lucerne as Czipra (*Der Zigeunerbaron*), followed by Agathe. She appeared in Zürich, Munich, Berlin, Stuttgart, Vienna and Basle, where she sang Magda in the first German-language performance of *The Consul* (1951). She sang Freia and Sieglinde at Bayreuth (1952) and made her American début in 1953 at San Francisco as Strauss's Electra, returning for Verdi's Lady Macbeth. In 1954 she sang Eglantine (*Euryanthe*) at Florence and in 1955 created Cathleen in Egk's *Irische Legende* at Salzburg. She took part in the American première of Britten's *Gloriana* (1956, Cincinnati) and made her débuts at the Metropolitan (1958) and at Covent Garden (1959) as Salome. A notable exponent of 20th-century opera, she counted Turandot, Orff's Antigone and Bloch's Lady Macbeth among her roles, as well as the Dyer's Wife (*Die Frau ohne Schatten*). Her voice, bright and incisive, was capable of great dramatic intensity. Her Turandot, Salome and Antigone are preserved on disc.

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*GV* (E. Stadler; R. Vegeto)

ALAN BLYTH

**Bořkovec, Pavel** (*b* Prague, 10 June 1894; *d* Prague, 22 July 1972). Czech composer and teacher. His studies in philosophy at Prague University were unfinished when he entered military service in World War I. On his return he studied composition with J.B. Foerster and Jaroslav Křička. In 1925–7 he attended the masterclass of the Prague Conservatory under Suk. Bořkovec's early compositions, with their late-Romantic orientation, had success with both audiences and critics; they included the symphonic poem *Stmívání* ('Growing Dark', 1920), the String Quartet no.1 (1924–5) and the Symphony no.1 (1927). At the end of the 1920s he developed an interest in contemporary musical trends. He became a member of the MÁNES MUSIC GROUP in Prague, thus becoming associated with composers such as Martinů and their response to the stimulus of European neo-classicism. In the years after World War II Bořkovec was professor of composition at the Prague Academy of Musical Arts (1946–64) and taught many eminent composers.

Pavel Bořkovec was one of the most important Czech composers in the 1920s and 1930s, and in the two decades following World War II. In the 1930s he was ranked beside Hába as an innovator. The development of his new style can be viewed in the symphonic allegro *Start* (1929), the Piano Concerto no.1 (1931), and the *Partita* (1936). Much of Bořkovec's work is governed by neo-classical principles, with the use of individual timbres for dramatic effect. His concisely constructed forms are thus combined with an expressive lyricism. The most significant works of his maturity are the ballet *Krysař* ('The Ratkiller') (1939), the Nonet (1940), the Concerto grosso (1941), the opera *Paleček* ('Tom Thumb') (1947) and the String Quartet no.4 (1947). In the postwar years Bořkovec continued to refine his own idiom while striving for greater emotional intensity in works such as the String Quartet no.5 (1961), the *Sinfonietta in uno movimento* (1963–4) and *Silentium turbatum* (1965).

WORKS
(*selective list*)

Stage: Satyr (op, after J.W. von Goethe), 1937–8; Krysař [The Ratkiller] (ballet), 1939; Paleček [Tom Thumb] (op, F. Kubka), 1945–7

Orch: Stmívání [Growing dark], sym. poem, 1920; Sym. no.1, 1927; Start, sym. allegro, 1929; Pf Conc. no.1, 1931; Vn Conc., 1931; Partita, 1936; Conc. grosso, 2 vn, vc, pf, orch, 1941; Sinfonietta no.1, chbr orch, 1945; Pf Conc. no.2, 1948–9; Vc Conc., 1951; Sym. no.2, 1955; Sym. no.3, 1959; Sinfonietta in uno movimento, 1963–4; Silentium turbatum (H. Prošková), A, elec gui, orch, 1965

Chbr and solo inst: Pf Qnt, 1922; Str Qt no.1, 1924–5; Str Qt no.2, 1928–9; Suita, pf, 1929; Sonata, va, 1931; Wind Qnt, 1932; Vn Sonata no.1, 1934; Partita, pf, 1937; Nonet, 1940; Str Qt no.3, 1940; Sonatina, vn, pf, 1942; Str Qt no.4, 1947; Vn Sonata no.2, 1956; Str Qt no.5, 1961

Vocal: Ze staré čínské poezie [From Old Chinese Poetry] (B. Mathesius), male chorus, 1925; Rozmarné písně [Capricious Songs] (J.W. von Goethe, F. Villon), pf, 1931–2; 7 písní (V. Nezval), pf, 1931; 5 písní (B. Pasternak), S, pf, 1935; Lidová říkadla [Popular Rhymes] (K.J. Erben), chorus, pf, 1936; 6 songs (J. Seifert), female/children's chorus, 1949; 7 Madrigaly o čase [7 Madrigals about Time], SATB, 1958; Sny [Dreams] (H. Proškova), A, pf; Zvířata [Animals] (Prošková), A, pf, 1962; TeD, S, A, T, B, chorus, org, orch, 1962

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ALENA BUREŠOVÁ

**Borkowski, Bohdan** (*b* Tęczynek, nr Kraków, 7 Nov 1852; *d* Warsaw, 6 Nov 1901). Polish composer. At the Music Institute in Warsaw he studied the piano with Nowakowski and harmony with Moniuszko. After graduating he continued to take private composition lessons with Moniuszko and then went to Vienna for further study under Louis Saar. On his return to Warsaw he devoted his time to composition and private piano tuition. He was primarily a composer of vocal music, and of religious music in particular – his Mass in C won a prize at the International Competition of the Carillon Society in Brussels in 1893. His choral works are marked by a sound assessment of the capabilities of different ensembles; secular pieces include *Natarcie jazdy* ('A Cavalry Charge'), which received special mention at the Warsaw Music Society competition in 1887, and a folksong cycle which earned a similar distinction four years later. Borkowski's songs have a prominent lyrical quality and show great care in the evocation of mood; the best is *Drapieżna ptaszyna* ('The Little Bird of Prey') which received a prize in the competition organized by the weekly paper *Echo* in 1895. The vaudeville *Urwipołeć* ('The Scamp') was staged at the Vaudeville Theatre in Warsaw in 1895, but with little success. (*PSB*, T. Ochlewski; *SMP*)

WORKS
*most MSS lost, but some published in Warsaw*

Stage: Urwipołeć [The Scamp] (vaudeville, Wołowski), Warsaw, 1895; Filius Chami (op, 4, B. Grabowski), 1899

Sacred: 3 masses, incl. Mass, C, 1893; Ave Maria; Salve regina; Sub tuum praesidium; Hymn na dzień Zwiastowania Najświętszej Marii Panny [Hymn for the Feast of the Annunciation of the BVM] (A. Mickiewicz), T, chorus, orch, 1894

Vocal: Natarcie jazdy [A Cavalry Charge], chorus, 1887; solo songs

Inst: Epizod, orch, 1893; Marsz radosny [March of Joy], orch, 1894; Polski kwartet; works for vn and pf, and solo pf

JERZY MORAWSKI

**Borlasca** [Parlasca, Perlasca, Burlasca, Barlasca, Borlasco], **Bernardino** (*b* Gavio, nr Genoa, *c*1580; *d* in or after 1631). Italian composer, singer and instrumentalist. He was active mostly in Germany and Austria. There seems to be no documentary evidence to support Giazotto's claim that Borlasca was born about 1560; since his first published compositions appeared in 1609, a later date seems more plausible. By 1 July 1611 he was appointed vice-Kapellmeister at the Munich court of Maximilian I, and from 1612 until 1615 Borlasca had sole charge of the Bavarian music chapel. He also had contacts with the Habsburg court at Innsbruck, receiving money for travel in 1612. After Ferdinand de Lassus's return to Munich from studies in Italy, Borlasca shared the post of Kapellmeister with him. By 1617, however, Lassus had been appointed sole Kapellmeister, and Borlasca was relegated to the dual position of vice-Kapellmeister and Konzertmeister, with primary responsibility for the instrumentalists. In 1621, Borlasca dedicated pieces, now lost, to Emperor Ferdinand II, asking to be ennobled, a request that the emperor granted in 1623. Borlasca left Munich hurriedly in 1625 to avoid creditors, but maintained contacts with the Bavarian court, receiving a gift for Italian compositions in 1628. By 1629, Borlasca was an instrumentalist at the imperial court of Ferdinand II in Vienna, where his presence is documented in 1629 and 1630. He left the service of the emperor before 1637. The dedications to his *Fioretti musicali* (which survives in two manuscript copies with differing dedications, but identical contents) place him in Regensburg in February 1630 and in Frankfurt in 1631, after which there is no further trace of him.

Many of Borlasca's early works, including at least two collections of sacred music and the first book of canzonettas, are lost. His surviving compositions include two books of polychoral sacred music, but most of his works are in the newer few-voice concertato idiom. His earliest published compositions, the *Scherzi musicali ecclesiastici* (1609) dedicated to Cardinal Giustiniano, the papal legate in Bologna, show Borlasca's early importation of the recitative style into sacred music. These settings of texts from the Song of Songs are, according to the title-page, suitable for singing with 'concerti gravi in stile rappresentativo'. The canzonettas of 1611 and the *Fioretti musicali* show that Borlasca could write light, strophic, three-voice canzonettas in a fluent but unremarkable style dominated by syllabic declamation, symmetrical sequences, and passages in parallel 3rds and 6ths. Many of these pieces recall the simpler passages of Monteverdi's three-voice canzonettas of 1584.

Several of Borlasca's published collections carry revealing prescriptions concerning performing practice. The foreword to his *Cantica divae* (1615) contains suggestions for the disposition of voices and instruments in polychoral compositions, and the *Ardori spirituali* (1617) includes advice to the singers concerning subtle changes in tempo and projection of the text.

WORKS

SACRED

Scherzi musicali ecclesiastici, 3vv, bc (org) (Venice, 1609)
Cantica divae Mariae virginis, 8vv, insts, op.5 (Venice, 1615)
Scala Jacob, 8vv, insts, op.6 (Venice, 1616)
[24] Ardori spirituali, libro primo, 2–4vv, op.7 (Munich, 1617)
Motet, 1626[2]
Magnificat, 8–10vv, bc, lost, cited in *MischiatiI*
2 collections of sacred music, lost

SECULAR

[21] Canzonette, libro secondo, 3vv, insts (Venice, 1611)
8 fantasias, a 3, 1646[11]

Fioretti musicali leggiadri parte amorosi (18 canzonettas), 3vv, lutes, theorbo, other insts, bc, ded. 1630, *D-Mbs*
Fioretti musicali leggiadri (18 canzonettas), 3vv, lutes, theorbo, other insts, bc, ded. 1631, *Bsb*
Sinfonias, madrigals, motets: Gdańsk, city archives
Canzonette, libro primo, lost

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STEVEN SAUNDERS

**Borlet** (*fl* ?*c*1397–1409). French or Spanish composer. The name may be an anagram of Trebol, and there was a composer of that name in the service of King Martin I of Aragon from 1408 to 1409, when he moved into the service of King Martin of Sicily. He may be identifiable with Johan Robert, a singer in the chapel of Charles III of Navarre between 1397 and 1399; Robert may have been the composer known (also from the Chantilly Manuscript) as TREBOR. The only known composition ascribed specifically to Borlet is the four-voice virelai *He, tres doulz roussignol joly* (*F-CH* 564; ed. in CMM, liii/1, 1970, and in PMFC, xix, 1982). The tenor *Roussignoulet du bois* was obviously a popular melody. A three-part variant of this piece exists anonymously with the title *Ma tré dol rosignol*.

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GILBERT REANEY/R

**Bornefeld, Helmut** (*b* Stuttgart-Untertürkheim, 14 Dec 1906; *d* Heidenheim, 11 Feb 1990). German composer and organist. He did not begin his studies at the Stuttgart Hochschule für Musik until 1928, where his principal teachers were Ewald Strässer, Hugo Holle, H. Roth (composition), A. Kreutz (piano) and Hermann Keller (organ). After 1935 he gave his full attention to church music. From 1937 to 1971 he was a choirmaster and organist, and from 1951 director of church music, in Heidenheim. Together with Siegfried Reda he founded the Heidenheim Arbeitstage für Neue Kirchenmusik (1946–60), and the two men had a strong influence in renewing Protestant church music by introducing techniques from the music of Hindemith, Bartók and Stravinsky, which had been banned during the Third Reich.

Bornefeld was constantly at pains to abolish any barrier between new compositional techniques and the great mass of the listening public, and he tried to integrate the tonal melodic lines of the chorales with 20th-century harmonies. His compositional development began with a brief and impetuous period of experiment, after which he made a deep study of 16th- and 17th-century music (as his church music training required) and was influenced by such contemporaries as Distler and Orff, so evolving a style that was individual, deeply expressive and able to maintain extended forms. He stood apart from post-1950 developments in compositional procedure, while not rejecting them totally. Bornefeld was also active in organ restoration: he supervised the reconstruction of almost 100 instruments in Württemberg, and prepared the specifications for organs in other parts of Germany.

WORKS
(*selective list*)

Das Choralwerk, collection of liturgical music, 1930–64 and 1979–84

Other vocal works incl. Memento mori, 1v, org, 1954; Hirtenlieder, 1v, org, 1955–7; Siona, 1v, org, 1965; Psalm der Nacht, 1v, org; Patmos (J.C.F. Hölderlin), 1v, perc, 1969; Atlanta-Litanei, 1v, org, 1970–71; Das Buch Versammler, spkrs, chorus, org, 1971; Die Heimsuchung, S, T, ob, tpt, trbn, orgs, 1973

Inst music incl. Sonata, org, 1965–6; Introduction and Capriccio, org, brass, 1969; Trivium, rec, va da gamba, kbd, 1969; Canticum canticorum, org, perc, 1970; Melodram, fl, 1970; Epitaph, ob, org, 1971; Tanah, org, timp, 1972; Souvenirs, wind qnt, 1972; Barcarole (In memoriam Igor Strawinsky), org, hpd, cel, 1972–3; Psalmen ohne Worte, ww, hpd, perc, 1973; Chorea sacra, org, 1974

Arrs. for org of pieces by Bach, Bartók, Brahms, Busoni etc.

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KLAUS KIRCHBERG

**Borneman, Ernest** (*b* Berlin, 12 April 1915; *d* Scharten, Upper Austria, 4 June 1995). German writer on jazz. He studied privately with Hornbostel while attending school in Berlin. After leaving Germany in 1933 for political reasons he settled in London, where he came into close contact with jazz musicians and took advantage of the rich collections of the British Library to compile his first book on jazz in 1940. The 600-page manuscript and the separate 200-page bibliography remained unpublished due to the outbreak of war. Borneman was deported to Canada, where he joined the Canadian Film Board and he continued his studies with Melville J. Herskovits and Richard Waterman at Northwestern University. In 1947 he joined the UNESCO film department in Paris and he worked for the BBC in London, 1950–60. Between 1944 and 1960 he wrote numerous articles for journals such as *Jazz*, *Jazz Hot*, *Jazz Illustrated*, *Jazz Journal*, *Jazz Music*, *Jazz Record* and *Melody Maker*, making him one of the most influential writers in the field. He placed a special emphasis on the influence of Latin American music on jazz. He also wrote and produced radio shows on musical topics. He returned to Germany in 1960 and from then on focussed on psychology. In the late 1960s he planned to write a comprehensive history of Afro-American music, but the project was left incomplete. In 1975 he published his classic gender study *Das Patriarchat*, which made him a public figure in German-speaking countries. The Ernest-Borneman-Archive was established in 1995 at the Akademie der Künste, Berlin, to house his published and unpublished writings.

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WERNER GRÜNZWEIG

**Borneo.** *See* BRUNEI; INDONESIA, §VII, 1; and MALAYSIA, §§II–III.

**Bornet** *l'aîné* [first name unknown] (*fl* 1762–90). French violinist and composer. He played the violin at the Paris Opéra from 1762 to 1790. His *Journal de violon*, consisting mostly of airs arranged for violin and various other instruments, was published from 1784 to 1788. He was best known for his *Méthode de violon* (1786), which the *Mercure de France* (7 Oct 1786) praised for its remarkable order and clarity; the method does, in fact, give precise instructions for achieving a good tone. Bornet's compositions include pieces for one or two violins with basso continuo (primarily arrangements of operatic airs), the ballet *Daphnis et Florise*, performed in Paris in 1765, and ariettes for the *comédie*, *Le laboureur devenu gentilhomme* (1771), which was never performed.

Bornet's younger brother, Bornet *le jeune* (*fl* 1768–1807), was a member of the Opéra orchestra in 1768 and was probably the Bornet who played the violin in the orchestra of the Pantomime Nationale in Paris in 1797 and the Opéra-Bouffe as late as 1807.

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ARISTIDE WIRSTA

**Borodin, Aleksandr Porfir'yevich** (*b* St Petersburg, 31 Oct/12 Nov 1833; *d* St Petersburg, 15/27 Feb 1887). Russian composer, by profession a medical doctor and professor of chemistry.



1. EARLY LIFE. Borodin was the illegitimate son of Prince Luka Stepanovich Gedianov (more correctly Gedianishvili) and his mistress Avdot'ya Konstantinovna Antonova. As was customary in such cases, he was registered and baptized as the son of one of his father's serfs, Porfiry Ionovich Borodin. Thus in the eyes of the law he was born a serf himself, but thanks to Gedianov's affection for his mother, the boy's childhood was privileged nevertheless.

He spent his first five years living with his parents in his father's apartment in St Petersburg. Then in 1839, as a means of securing a respectable future for Avdot'ya and her son after his own death, the prince arranged a marriage for her with Christian Ivanovich Kleinecke, an elderly retired army physician, and even provided a dowry in the form of a four-storey house in St Petersburg. Kleinecke died within two years of the wedding; Borodin's father died two years after that, at the age of 69, having first freed his son from serfdom.

Borodin's mother educated him at home, along with a girl cousin who resided in the household. He seems to have been an imaginative child with a placid and gentle disposition, perhaps somewhat introverted. While still very young, he would play at pretending to be an organ grinder and enjoyed improvising stage plays for his mother and their housekeeper. His first composition, a polka for piano entitled 'Hélène', was written at the age of nine as the result of a case of puppy love. After the family moved to a new house near the Semyonovskiy Regiment's parade ground, Borodin and his nurse often went out to listen to the regimental band, and upon returning home he would sit at the piano and pick out the tunes he had heard. Soon thereafter his mother hired a soldier from the band to give her son flute lessons at 50 kopecks a lesson. In 1846 she accepted a boarder of her son's age, Mikhail Shchiglev (later a well-known musician and teacher), and the boys shared tutors and began a lifelong friendship. They took piano lessons from a German musician named Pormann, whom Shchiglev's father had selected. When the boys found Pormann to be patient and painstaking, but dull, they began to play four-hand arrangements of symphonies by Haydn, Beethoven and Mendelssohn for their own pleasure, becoming particularly fond of Mendelssohn. They attended the university concerts in the winter, and in the summer travelled to Pavlovsk, in the suburbs, to hear the dance orchestra of the Hungarian conductor and composer Johann Gungl. In order to take part in chamber music, Shchiglev taught himself to play the violin, while Borodin taught himself the cello. In 1847 Borodin composed for them a 'concerto' for flute and piano and a trio for two violins and cello on themes from Meyerbeer's *Robert le diable*. Three pieces of salon music (Fantasia on a theme of Hummel, an étude entitled 'Le courant', and the 'Adagio patetico' in A♭) were published in 1849 and reviewed favourably in the newspaper *Severnaya pchela*, though there is reason to believe that the reviewer may well have been a friend of Borodin's mother. As a teenager, Borodin also began to study chemistry, starting with experiments in making fireworks but progressing quickly towards a passion for science that rivalled – indeed, ultimately exceeded – his passion for music. Also in 1849, his mother, knowing how difficult it was for a freed serf to make his way in the world, registered her son as a merchant of the third guild, thereby assuring his access to educational and professional opportunities that otherwise would have remained closed to him. In 1850, just before turning 17, he entered St Petersburg's Medical-Surgical Academy, the training ground for physicians in the tsar's service.

He began his studies with courses in the natural sciences and anatomy. Even in his first year, however, chemistry was his passion. He zealously attended the lectures of Professor Nikolay Nikolayevich Zinin, holder of the chair of chemistry, a brilliant scientist and science educator who believed that a thorough understanding of both chemistry and physics was basic to modern medicine. In the third year, Borodin approached Zinin to ask permission to work under his supervision in the professor's chemistry laboratory, and once Zinin was assured of the young man's seriousness he agreed to the request. At first surprised by the degree of Borodin's interest, Zinin quietly watched his work, ever more pleased at his ability and diligence. At the same time, he was troubled by the enthusiasm which Borodin continued to show for music, even announcing in his lecture hall on one occasion: 'Mr Borodin, busy yourself a little less with songs. I'm putting all my hopes in you as my successor, but all you think of is music: you can't hunt two hares at the same time' (Stasov, B1889).

As a relaxation from his scientific work, Borodin continued to play chamber music with Shchiglev. Soon the two friends added the brothers Kirillov to their circle – Petr, a good violinist, and Vladimir, a bass who afterwards sang at the Imperial Theatres under the name 'Vasil'yev I'. These four began to attend chamber music evenings at the home of amateur cellist Ivan Gavrushkevich, where they played and heard octets by Gade and Spohr, as well as quintets by Boccherini, Onslow and Franz Xavier Gebel, a German many years resident in Russia. Gavrushkevich encouraged Borodin to attempt a string quintet of his own, but the resulting work, the String Quintet in F minor, was left with an incomplete finale and was first published only in 1960, in a completion by the Soviet composer Orest Yevlakhov. Perhaps to provide repertory for Gavrushkevich's evenings of chamber music, Borodin arranged the two movements of Haydn's Piano Sonata in D (H XVI:51) for flute, oboe, viola and cello (with alternative parts for two violins, replacing the winds). He fleshed out the arrangement with a slow movement and minuet of his own composition, though both original movements are slight. Of greater interest is a Trio in G minor for two violins and cello, based on the folksong *Chem tebya ya ogorchila* ('How I did grieve thee'), a work which Shchiglev characterized as part German, part Glinka's *Life for the Tsar*. Four songs, all written in 1852–5, are not very different from the salon romances by Aleksandr Gurilyov, Aleksandr Varlamov and Konstantin Villebois, which the young scientist-musician was accustomed to hearing and playing.

On 25 March/6 April 1856, Borodin graduated from the Medical-Surgical Academy 'with exceptional distinction' and was posted as an intern to the Second Military-Land Forces Hospital, where he first met Musorgsky, then a newly commissioned officer in the Preobrazhenskiy Regiment, when the two were assigned together as duty physician and duty officer. That September he passed a series of preliminary examinations for the degree of Doctor of Medicine and was given a theme for his dissertation. The following summer he was sent abroad for four months, to make the acquaintance of foreign chemists, inspect foreign chemical laboratories and acquire chemical apparatus for the Academy, and to attend an international ophthalmological congress in Brussels. On his return to Russia, in autumn 1857, he ceased to practise as a physician, having concluded that his principal interests lay in chemical research and teaching. In March 1858 he presented a paper, 'Report on the Action of Ethyl Iodide on Hydrobenzamide and Amarine and the Constitution

of these Compounds', to the Academy of Sciences in St Petersburg; this work was the first of more than 40 scientific publications. Then on 3/15 May 1858 he successfully defended his dissertation *On the Analogy of Arsenic Acid with Phosphoric Acid in Chemical and Toxicological Behaviour* and was awarded the degree of Doctor of Medicine. In the autumn of 1859 he again met Musorgsky, who by then had resigned his commission to devote himself to music.

Also in autumn 1859, the governing board of the Medical-Surgical Academy voted to send Borodin abroad for further scientific study. He left Russia on 1/13 November 1859, travelling directly to Heidelberg, where he found a thriving Russian scientific community, centred socially in the home of the distinguished research chemist Dmitry Mendeleyev. Within a week of arriving in Heidelberg, he had settled into an apartment, attended a concert, hired a harmonium (for 4 gulden a month) and subscribed to rental libraries of books and music. From January 1860 he worked in the laboratory of the chemist Emil Erlenmeyer, travelling from time to time to other cities in Germany and even to Paris to acquire the apparatus he needed for his experiments. He also quickly found musicians with whom to enjoy his recreational pastime, writing to his mother (1 May 1860) that he was attending concerts, playing string quartets and quintets once a week, and playing piano and cello duets three times a week. Apparently for his own use on one of these occasions, he composed a Cello Sonata in B minor, the first and last movements of which derive their melodic material from the subject of the fugue in J.S. Bach's Sonata in G minor for unaccompanied violin, BWV1001.

In the summer of 1860 Borodin travelled down the Rhine to Rotterdam, examining the chemistry laboratories in the university towns that he visited; when he returned to Heidelberg in August, his mentor Zinin was there, and soon the two of them, together with Mendeleyev, set off on a holiday tour of southern Germany and Switzerland, stopping in Freiburg to hear the large organ in the Cathedral. From Switzerland they travelled to Karlsruhe to attend an important international congress of chemists (3–6 September 1860). Then in late October Borodin and Mendeleyev set out on another short holiday, this time in Italy. After spending a tourist's week in Rome – attending a mass celebrated by Pope Pius IX and viewing the city's artworks – Borodin left for Paris by himself. Arriving in November 1860, he spent the rest of the winter attending lectures in physics, crystallography, bacteriology and physiology, and of course conducting laboratory work. At some time during these busy months, probably before leaving Heidelberg in October 1860, Borodin very likely began both the Piano Trio in D major, which survives lacking its finale, and the String Sextet in D minor, of which only the first two movements have been found.

Leaving Paris in April 1861, Borodin first returned to Italy on scientific business, then went on to Heidelberg, arriving on 8/20 May 1861. Although his Russian friends of the year before had dispersed, he soon made the acquaintance of a 29-year-old Russian pianist, Yekaterina Sergeyevna Protopopova, who had been sent to Germany for treatment of tuberculosis. An admirer of Chopin and particularly of Schumann, she quickly converted Borodin to her tastes. Because of their common interest in music, their friendship developed quickly, and at a concert in Baden-Baden they realized they were in love; he proposed on 10/22 August 1861. That summer, at Mannheim, they heard *Der fliegende Holländer*, *Tannhäuser* and *Lohengrin*for the first time and were astonished by the beauty of Wagner's orchestration. Taking advantage of Yekaterina's abilities as a pianist, Borodin wrote a pair of short piano duets in the summer of 1861, the Scherzo in E major and the Allegretto in D♭ major.

In September, upon returning to Heidelberg from another chemical congress, Borodin found his fiancée gravely ill; her doctor insisted that she spend the winter in Italy, suggesting Pisa, and Borodin took a few days off to travel there with her and to find comfortable rooms for her. When she became distraught at the prospect of his returning to Germany and leaving her alone in a strange country, he arranged to conduct his scientific work in the laboratory of two distinguished Italian chemists, Sebastiano de Luca and Paolo Tassinari. For relaxation that winter he and Yekaterina played chamber music with other amateurs, attended the opera (hearing among other works Bellini's *Beatrice di Tenda* and *Norma*) and toured in the countryside. In May he began the most important chamber composition of his youth, the Piano Quintet in C minor, which was destined to be the last piece he would complete before meeting Balakirev. He worked intensely on the Quintet for a month, finishing it on 17 June 1862 at a villa in Viareggio, where he and Yekaterina had moved soon after his experiments were concluded. They left for Russia in August and crossed the frontier at Verzhbolovo on 20 September/2 October 1862.

As soon as he returned to St Petersburg, Borodin began to teach in the Medical-Surgical Academy, and on 8/20 December 1862 he was confirmed in the position of



*1. Aleksandr Porfir′yevich Borodin*

assistant professor of chemistry. Upon Zinin's retirement from teaching 16 months later, in spring 1864, Borodin was elevated to the chair of chemistry, with the rank of full professor. From 1863 he also lectured on chemistry at the Forestry Academy, and in 1863–5 he earned additional income by translating scientific books for the publisher Vol′f. In October 1863 the Medical-Surgical Academy's new laboratory, near the Aleksandrovsky Bridge, was opened, and Borodin, who had married Yekaterina the previous April, was given an apartment in the same building. There he lived for the rest of his life, except for summer vacations, and there for ten years he continued his investigation of the condensation products of valeraldehyde, enanthaldehyde and acetaldehyde.

2. After meeting Balakirev. In October 1862, within a month of returning to Russia, Borodin met Mily Balakirev at a musical evening in the home of Dr Sergey Botkin, a colleague from the Medical-Surgical Academy. He quickly joined Balakirev's musical circle, which already included Cui, Musorgsky (with whom he was delighted to renew acquaintance) and Rimsky-Korsakov (then a young naval officer away from St Petersburg on a three-year cruise). With Balakirev's guidance and encouragement, Borodin immediately began a symphony in E♭ and by December had completed the first movement, which he played for Yekaterina while visiting her in Moscow, at her mother's home, before they were wed. According to Yekaterina's memoirs, the remaining movements were composed over the next three years – a portion of the finale by May 1863, the scherzo in 1864, and the slow movement during a holiday at Graz in summer 1865 – but it seems likely that the movements were not committed to paper until well after they had taken shape in the composer's mind. Although Borodin announced completion of the work in a letter to Balakirev thought to date from Christmas-time 1866, the symphony's finishing touches were probably applied in 1867. On 24 February/7 March 1868, after Balakirev had become the conductor of the Russian Musical Society's concerts, he played through the work at a closed rehearsal for the Society's directors. Although the session went badly, because of many errors in the parts, Balakirev insisted upon programming the E♭ Symphony anyway, and it received its first public performance the following season, on 4/16 January 1869. The public (and some critics) admired it, but others – owing as much to St Petersburg's musical politics as to any absence of merit – disparaged it. Aleksandr Serov, for example, wrote that the 'symphony by a certain Borodin pleased hardly anybody. He was warmly applauded and called onto the platform by his friends only' (quoted in Lloyd-Jones, A1961).

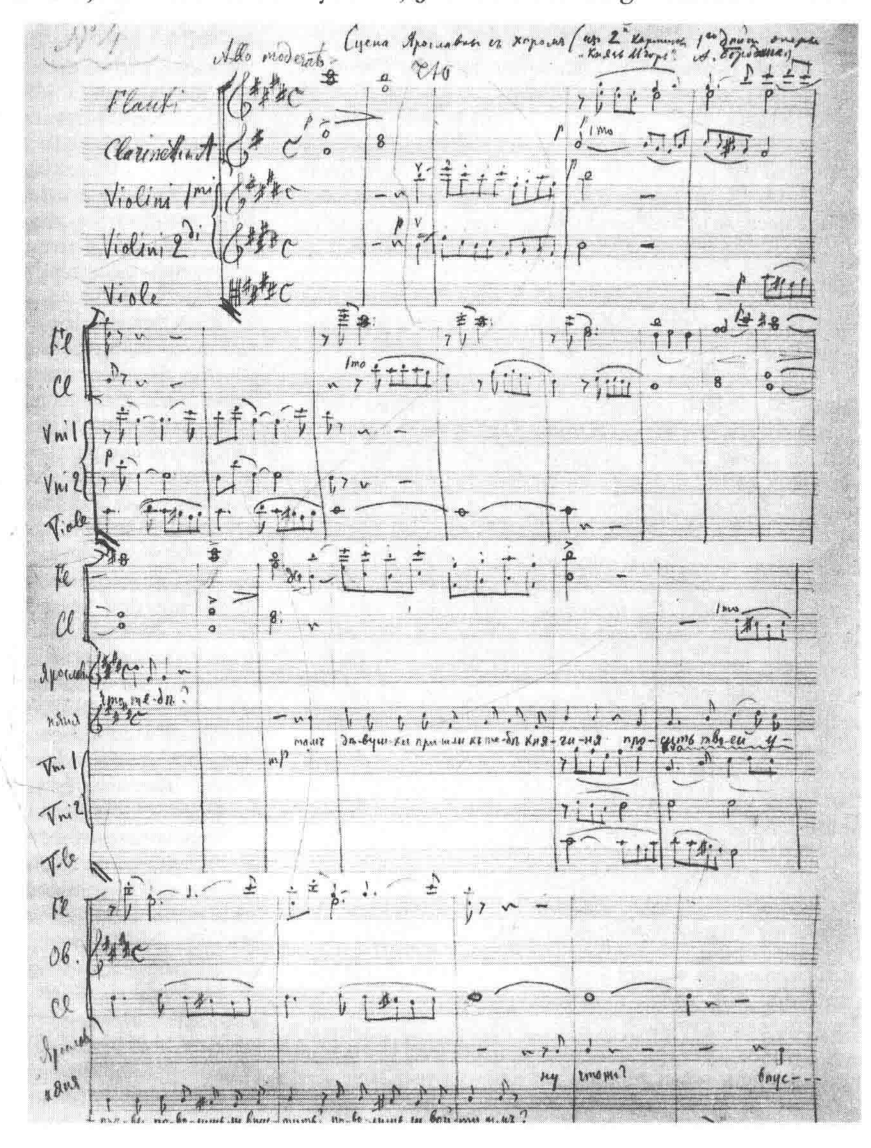
Meanwhile, in 1867, Borodin had composed the first of his mature songs, *Spyashchaya knyazhna* ('The Sleeping Princess'), to his own words, and had completed his first music for the theatre, the opera-farce *Bogatïri* ('The Heroic Warriors'), with a libretto by the poet and playwright Viktor Krïlov. The work not only lampoons 'Russian heroic opera' – especially Aleksey Verstovsky's *Askol′dova mogila* ('Askold's Grave') and Serov's *Rogneda* – but also pokes good-natured fun at ideas of operatic realism and 'musical truth' held dear within the Balakirev circle itself. The music is largely pastiche. About a quarter of the score is original; the rest is adapted from popular works by Offenbach, Meyerbeer, Rossini, Verdi, Hérold and (naturally enough) Verstovsky and Serov themselves. *The Heroic Warriors* was performed only once, at Moscow's Bol′shoy Theatre, on 6/18 November 1867; it failed largely because its audience did not realize it was intended as a spoof. The composer, unidentified in the programme, was not present, having written to friends in Moscow that he would attend a performance at Christmas-time, 'once *The Heroic Warriors* is going along successfully'.

During the summer and autumn of 1868 Borodin's domestic life was disturbed when a 22-year-old married woman, Anna Kalinina, sister of the composer N.N. Lodïzhensky, developed an infatuation for him, which aroused Yekaterina's jealousy. Although Borodin was touched by Anna's affection, he deflected it by treating her paternally and remained devoted to his wife. Then in 1869 he and Yekaterina adopted a seven-year-old girl, Yelizaveta Gavrilovna Balaneva (subsequently the wife of Aleksandr Pavlovich Dianin, Borodin's scientific pupil and colleague, and the mother of Sergey Aleksandrovich Dianin, the composer's biographer and editor of his collected letters). Between December 1868 and March 1869, Borodin stood in for Cui (anonymously) as music critic of the *Sankt-Peterburgskiye vedomosti*, while Cui was involved in the production of his opera *William Ratcliff* at the Mariinsky Theatre. His critiques are reprinted in Borodin (1982) and in German translation in Kuhn (1992).

Also in 1868 Borodin finished four more songs: *Morskaya tsarevna* ('The Sea Princess'), *Pesnya tyomnogo lesa* ('Song of the Dark Forest'), *Fal′shivaya nota* ('The False Note'), all to his own verses, and a setting of Lev Mey's translation of Heine's *Vergiftet sind meine Lieder*. Between December 1869 and February 1870, he wrote another song, *More* ('The Sea'), likewise to his own words, and in the winter of 1870–71, an additional setting of Heine, *Aus meinen Tränen*, again in Mey's translation. Two men's partsongs also belong to the 1870s, the first written as a joke for his musical friends, the second for the men's amateur chorus at the Academy.

For about ten years after finishing the E♭ Symphony and *The Heroic Warriors*, the only works Borodin brought to final completion were the songs listed above. Although he began several ambitious compositions in these years, he always seemed to find his progress stymied, either by waning interest, changing circumstances, or the press of his laboratory research and teaching duties at the Academy. The composer's large-scale projects often remained 'works in progress' for years. Music created for one work was recycled into another, only to be recycled again into a third, or back whence it had come. Several pieces, for one reason or another, were never finished.

Thus in 1867, following a suggestion of Balakirev's, Borodin began to sketch an opera based on Mey's drama *Tsarskaya nevesta* ('The Tsar's Bride'); the opera was abandoned the following year, though some of the material later was put to use elsewhere. Thanks to the success of the E♭ Symphony, Borodin began to think about writing a second symphony, in B minor, immediately after the performance of the first; he even seems to have written some music for it in the first months of 1869. All the while, however, he remained strongly drawn to opera (despite the false start of *The Tsar's Bride*), and soon he found a new subject to excite his interest in a



*2. Autograph MS of the opening of Yaroslavna's scene with the Nurse and the chorus from Act 1 scene ii of Borodin's 'Prince Igor', composed 1869–70 (RUS-Mcm)*

scenario by Vladimir Stasov based on the putative 12th-century epic *Slovo o polku Igoreve* ('The Lay of the Host of Igor'), with supplementary material drawn from two medieval Kievan chronicles, the *Ipatiyevskaya*and the *Lavrentiyevskaya*. He thus set the B minor Symphony aside in the summer of 1869 and began to work on *Knyaz' Igor'* ('Prince Igor'), gathering materials, studying literary sources, and visiting historical sites. He began composition in the late summer, writing words and music at the same time. The first number in Stasov's scenario, 'Yaroslavna's Dream', was completed in September 1869 and greeted enthusiastically within the circle; its music was adapted from material originally written for *The Tsar's Bride*. But then, after sketching several more numbers (and probably recycling more of *The Tsar's Bride*), Borodin decided to abandon *Prince Igor* in March 1870. We may find at least some of his reasons in his correspondence, where he characterized himself as 'a lyricist and symphonist by nature', fretted over his inability 'to create a libretto which would satisfy both musical and scenic requirements', and wondered whether 'opera (undramatic in the strict sense) was an unnatural sort of thing anyway'. To these concerns we may add the circumstance that his work in chemistry was then at its peak, demanding more attention than ever before. In this very year, for example, he was involved in a sustained controversy with the German chemist Friedrich August Kekulé concerning priority in research on valeraldehyde: on 2/14 October 1869, less than a month after completing 'Yaroslavna's Dream', he presented a formal report on his research in progress to the Russian Chemical Society, in order to establish his own claim of priority and defend his integrity.

Soon after setting *Prince Igor* aside, Borodin returned to the B minor Symphony, assuring Stasov that the 'materials' already created for the opera would go into the newly revived symphony. He composed most of the first movement in April 1870, even though the movement was not written out in piano score until a year later, in spring 1871. Also in spring 1871 he sketched the scherzo and the Andante, that summer he orchestrated the first movement, and in October he drafted the finale. He interrupted his work on the symphony at the beginning of 1872, when the Director of the Imperial Theatres,

Stepan Gedeonov, commissioned him, Cui, Musorgsky and Rimsky-Korsakov to collaborate with the Theatres' staff ballet composer Ludwig Minkus in a fantastic opera-ballet, *Mlada*, with a libretto by Viktor Krïlov. Drawing on more of the music left over from *Prince Igor*, Borodin embraced the project and quickly composed eight numbers for Act 4, his assigned act. Then Gedeonov cancelled *Mlada* because of high production costs; in time, Borodin would recycle five of his eight numbers back into *Prince Igor*.

With *Mlada* now abandoned, Borodin came back to the B minor Symphony once again, working on it as time permitted from spring 1872. In autumn 1872, after years of resistance, the tsar's government finally authorized advanced medical courses for women, to prepare them for practice in obstetrics. Borodin eagerly took a leading part in these classes, volunteering at once to teach chemistry to the new women students and to supervise their work in the laboratory. He joined several societies for the aid of young students, especially women, and was even elected treasurer of one. Despite his many duties, he seems to have finished the B minor Symphony in piano score by May 1873. The following academic year, 1873–4, he made some progress with orchestrating the symphony's final three movements (a task finally finished in 1875), but composed nothing new.

At about the same time, he became bitterly frustrated with the lack of support for his scientific work, and he decided no longer to pursue research in the condensation of aldehydes, leaving the field to better equipped, better financed and better supported western European chemists. In 1873 he published the last of his papers on the aldehydes and returned to his earlier subject, amarine. In 1874 he became director of the Medical-Surgical Academy's laboratory facilities. From that year onwards his laboratory work consisted less of original research than of supervision of student work, a more difficult and less interesting task which took him, year after year, over much the same ground.

In October 1874, Borodin told Stasov that he had taken up *Prince Igor* again. Slightly more than a year later, by the end of 1875, he had composed most of the Polovtsian music (including the well-known 'Polovtsian Dances', no.17 in the Belaïeff first edition), 'Yaroslavna's Lament' from Act 4 (no.25), a 'carousal chorus' for Prince Galitsky's followers (later the foundation for Act 1 scene i), a 'chorus of praise' to Prince Igor (now found in the Prologue, though originally planned for an Epilogue which itself was never realized), and the initial version of Igor's aria in captivity, replaced in 1881 by the present no.13, 'Ni sna, ni otdïkha izmuchennoy dushe' ('No sleep nor rest for my tormented soul'). For the sake of atmospheric verisimilitude, he drew on such exotica as an Arabian melody for the 'Chorus of Polovtsian Maidens', no.7, and a Chuvash melody for Konchak's aria, no.15, justifying the latter's use on the grounds that the Chuvash were the descendents of the Polovtsians. Also in 1875, before 15 April, Borodin sketched his String Quartet in A major 'suggested by a theme of Beethoven' (an interior fragment from the replacement finale of op.130). According to Yekaterina, he worked energetically on the quartet during the summer of 1877; he finally finished it in 1879.

In the autumn of 1876, Borodin learned that the Russian Musical Society wished to perform the B minor Symphony and discovered, to his dismay, that he had mislaid the full score. Though the two middle movements ultimately turned up, he had to reorchestrate the first and last movements, a job finally finished during a short illness. Eduard Nápravník conducted the work's première on 26 February/10 March 1877; it enjoyed 'very moderate' success, according to Rimsky-Korsakov, largely because Borodin had written too heavily (and impractically) for the brass. In June he travelled to Germany in order to enroll his pupils Dianin and Mikhail Yul'yevich Goldstein in Jena University, where they intended to pursue doctorates in chemistry. Still at Jena in July, Borodin took the opportunity to visit Liszt in Weimar, who received him cordially and insisted on playing through both his symphonies with him in four-hand piano arrangements. Liszt's verdict and his advice to Borodin was, 'You are always lucid, intelligent and perfectly original . . . Work in your own way and pay no attention to anyone'. In November, word came from Paris that the singer Pauline Viardot was 'wildly enthusiastic' about the B minor Symphony and was introducing it in her salon. Later in the winter Borodin added two more pieces to *Prince Igor*, Vladimir's recitative and cavatina, 'Medlenno den' ugasal' ('Slowly the daylight fades'), and the love duet of Vladimir and Konchakova. As a joke, perhaps as early as 1874, he had written a polka for piano (three hands) based on a repetitive theme resembling 'Chopsticks'. In 1878, Rimsky-Korsakov, Cui and Lyadov produced a collection of these whimsical pieces which, with three more by Borodin himself, were published under the title *Paraphrases*. Liszt was so amused by the set that he added a short piece of his own to the second edition.

Borodin spent the summer of 1878 in the village of Davïdovo, east of Moscow, as the guest of Pavel Dianin, the father of his favourite pupil. Picking up *Prince Igor* once again (Act 1), he added Skula and Yeroshka, comic *gudok*players in the service of Prince Galitsky, modelling their music on the prose recitative of Varlaam and Misail in Musorgsky's *Boris Godunov*. Vacationing again at Davydovo, in the summer of 1879, Borodin finished most of Act 1 of the opera, including the vivid scene of Yaroslavna and the boyars with which the act concludes. In the winter between these two productive summers, Borodin revised the orchestration of the B minor Symphony, thinning out the brass parts and lightening the texture, and Rimsky-Korsakov successfully introduced the work in its new form at a Free Music School concert on 20 February/4 March 1879. Rimsky-Korsakov also used the concerts of the Free School of Music as a platform from which to launch excerpts from *Prince Igor*: the 'Chorus of Praise' from the prologue was heard on 23 March/4 April 1876, the 'Polovtsian Dances' and the 'Final Chorus' on 27 February/11 March 1879, and three further excerpts on 13/25 November 1879.

3. The Belyayev years. In the winter of 1879–80, Borodin began to serve as chairman of the governing board of the St Petersburg Circle of Music Lovers, an amateur orchestral and choral society. At their meetings he met Mitrofan Petrovich Belyayev, a wealthy timber merchant and music patron around whom a new circle of musicians and composers would gather in the 1880s, replacing the 'Mighty Handful' of the 1860s. (Belyayev's publishing house, which he would establish in Leipzig in 1885 under the name M.P. Belaïeff, would publish posthumously not only *Prince Igor*, in Rimsky-Korsakov and Glazunov's version, but also more than half a dozen

of Borodin's other works, some purchased for reissue from their original publishers.) Early in 1880 Borodin composed a short orchestral work *V sredney Azii* ('In Central Asia'), one of 12 pieces commissioned from Russian composers to accompany a planned production of *tableaux vivants* celebrating the first 25 years of Aleksandr II's reign. After an assassination attempt on the tsar inside the Winter Palace, the authorities cancelled this 'grand scenic presentation' just two weeks before it was to occur. *In Central Asia* finally received its première in April, at a concert of the contralto Darya Leonova, with Rimsky-Korsakov conducting. That summer Borodin wrote very little, merely drafting (for Act 1 of *Prince Igor*) a scene of rebellion for Prince Galitsky and his followers which, though restored in some recent productions, does not appear in the Belaïeff score.

Early in 1881, Borodin arranged an Arabian melody (from Alexandre Christianowitsch's *Esquisse historique de la musique arabe*) in order to fulfil Leonova's request for something special for her jubilee concert. Dissatisfied with giving her a mere arrangement, he withheld the *Arabskaya melodiya* and instead composed and quickly orchestrated a setting of Nekrasov's satiric poem *U lyudey-to v domu* ('At Some Folks' Houses'), which he characterized as a 'genre subject, popular and humorous', written with Leonova's talents in mind. In the summer he completed his String Quartet in D major, attended the festival of the Allgemeiner Deutscher Musikverein in Magdeburg, and spent a few days with Liszt in Weimar, giving him there the dedication of *In Central Asia*, in gratitude for the warmth Liszt continually showed him. He had been deeply moved by Musorgsky's death in March 1881 (as he had been by his mentor Zinin's death the previous year), and in November, following a memorial concert of Musorgsky's music, Borodin composed the song *Dlya beregov otchiznï dal'noy* ('For the Shores of Thy Far Native Land'), to words by Pushkin, in memory of his friend.

During the 1880s it became increasingly difficult for Borodin to find time for music. His wife's ever declining health preyed constantly on his mind. His duties at the Medical-Surgical Academy seemed always to increase, and he found himself forced to devote much time to committees, commissions and paperwork. In the wake of the assassination of Tsar Aleksandr II, the government tried to discontinue the medical classes for women, and Borodin and his colleagues invested enormous energy in saving them. All these obligations inevitably exacted a toll: after 1881 Borodin completed no major works. Although he continued to work intermittently on *Prince Igor* for the last five years of his life, and even began another symphony, in A minor, he was able to finish only a handful of relatively inconsequential occasional pieces. In 1882 he composed a quartet scherzo, in 5/8, for one of the evenings of chamber music at Belyayev's home; in 1886 he collaborated with Rimsky-Korsakov, Lyadov and Glazunov in a string quartet on the motive B–La–F, written as a gift to their patron Belyayev; and during the Christmas holidays of 1884–5 he completed the song *Spes'* ('Pride'), to a text by A.K. Tolstoy, for the opera singer Anna Bichurina.

Also during the 1880s, Borodin was gaining stature in the West. As a consequence of their first meeting in 1877, Liszt had helped to arrange a performance of the E♭ Symphony in Baden-Baden (20 May 1880). Thanks to the patronage of the Belgian Countess Louise de Mercy-Argenteau, whose admiration for the 'New Russian School' was encouraged by her friend Liszt, Borodin soon found himself celebrated in Belgium and France. To protect his copyrights, he joined the French Société des Auteurs, Compositeurs et Editeurs de Musique, and his works – including the A major Quartet, the E♭ and B minor symphonies, *In Central Asia*, excerpts from *Igor*, and a few songs – were performed at Verviers, Liège, Antwerp, Brussels and Paris (1884–5). In gratitude he composed and dedicated to the Countess a *Petite suite*, for piano, and a song to French words, 'Septain' (both 1885); to her associate, the young Belgian conductor Theodore Jadoul, he dedicated the Scherzo in A♭ for piano (also 1885).

*Prince Igor* and the A minor Symphony, by contrast, were destined to remain unfinished. In the late summer and autumn of 1883, Borodin fashioned the opera's Prologue, recycling still more material from *Mlada* (including the eclipse music, originally the 'Apparition of the Phantoms' in the earlier work) and revising sections already prepared (such as the 'Chorus of Praise' from 1875). Having finished the task by late November, the composer then was obliged to set *Igor* aside until the summer of 1884, when he decided to build an additional act (Act 3 of the Belaïeff score) around Igor's escape. Also in 1883–4, he began to plan the A minor Symphony and decided to use his quartet scherzo in 5/8 – with a new trio to be based on a theme discarded from *Igor* – as the symphony's scherzo. In July 1884, while on holiday, he discovered a religious chant of the *bezpopovtsï* sect, which is thought to have been intended for the symphony's slow movement, projected as a theme and variations. He took up the symphony in earnest in the autumn of 1886 and during the Christmas holidays of 1886–7, while visiting Yekaterina in Moscow, jotted down sketches for the first movement. He also continued to work on the opera at the same time, editing and assembling materials that had accumulated over nearly 20 years, while adding still more to the store. He may have considered the overture as late as January 1887, though it was Glazunov who composed it (in his own words) 'roughly according to Borodin's plan'. According to Aleksandr Dianin, he composed (at the piano) the finale of the A minor Symphony on 12–13/24–25 February. But it was too late. On the evening of 15/27 February 1887, Borodin attended a grand candlelight ball organized by the faculty of the Medical-Surgical Academy for their families and friends. Wearing Russian national dress, with dark red shirt, baggy blue trousers, and high boots, he was in high spirits, laughing and joking, when soon after completing a waltz with one of the ladies he collapsed and died of heart failure within seconds. Yekaterina survived him by less than six months.

4. The music. Borodin's earliest works were all chamber and salon pieces, written for use within his circle of friends. In this circumstance, we may find the roots of his lifelong affinity for chamber music, a genre in which the rest of the 'Mighty Handful' had little interest and little success. Many of these youthful works – the 'Adagio patetico' for piano, the early trios, the songs with cello obbligato – are slight, if at times charming. The best of them – the String Quintet in F minor, for example – reveal a well-formed, even precocious, musical personality. Like his great contemporary Musorgsky, Borodin was adept at learning to compose by absorbing the works of Western

masters, in the quintet's case Mendelssohn, whom Borodin continued to admire throughout his career and whose shadow falls across even such late works as the First String Quartet and the Third Symphony. The F minor String Quintet also provides an early paradigmatic instance of Borodin's great misfortune: the difficulty he had in finding the time, owing to the press of his scientific work, to finish the remarkable music he had begun.

A greater degree of assurance and technical fluency, visible in the D minor String Sextet, came into Borodin's music during his residency in western Europe, principally in Heidelberg in 1859–62. Though he later disparaged the sextet as 'written to please the Germans' among whom he was living, the idiomatic handling of the six instruments reveals his experience of playing chamber music. Moreover, his treatment of sonata form in the first movement already shows something of his flair for modifying the design. Having emphasized the first theme in the development, he omits it from the recapitulation, which begins with the second theme. Except for the insertion of 16 climactic new bars, the recapitulation parallels the exposition from the second subject onwards, but the material is redistributed among the instruments in order to enhance the interest of each part. The second movement, the only other one to have surfaced, is a set of variations.

The culminating work (and the one masterpiece) of the years spent abroad is the Piano Quintet in C minor, which illustrates several stylistic features that one meets repeatedly in Borodin's later music. The first movement's principal melody, a conjunct and diatonic tune of elegiac character, contains several ornamental grace notes. It is built by repeating similar melodic cells and rhythmic patterns in a manner suggestive of many Russian folksongs. Its phrases vary in length, and it is given rhythmic suppleness by shifting frequently from 3/4 to 2/4 metre. An underlying modal scale and modally inflected harmonies colour the second movement, the scherzo. The finale has as its main theme a broad diatonic melody, introduces short fragmentary motives as contrasting subjects, and then extends them all in a modified sonata form reaching its principal climax in the coda. Throughout the work, the piano writing is full and resonant (though not especially difficult) and the string writing idiomatic.

Though written under Balakirev's supervision and manifestly not a chamber work, Borodin's E♭ Symphony nonetheless may be seen as a companion piece to the Piano Quintet, marking the end of his apprenticeship. Like the chamber works preceding it, the symphony exhibits a strong (and not entirely predictable) command of sonata form, a few fingerprints of Russian folksong and echoes of European models. The first movement is the most ingenious. Its principal melodic ideas are unfolded in brief fragments and then developed in an apparently clear sonata structure. Only at the end of the movement, in a quiet coda, are these mosaic-like fragments seen to have been the building blocks of a single *cantilena*; the psychological climax – the final synthesis of the entire melody – is thus shifted to the tranquil closing pages of the movement. The scherzo's main section suggests Berlioz's 'Queen Mab' from *Roméo et Juliette*, and its trio is redolent of folksong (alternating triple and duple metre, a repetitive melodic pattern, frequent rising or falling 4ths, a drone bass). The third movement offers another of Borodin's lyrical expressive melodies, decorated by ornamental turns and grace notes. The finale is least successful; its main theme seems borrowed almost directly from the finale of Schumann's D minor Symphony, as do details of the movement's execution: melodic extension through sequence, obvious stress on the lowered seventh degree of the major scale, a transition built from material passed upward from low instruments to high. The symphony's orchestration is Borodin's despite the indication 'revue par N. Rimsky-Korsakov et A. Glazunov' in many editions. This phrase, together with several differences in musical text between the four-hand reduction of 1875 and the full score, led the French critic M.-D. Calvocoressi (D1924–2) to accuse Rimsky-Korsakov and Glazunov of improperly rewriting Borodin's music after his death. In fact, the differences resulted from Borodin's own revision of the work before publication of the first full score in 1882; the phrase hinting at posthumous collaboration by Rimsky-Korsakov and Glazunov was added by the publisher Bessel simply in order to secure copyright (and royalties from performances) in western Europe.

The B minor Symphony is the most important large-scale work to be completed entirely by Borodin himself, and one of his greatest works. It is a close relative of both *Prince Igor* and the abortive *Mlada*, two theatre works which diverted the composer's attention, off and on, during the symphony's extended gestation period. According to memoirs of Nikolay Kashkin, the symphony's striking opening theme originated in an abandoned chorus of Polovtsians, and Borodin's principal Soviet biographer has cited several other instances of melodic congruence between *Igor* or *Mlada* and the symphony (see Dianin, B1963).

The first movement constitutes one of Borodin's most imaginative sonata forms. Its opening theme, brusque and epigrammatic, combines both the major and minor 3rd above the tonic, and except for the E♮ (an upper neighbour) constitutes an octatonic subcollection (see ex.1). Other instances of interplay between major and




minor 3rd, found scattered throughout the symphony, may be traced to this terse opening theme. The four-note cell within the opening theme (marked 'x' in ex.1) occurs with enough frequency in Borodin's music to constitute, in Gerald Abraham's phrase, 'the most personal of Borodin's melodic mannerisms, one so peculiar to him . . . that it almost has the effect of placing his signature to any melody in which it occurs' (Abraham, B1935). The lyrical second theme (first heard in the conventional key of D major) provides effective contrast and acts as a cyclic element in the symphony, easily recognized in the trio of the scherzo, more distantly echoed in the finale. In the recapitulation, Borodin begins this second theme in E♭, an enharmonic major 3rd above B♮, thereby creating a logical counterpoise to the theme's statement in the exposition a minor 3rd above B♮ and extending the interplay between major and minor 3rd to a structural level.

The mercurial scherzo, in F major, draws much of its effect from the rhythmic contrast between the two principal ideas, the first firmly on the beat, the second

syncopated. The Andante begins with one of Borodin's most serene melodies, its second phrase embodying the ornamental grace notes typical of his lyric tunes. This memorable melody is heard in varying orchestrations, in a free sectional design; some of the contrasting material subtly incorporates the interplay between minor and major 3rds found in the first movement. The finale is another sonata movement, freer than the first; perhaps its most striking moment is a whole-tone passage from the development, the theme of which is echoed in both *Mlada* and the prologue of *Prince Igor*. Borodin tinkered with the symphony one last time in 1886, while preparing the manuscript full score for the printer. At that time he incorporated a few further refinements suggested by Rimsky-Korsakov, who, in his capacity as posthumous proofreader, also supplied the score's metronome markings, though these and Rimsky's tempo indications in the Andante may stem from the work's successful second performance, prepared by Rimsky-Korsakov under Borodin's supervision.

The Third Symphony exists only as a torso. Its first movement, though played by Borodin for his musical friends, was never written down beyond a few fragmentary sketches prepared during his last school vacation. Within three months of the composer's death, Glazunov had reconstructed the first movement from his memory of Borodin's performance and the extant sketches, but it is impossible to say with conviction how much of it is Borodin, how much Glazunov. The principal tunes (which are deployed in a clear sonata form) strongly suggest folksong, exhibiting such characteristics as an underlying modal scale, recurring simple melodic patterns, and falling or rising 4ths. The main part of the scherzo is a brisk Mendelssohnian frolic in 5/8 metre, first written for string quartet in 1883. Glazunov orchestrated the quartet scherzo and composed the trio, executing the plan Borodin had said he would follow.

Borodin's shortest orchestral work, the 'musical picture' *In Central Asia*, presents two distinctive tunes designed to combine with one another in counterpoint at the work's climax. The first, simple and diatonically harmonized, is emblematic of Russia. The second – ornate, chromatically harmonized, and scored for english horn – portrays the East, that alluring 'exotic other' which so many 19th-century Russian composers found irresistable. Regarded in the 19th century as one of Borodin's most successful works, *In Central Asia* pays homage to his benefactor Liszt (to whom, it will be recalled, the work is dedicated) by borrowing a distinctive scoring – pizzicato low and high strings, on and off the beat – from the first of Liszt's *Two Episodes from Lenau's Faust*.

During the winter of 1874–5, with the E♭ symphony successfully performed and only scoring of the B minor left to finish, Borodin returned at mid-career to chamber music. His First String Quartet, in A, is a work of consummate craftsmanship, utilizing all four instruments skilfully and idiomatically. Both the first and second movements demonstrate the composer's contrapuntal ingenuity in combining themes; the capstone of the second is an extended fugato comprising the central section of a three-part design. The third movement is one of Borodin's most brilliant gossamer scherzos, making effective use of harmonics and left-hand pizzicato, and the finale is rhythmically energetic. The more rhapsodic Second Quartet, in D, dedicated to the composer's wife, is an affectionate and nostalgic evocation of their first months together in Heidelberg. Its third movement, the Nocturne, is one of Borodin's best-known compositions; his own instrument, the cello, takes the leading role in presenting this lovely tune, imbued with characteristics familiar in his lyric melodies. The two *pièces d'occasion* for piano, which Borodin wrote as gifts for his Belgian patron the Countess de Mercy-Argenteau and her associate Jadoul, are negligible. Though the Scherzo in A♭ is sprightly enough to have been used as a concert encore by Rachmaninov (who also recorded it), the *Petite suite* is simply salon music.

Borodin completed only 16 solo songs, writing the first four (salon romances all) while still a student at the Medical-Surgical Academy. He next took up the genre in 1867 with *The Sleeping Princess*, the first of three songs – the others are *The Sea Princess* and *The False Note* – to make striking use either of 2nds as harmonic coloration or of the whole-tone scale. His *Song of the Dark Forest* artfully evokes a folk idiom through its poetic metre (a modified *kol′tsovskiy stikh*), word repetition, and spare harmony which avoids the leading note. The seven songs composed between 1867 and 1871 conclude with Borodin's second (and final) Heine setting, *Iz slyoz moikh* ('From my Tears'), which is noteworthy for still further effects derived from 2nds. His last five songs belong to the 1880s and are less distinctive than the previous seven. The *Arabian Melody* is just an arrangement, and *For the Shores of Thy Far Native Land*, though beautifully poignant, echoes Schumann's *Ich grolle nicht* (steadily moving quavers in the right hand, a more deliberate bass, the approach to the vocal climax). The most distinguished song in this group is *At Some Folks' Houses*, Borodin's most biting foray into satire and his only orchestral song.

The composer's greatest work, the opera *Prince Igor*, was still far from finished at his death in 1887. Though he had composed many compelling and exotic pages since the work's inception nearly 18 years earlier, he had never prepared a finished libretto to guide its completion. In spring 1885, hoping to push Borodin toward finishing the opera, Rimsky-Korsakov began to assemble a vocal score, bringing the music 'into order' by filling in missing compositional details himself. This circumstance, together with Rimsky-Korsakov's help in preparing such excerpts as the 'Polovtsian Dances' for concert performance in the 1870s, made him the clear choice to serve as Borodin's operatic executor. He enlisted Glazunov's aid, and in short order the two of them prepared *Prince Igor* for performance and publication (fig.3), drawing upon and orchestrating Borodin's manuscripts and filling in lacunae with new music of their own devising. The largest gap was in Act 3, to which Glazunov contributed 1252 bars. The opera finally received its première, in Rimsky-Korsakov and Glazunov's version, on 23 October/4 November 1890 at the Mariinsky Theatre in St Petersburg, but was eclipsed at the time by the season's other illustrious première, Tchaikovsky's *Queen of Spades*. One year later Glazunov described the work he and Rimsky-Korsakov had done on Borodin's behalf (see Abraham, B1939, for a translation), and there the matter of text rested until the 1940s. Then, to mark the 60th anniversary in 1947 of Borodin's death, the Soviet musicologist Pavel Lamm prepared an 'academic edition' of the opera, collated from the known manuscripts. Although neither




3. *Title page of the first edition of the full score of Borodin's 'Prince Igor' (Leipzig: Belaieff, 1896)*

Lamm's score nor his detailed report was published, his principal conclusion – that Rimsky-Korsakov and Glazunov had omitted about a fifth of Borodin's existing music – became well known via a short summary (Lamm, C1948). As a result, a few theatres in recent years have produced new performing versions of *Prince Igor* based in the old score but adding at least some of the missing music, in orchestrations prepared by new posthumous collaborators (for an example, see Malkiel and Barry, C1995). Though these scores have opened up many fine passages, they have also brought fresh controversies. Definitive resolution of the textual issues in *Igor* will be impossible until Lamm's work is published in its entirety and may remain elusive even beyond.

When Borodin first began working on *Prince Igor*, the style of opera endorsed within his circle, principally in the writings of César Cui, was *opéra dialogué*, wherein the highest merit was said to lie in an unbroken recitative setting of an unaltered text. In an oft-quoted letter to the singer Lyubov Karmalina, dated 1/13 June 1876, Borodin set himself apart from Cui's theoretical prescriptions:

> . . . in my outlook on operatic matters I've always been at variance with many of my friends. A purely recitative style has always gone against my instincts and my character. I'm drawn to song and cantilena, not to recitative, although, according to the opinions of knowledgeable people, I'm not too bad at the latter. Besides that, I'm drawn to forms that are more closed, more rounded, grander scaled. My entire manner of treating operatic material is different. In my opinion, in an opera, as in its sets, tiny forms, details, and trifles must have no place; everything must be written in grand strokes – clearly, brilliantly, and as practically as possible for performance, both for voices and orchestra. The voices must be foremost, the orchestra secondary.

Virtually every number in *Prince Igor* embodies this credo, which also suggests Borodin's grasp of lyricism's role in establishing an opera's tone. Richard Taruskin (*GroveO*) has identified two contrasting idioms in the opera, one based largely in Russian folksong and used to portray the Russian characters, the other an exotic 'oriental' idiom, featuring melismatic vocal lines, melodic augmented 2nds, chromatic passing notes, and double-reed wind timbre, used to portray the Polovtsians. The eclipse (and its supernatural significance as a heavenly omen) is depicted with octatonic chord successions, in this case 7th-chords with roots a minor 3rd or tritone apart. Perhaps the clearest European models for the work are French grand operas; like them *Igor* mixes dramatic tableaux (the prologue, the scene between the boyars and Yaroslavna), scenic tableaux (much of the Polovtsian music), and set pieces (Igor's aria, Yaroslavna's lament, Galitsky's aria). The nearest parallel in Russian opera is Mikhail Glinka's *Ruslan and Lyudmila*, but echoes of Musorgsky are present too: tritones used to depict alarm bells in the scene between Yaroslavna and the boyars, the closing measures of Igor's aria (suggesting the closing measures of Act II of *Boris Godunov*), the comic *gudok* players' recitative. An extraordinary work created in nearly impossible conditions, *Prince Igor* clings to a place at the edge of the repertory owing to Borodin's skill in realizing the 'song and cantilena' to which, by his own confession, he was drawn.

WORKS

*published in St Petersburg unless otherwise stated*

STAGE

| *Title* | *Genre, acts* | *Libretto* | *Composition* | *First performance* | *Sources* | *Remarks* |
|---|---|---|---|---|---|---|
| Bogatïri [The Heroic Warriors] | opera-farce, 5 | V.A. Krïlov | 1867 | Moscow, Bol′shoy, 6/18 Nov 1867 | *RUS-SPtob*, *US-Stu* | about a quarter by Borodin; the rest loosely based on excerpts from operas by Rossini, Meyerbeer, Offenbach, Serov, Verdi, Hérold and others; largely orchd by E.N. Merten; 2 choral excerpts ed. A. Nefedov (Moscow, 1977) |
| Tsarskaya nevesta [The Tsar's Bride] | opera | Borodin, after L.A. Mey | 1867–8 | | | sketches only; lost |

| Title | Genre, acts | Libretto | Composition | First performance | Sources | Remarks |
|---|---|---|---|---|---|---|
| Mlada | opera-ballet, 4 | Krïlov, after scenario by S.A. Gedeonov | 1872 | | *RUS-Mcm, SPil, SPsc* | Act 4 by Borodin; other 3 acts by Rimsky-Korsakov, Cui and Musorgsky; finale (nos.5–7) arr. and orchd Rimsky-Korsakov (Leipzig, 1892); choral excerpt from finale ed. A. Nefedov (Moscow, 1977) |
| Knyaz' Igor' [Prince Igor] | opera, prol., 4 | Borodin, after scenario by V.V. Stasov | 1869–70, 1874–87 | St Petersburg, Mariinsky, 23 Oct/4 Nov 1890 | *Mcm, SPsc*; (Leipzig, 1888) | unfinished; completed and partly orchd by Rimsky-Korsakov and Glazunov; 4 choral excerpts, not in orig. vs, ed. A. Nefedov (Moscow, 1977) |

ORCHESTRAL

Symphony no.1, E♭, 1862–7, score (1882), arr. pf 4 hands (1875)
Symphony no.2, b, 1869–76, score (1887), arr. pf 4 hands (1877) [score seen through press by Glazunov and Rimsky-Korsakov, after Borodin's death]
V sredney Azii [In Central Asia], musical picture, 1880 (Hamburg, 1882), arr. pf 4 hands (1882)
Symphony no.3, a, 1882, 1886–7 (Leipzig, 1888) [1st and 2nd movts only; completed from Borodin's materials, orchd and arr. pf 4 hands by Glazunov]

CHAMBER

Concerto, D-d, fl, pf, 1847, lost
Trio, G, 2 vn, vc, 1847, lost [based on themes from Meyerbeer's *Robert le diable*]
Trio, G, 2 vn, vc, *c*1850–60, frag., *RUS-SPit*
Quartet, D, fl, ob, va, vc, 1852–6 (Moscow, 1949) [based on a Piano Sonata by Haydn, H XVI:51]
String Quintet, f, 1853–4, (Leningrad, 1960) [finale completed by O. Evlakhov]
Trio, g, 2 vn, vc, 1854–5, ed. P. Lamm (Moscow, 1946) [based on folksong 'Chem tebya ya ogorchila', 'How I did grieve thee']
Grand Trio, G, 2 vn, vc, 1859–62, 1st and 2nd movts (Moscow, 1949) [3rd movt unfinished]
Sonata, b, vc, pf, 1860, ed. M. Goldstein (Hamburg, 1982) [completed by Goldstein; based on a theme from Bach's unacc. Vn Sonata BWV1001]
Piano Trio, D, 1860–61 (Moscow, 1950) [3 movts only]
String Sextet, d, 1860–61, 1st and 2nd movts, ed. P. Lamm (Moscow, 1946) [3rd and 4th movts lost; sketch for finale, *SPsc*]
Piano Quintet, c, 1862 (Moscow, 1938)
String Quartet no.1, A, 1874–9 (Hamburg, 1884)
String Quartet no.2, D, 1881 (Leipzig, 1888)
Scherzo, D, str qt, 1882 (Leipzig, 1899) [incl. as no.3 in the 2nd set of pieces for str qt 'Les vendredis', collab. Glazunov, Rimsky-Korsakov and others; also used in Sym. no.3]
Serenata alla spagnola, d, str qt, 1886 (Leipzig, 1887) [for the qt 'B-la-f', collab. Lyadov, Glazunov and Rimsky-Korsakov]

PIANO

*for solo piano unless otherwise stated*

*for details of musical jokes and fragmentary pieces see S.A. Dianin (B1955, 2/1960)*

Polka Hélène, d, pf 4 hands, 1843 (Moscow, 1946) [orig. for solo pf]
Adagio patetico, A♭, ?1849 (1849), ed. in Muzïkal'noye nasledstvo, iii (Moscow, 1970)
Le courant, study, ?1849 (1849)
Fantasia on a theme of Hummel, ?1849 (1849)
Scherzo, b♭, 1852, lost
Allegretto, D♭, pf 4 hands, 1861, ed. V. Blok (Moscow, 1980) [adapted from str qnt, f, 3rd movt, trio]
Scherzo, E, pf 4 hands, 1861. ed. in Muzïkal'noye nasledstvo, iii (Moscow, 1970)
Tarantella, D, pf 4 hands, 1862 (Leningrad, 1938)
Polka, Marche funèbre, Requiem and Mazurka, pf 3 hands, ?1874–8; 1st 3 pieces (1879), Mazurka pubd posth. (Leipzig, 1893) [for the collection Paraphrases, collab. Lyadov and others]
Petite suite, 1885 (1885), orchd Glazunov (1895)
Scherzo, A♭, 1885 (1885) [orchd Glazunov for inclusion in the Petite Suite]

VOCAL

*for solo voice and piano unless otherwise stated*

Misera me! Barbaro sorte (Anon.), T, B, pf, *c*1850–60, *RUS-SPit*, unfinished
Bozhe milostiviy [Merciful God], 1852–5, *SPit*, unfinished
Chto tï rano, zoren'ka [Why art thou so Early, Dawn?] (S. Solov'yov), 1852–5, freely adapted by P. Lamm (Moscow, 1947)
Krasavitsa-rïbachka [The Beautiful Fisher Maiden] (H. Heine, trans. D. Kropotkin), *c*1854 (Moscow, 1947) [with vc obbl]
Razlyubila krasna devitsa [The Pretty Girl no longer Loves me] (Vinogradov), *c*1854 (Moscow, 1947) [with vc obbl]
Slushayte, podruzhen'ki, pesenku moyu [Listen to my Song, Little Friend] (E. von Kruse), *c*1854 (Moscow, 1947) [with vc obbl]
Spyashchaya knyazhna [The Sleeping Princess] (Borodin), 1867 (Moscow, 1870), orchd Rimsky-Korsakov (Moscow, 1903)
Pesnya tyomnogo lesa [Song of the Dark Forest] (Borodin), 1867–8 (1873), arr. male chorus, pf, and orchd by Glazunov (1893)
Morskaya tsarevna [The Sea Princess] (Borodin), 1868 (1873)
Fal'shivaya nota [The False Note] (Borodin), 1868 (Moscow, 1870)
Otravoy polnï moi pesni [My Songs are Filled with Poison] (H. Heine, trans. L.A. Mey), 1868 (Moscow, 1870)
More [The Sea] (Borodin), 1869–70 (Moscow, 1870), orchd 1884, *SPsc*, unfinished; orchd Rimsky-Korsakov (Moscow, 1906)
Serenada chetïryokh kavalerov yednoy dame [Serenade of Four Cavaliers to One Lady] (Borodin), 4 male vv, pf, *c*1870 (Leipzig, 1889)
Iz slyoz moikh [From my Tears] (Heine, trans. Mey), 1870–71 (1873)
Vperyod, druz'ya [Forward, Friends] (?Borodin), 4 male vv, 1878
Arabskaya melodiya [Arabian Melody] (trad., trans. Borodin), 1881 (Leipzig, 1888)
Dlya beregov otchiznï dal'noy [For the Shores of thy Far Native Land] (A.S. Pushkin), 1881 (Leipzig, 1888), orchd Glazunov (Leipzig, 1912)
Na zabïtom pole bitvï [On a Forgotten Field of Battle] (Borodin), 4 male vv, 1881, unfinished, ed. in Muzïkal'noye nasledstvo, iii (Moscow, 1970)
U lyudey-to v domu [At some Folks' Houses] (N.A. Nekrasov), 1v, orch, 1881 (Leipzig, 1890), arr. 1v, pf by G.O. Dütsch (Leipzig, 1890)
Spes' [Pride] (A.K. Tolstoy), 1884–5 (Leipzig, 1890)
Septain (G. Collin), 1885 (Liège, 1885), trans. Borodin as Chudnïy sad [The Magic Garden] (1887)
Slava Kirillu! Slava Mefodiyu! [Glory to Kirill! Glory to Methodius!] (anon.), 4 male vv, ?1885, unfinished, ed. in Muzïkal'noye nasledstvo, iii (Moscow, 1970)

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ROBERT WILLIAM OLDANI

**Borodina, Olga** (*b* Leningrad, 29 July 1963). Russian mezzo-soprano. In 1987, while still a student at the Leningrad Conservatory, she joined the Kirov Opera, where her first role was Siebel. She quickly became one of the company's leading members, and television relays of *Boris Godunov* and *War and Peace*, allied to early success in international competitions, brought her to attention in the West. Musorgsky's Marina was also the role of her Paris (1992) and Metropolitan Opera (1998) débuts; she has recorded the part, along with such roles as Marfa (*Khovanshchina*), Hélène Bezukhova (*War and Peace*), Konchakovna (*Prince Igor*), Olga and Preziosilla (in the original version of *La forza del destino*), mostly with the Kirov. Further Russian parts include Lyubasha (*The Tsar's Bride*), Laura (*The Stone Guest*) and the title role of Musorgsky's *Salammbô* (in concert). She is admired in French repertory and since making her Covent Garden début in 1992 as Dalila has sung the part widely, and recorded it. Carmen is another of Borodina's signature roles, and she has also sung Marguerite in *La damnation de Faust*. She sang Angelina (*La Cenerentola*) at Covent Garden (1994) and San Francisco (1995), has recorded Eboli, and undertook her first Amneris on stage in Vienna in 1998. She is also a regular on the recital platform (making her Wigmore Hall début in 2000) and has recorded an admired disc of Tchaikovsky songs. While she is not always specific in her characterizations, her rich, liquid tone makes her one of the most sought-after Russian singers of her generation.

JOHN ALLISON

**Borodin Quartet.** Russian string quartet. It was founded at the Moscow Conservatory in 1945 by the viola virtuoso Rudolf Barshay, with the violinists Rostislav Dubinsky and Vladimir Rabeiy and the cellist Mstislav Rostropovich (soon replaced by Valentin Berlinsky). The ensemble gave its first concert in October 1946 as the Moscow Philharmonic Quartet. Barshay developed a close connection with Shostakovich and the group quickly established itself among the finest interpreters of that composer's chamber music. In 1947 Nina Barshay became the second violinist but in 1952 she was replaced by Yaroslav Aleksandrov; and two years later Rudolf Barshay joined the new Tchaikovsky Quartet, making way for Dmitry Shebalin. In 1955 the group took Borodin's name. At first its activities were curbed by the Soviet regime but in 1955 it was allowed to visit East Germany and Czechoslovakia and in the late 1950s it began to tour widely. Its technical skill and tonal sheen were widely admired, although reservations were expressed about the almost narcissistic quality of some of its interpretations and its blatant use of such devices as *senza vibrato*. In the Schubert, Schumann, Brahms, Dvořák, Franck and Shostakovich piano quintets it was often joined by Svyatoslav Richter. Aleksandrov's illness in 1974 caused his replacement by Andrey Abramenkov and in 1976 Dubinsky defected to the West, the new leader being Mikhail Kopelman. This formation was technically more vulnerable but musically more penetrating; and its interpretation of Shostakovich's 15th Quartet – performed with the stage lit by candles, to focus the concentration of players and audience – was memorable. In 1990–92 the quartet was resident at the Britten-Pears School in Aldeburgh, Suffolk. Yet another change of personnel in 1996 left Berlinsky as the sole survivor of the ensemble's best days: Shebalin retired, to be replaced by Igor Naydin, and Kopelman joined the Tokyo Quartet, Ruben Aharonian coming in as leader. Since 1950 the ensemble has made many recordings, featuring music by Bach, Barber, Szymanowski, Stenhammar and Schoenberg alongside its specialities: Borodin, Tchaikovsky and Shostakovich. Many of its recordings of the Viennese Classics and of French music have also been effective but sometimes it has given the impression of passing its interpretations down through the generations like holy writ. Works have been written for it by Vissarion Shebalin (father of its long-serving viola player), Mosey Wemberg, Anatoly Aleksandrov, Lev Knipper and Alfred Schnittke. In 2000 it began a project of playing the complete Beethoven and Shostakovich quartets in several major centres.

TULLY POTTER

**Boronat, Olimpia** (*b* Genoa, 1867; *d* Warsaw, 1934). Italian soprano. She is believed to have studied with Franco Leoni in Milan and to have begun her operatic career in Italian provincial theatres, later singing in Spain, Portugal and Latin America. She was engaged at the Imperial Opera in St Petersburg from 1890 to 1893, when she married and left the stage. In 1901 she resumed her operatic career and sang in Russia and Poland until 1914. Her voice was exceptional for its crystalline purity and flexibility, ideally displayed in her repertory of lyric soprano roles, which included Thomas's Ophelia, Rosina, Gilda (whose 'Caro nome' she recorded with delicacy and technical brilliance), Violetta and Bellini's Elvira.

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HAROLD BARNES/ALAN BLYTH

**Boroni** [Baroni, Borroni, Buroni, Burroni], **Antonio** (*b* Rome, 1738; *d* Rome, 21 Dec 1792). Italian composer. He studied with Martini in Bologna, then in 1757 at the Pietà dei Turchini Conservatory, Naples, with Abos and Lorenzo Fago. In 1758 he returned to Rome, where he gave music lessons to Clementi, to whom he was related. According to Schmidl, his earliest known work was *L'unzione del reale profeta Davidde*, to a text by Goldoni, at whose expense it was performed 'in an apartment' at Venice on 23 March 1760. In 1761 his first comic opera, *La moda*, was performed at Turin (revived Venice, 1769) and he wrote the recitatives and some of the arias for *Demofoonte*, performed in Senigallia in the same year. After producing six operas at Venice (1763–6) he went to Prague with the Bustelli opera company; two new operas by him were put on there (1767–8), and in 1768 the company went to Dresden, where his next opera was performed in 1769 (revived Venice, Carnival 1770).

On 6 May 1770 Boroni arrived in Stuttgart, where he succeeded Jommelli as Kapellmeister; his first contract ran from 18 June 1771 to 18 October 1774 and was renewed for four years. In 1770 a revision of his earlier comic opera *L'amore in musica* was staged there, but the Italian opera in Stuttgart was deteriorating, and while there he composed only *opéras comiques* and perhaps a setting of Metastasio's *L'isola disabitata* (the evidence for this is a score in *D-Bsb* dated 31 December 1775). At the end of 1777 he returned to Rome, where his last opera was staged. On 21 March he was named *maestro di cappella* at S Pietro. Much of Boroni's sacred music was composed during his tenure at S Pietro. According to the libretto of a cantata composed to a text by Vincenzo Monti for the birth of the dauphin in 1782, he was then also *maestro di cappella* at S Luigi dei Francesi. From about 1790 he also held that post at S Apollinare, the church of the Collegio Germanico.

Boroni's career as an opera composer was relatively short and unprolific, but his comic operas were mostly very successful, particularly *L'amore in musica*, which was widely performed. Through a mistake in Gerber's *Lexicon* several operas by G.B. Borghi (*Alessandro in Armenia*, *Ricimero*, *La donna instabile*, *Eumene*) have frequently been attributed to Boroni; because of their dates the second and third of these are sometimes stated to have been composed at Stuttgart.

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OPERAS

Demofoonte (os, P. Metastasio), Senigallia, 1761 [incl. music not by Boroni]
La moda (dg, P. Cipretti), Turin, 1761, rev. Venice, 1769, *D-Dl*, *I-MOe*
L'amore in musica (dg, ? F. Griselini, after his La Reginella, o La virtuosa di musica), Venice, S Moisè, 15 Oct 1763, *A-Wn*, *D-Dl*, *Wa*, *F-Pn*, *I-Fc*, *MOe*, *Nc*, *P-La*
La pupilla rapita (dg), Venice, S Moisè, aut. 1763, collab. S. Laurenti
Sofonisba (dramma per musica, M. Verazi), Venice, S Salvatore, Ascension 1764, *D-Dl*, *P-La*
Siroe (dramma per musica, Metastasio), Venice, S Salvatore, 1764, *D-Dl*
Le villeggiatrici ridicole (dramma comico, A. Bianchi), Venice, S Cassiano, aut. 1765
La notte critica (dg, C. Goldoni), Venice, S Cassiano, carn. 1766, *D-Dl*, *P-La*
Artaserse (dramma per musica, Metastasio), Prague, Kotzen, Jan 1767, *D-Dl*
Didone (dramma per musica, Metastasio), Prague, Kotzen, carn. 1768, *Dl*
Il carnovale (dg, P. Chiari), Dresden, Hof, 1769, *Dl*, *P-La*
Le orfane svizzere (dg, Chiari), Venice, S Moisè, aut. 1770, *D-Dl*, *F-Pn*
Le contadine furlane (dg, Chiari), Venice, S Moisè, carn. 1771, *D-Dl*
Le déserteur; L'amour fraternel; Zémire et Azor (opéras comiques), Stuttgart, 1774–5
L'isola disabitata (int, Metastasio), ?Stuttgart, 31 Dec 1775, *D-Bsb*, *Mbs*, *Rtt*
Enea nel Lazio (dramma per musica, V.A. Cigna-Santi), Rome, Argentina, carn. 1778; ov. *Hs*, *I-Rdp*

OTHER WORKS

Sacred: numerous masses, motets, pss, lits, canticles, *A-Wn*, *D-Bsb*, *MÜs*, *GB-Lcm*, *I-Bc*, *Gl*, *Nc*, *Rf*, *Rvat*; Quid retribuam Domino, 2vv, org, Verbum caro, 2vv, org, Mag, 4vv, org, all in Pubblicazione periodica di musica sacra (Rome, 1878–81)
Other works: 1 ode in 6 ode di Oratio (London, *c*1775); Sym., D (Leipzig, 1772); Ov., D (Paris, n.d.) [perhaps same piece as preceding]; Fl Conc., formerly *D-DS*; Bn Conc., mentioned by Gerber; Rondeau (n.d.)

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**Borosini.** Italian family of singers.

(1) **Antonio Borosini** [Boresini, Borosino] (*b* Venice or Modena, *c*1655; *d* Vienna, after 1721). Tenor. He sang at S Marco, Venice, 1679–87, then moved to the ducal chapel at Modena, singing in oratorios and at the Teatro Fontanelli (1690, Legrenzi's *Eteocle e Polinice*) and in Parma and Reggio nell'Emilia. In 1688 he was released at the request of the Elector of Hanover to sing in the première of Steffani's *Henrico Leone* (30 January 1689); he returned to Hanover for Carnival 1696. He was appointed to the imperial court at Vienna in 1692 and retired in 1711 (or 1721, according to J.G. Walther's *Musicalisches Lexicon*, Leipzig, 1732). He sang at the S Bartolomeo, Naples (1700, 1706–7), in Turin (1698, 1702), in Venice (1704–7, in serenatas and operas by C.F. Pollarolo and Caldara), in Genoa (1691, 1705, Caldara's *Arminio*) and at Pratolino (1707, Perti's *Dionisio*). His last theatrical appearance may have been in Vienna, in Conti's *Alba Cornelia* (1714). He was usually cast as heroic and solemn characters such as kings or military leaders. He was also a composer; some arias are extant (in *I-MOe*).

(2) **Francesco Borosini** [Borseni] (*b* Modena, *c*1690; *d* after 1747). Tenor, son of (1) Antonio Borosini. A pupil of his father, he probably made his début in Lotti's *Il vincitor generoso* at Venice in 1709. He was engaged for the imperial court at Vienna from 1712 to 1731, and sang there in 11 oratorios by Caldara and a number of operas by Fux, the first (*Orfeo ed Euridice*) in 1715, and Conti. He was in the famous production of Fux's *Costanza e Fortezza* in Prague (1723), and was for a time co-director of the Kärntnertortheater in Vienna. He sang the title role in Gasparini's *Bajazet* (1719, Reggio nell'Emilia), and appeared at Modena (1720) and Parma (1729). He made his London début as Bajazet in Handel's *Tamerlano* at the King's Theatre (1724); he collaborated in Handel's treatment of this subject, and the part was rewritten for him before performance. Borosini sang Sextus (a soprano part rewritten with new music) in *Giulio Cesare* and was the original Grimoaldo in *Rodelinda* (1725); he also



*Francesco Borosini: caricature by Anton Maria Zanetti (i), pen and brown ink (Fondazione Giorgio Cini, Venice)*

appeared in Ariosti's *Artaserse* and *Dario* and the Vinci-Orlandini *Elpidia*. He returned in 1747 to sing in Paradies's *Fetonte* and Terradellas's *Bellerofonte*. A collection of *One Hundred Cantici in Italian after the Manner of English Canons and Catches* by 'Signor Borosini', published in London about this time, is attributed to him.

Borosini was the first great Italian tenor to sing in London. Quantz called him a splendid singer and a fine actor, with a voice 'ausserordentlich biegsam und lebhaft'. The parts Handel composed for him were of exceptional quality and prominence, especially Bajazet, which has a compass of two octaves (*A* to *a'*) and requires a wide range of expression and dramatic power. Gasparini's parts for him extend down to *G*; Fux's are notated in the bass clef. He excelled in a forceful style of singing, with wide leaps and energetic declamation.

(3) **Rosa Borosini** [née d'Ambreville] (*b* Modena, *c*1693; *d* after 1740). Soprano, wife of (2) Francesco Borosini. She was the daughter of the second *maestro di cappella* at Modena, and probably married Borosini in 1722. She sang in opera at Modena (1713–14, 1717 and 1720), Venice (1715–16), Mantua (1718) and Turin (1719). On 1 March 1721 she was engaged for Vienna at a salary of 1800 florins, retiring on a pension in 1740. She sang in a number of oratorios by Caldara and in Fux's *Costanza e Fortezza* at Prague in August 1723. Her sister Anna (wife of the cellist Giovanni Perroni) sang at Bologna (1711), Modena (1713), Venice (1714 and 1726) and Milan (1728). She was engaged for Vienna at the same time as Rosa, but at a lower salary. Both singers sang in Vivaldi's operatic undertakings in Venice and Mantua. Eleonora Borosini, a singer active at Innsbruck, Düsseldorf and Mannheim (1714–23), was not related to Rosa and Anna, but may have been related to (1) Antonio.

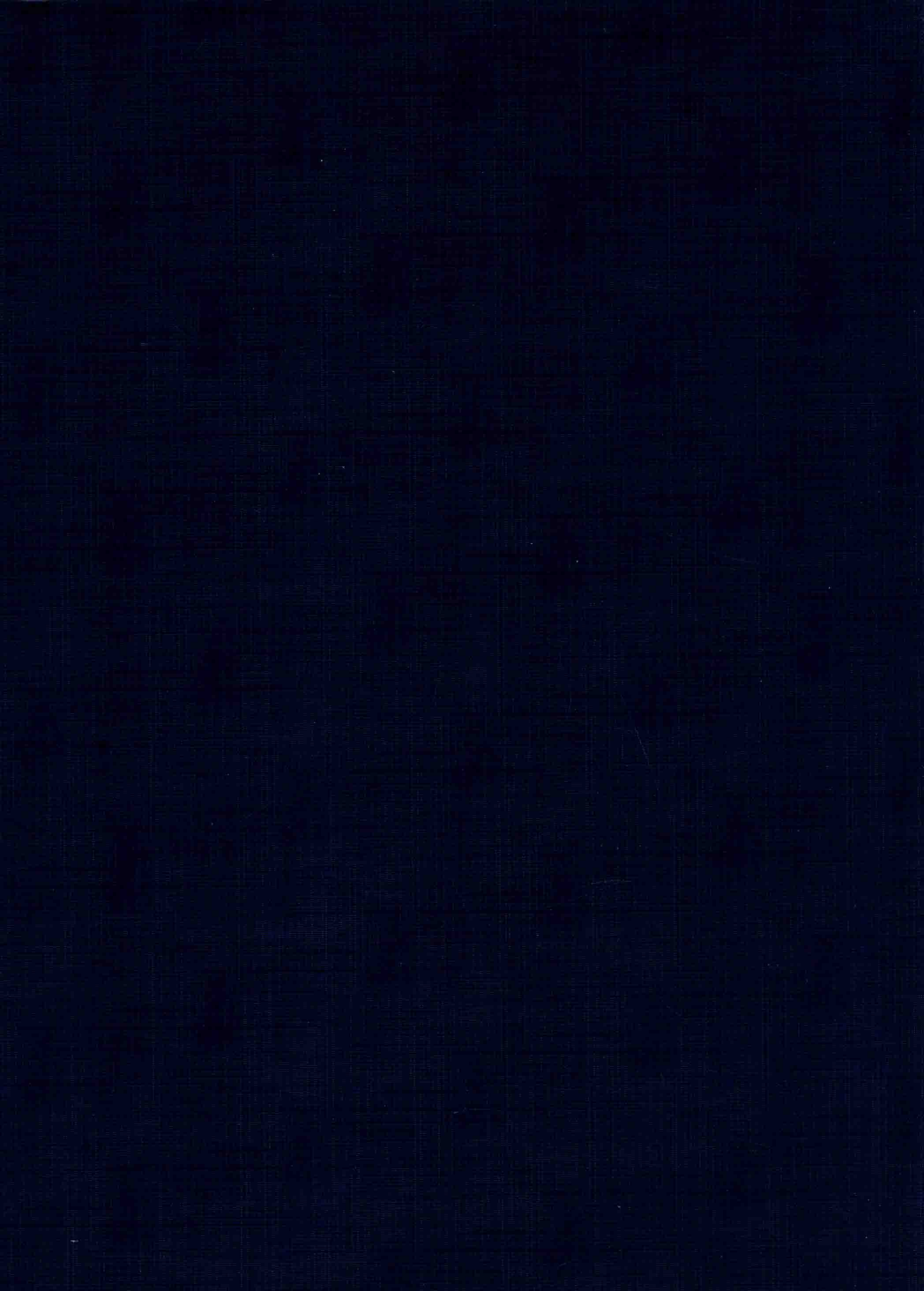
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